

Chinua Achebe on his British-influenced education



"Bring back the porn and pickled sharks." A lament on the Turner Prize



V Good versus V Bad. This week, Her Maj's presence on Facebook gets a thumbs up

Varsity

Cambridge students storm London

NATASHA PESARAN

Students from the University of Cambridge clashed with police at Conservative Party headquarters in London, after a national demonstration against university funding cuts and fees turned violent on Wednesday.

Nearly 400 Cambridge students took part in the march through central London, which saw tens of thousands of students from around the country descending on the capital to demonstrate their anger at the government's plans to increase tuition fees and cut university funding.

However the protest turned violent as protestors, including dozens of Cambridge students from Sidney Sussex, Trinity Hall and King's, stormed the Tory headquarters at 30 Millbank, resulting in a standoff with police who attempted to clear the area by force, armed with batons.

The demonstration, which began as a peaceful march from Trafalgar Square and along Embankment on to a rallying point past Millbank, where speeches were to be held, was seemingly hijacked by a small wing of activists intent on making trouble.

One Cambridge student who took part in the Millbank occupation told *Varsity*, "As we approached Millbank, a row of socialists holding two banners stopped the crowd. People went round shouting to the crowd, pointing out to us that this was Conservative headquarters."

"Then a bunch of students in balaclavas and hoods ripped signs off their wooden posts and started smashing the glass with them. Someone broke through the glass and people were banging at the doors."

Office workers, who had looked

on at the gathering crowds outside the building, were quickly evacuated once students began smashing windows with sticks and rocks.

A line of approximately 20 policemen formed to defend the building, but were unable to prevent the hundreds of students from surging forward into the foyer.

Protestors occupied the building for around an hour, during which time crowds of students gathered in the courtyard outside. Protestors smashed windows, waved anarchist flags and hurled eggs and bottles at the police, amidst chants of "Tory scum".

Demonstrators outside the building also set fire to placards and burned effigies of Nick Clegg and David Cameron, with one protestor shouting, "Nick Clegg, we know you, you're a fucking Tory too."

A group of some 30 protestors, amongst whom were a number of students from Cambridge, climbed up onto the roof of the building and, waving flags, shouted encouragement to the crowds below.

One English student who made it onto the roof commented, "It was amazing, looking down and seeing this mass of people below. There was a massive cheer from the crowd when they saw us up there."

"Most of the people there, like me, were just normal students, not hardcore activists at all. I hadn't expected the demonstration to turn out like that. There was such feeling and excitement; you just get caught up in it all."

A fire-extinguisher was thrown from the building, which missed hitting people standing below by inches. 14 people were taken to hospital as a result of injuries. CONTINUED ON PAGE 6



JU SHARDLOW/BILL PAUL ROUSSEAU

Burglar caught by student

KIRSTY GRAY

A 30-year-old male was arrested last weekend in St John's when a student caught him trying to steal from unlocked rooms.

The intruder had to be forcibly restrained with the assistance of a porter and another passing undergraduate until police arrived.

The incident took place at 7.30am on 30th October after the student recognised his trainers in the hands of an unfamiliar man passing him on the stairwell.

When challenged, the accused thief made a flustered dash to escape but the student was able to pursue and grab him before he was successful.

St John's have been quick to defend the security of the College, claiming that the trespasser was of student age so did not stand out.

"The level of security is as high a standard as can be achieved," Head Porter Paul Doxey informed *Varsity*. "The students are reminded throughout the year that they are responsible for the individual security of their room," he said.

Advice to "never try to tackle a burglar yourself", contained in the St John's Freshers' Guide may need to be reassessed, given the manner in which this burglary was prevented.

Police assured *Varsity* that although the potential criminal has been granted bail, he will be charged in court and is known to police.

St John's receives thousands of tourists each year, which means that it is easy for potential burglars to gain access to student rooms.

"It's surprising that someone managed to get into an accommodation block at that time of day," a St John's historian told *Varsity*. "But porters are not that diligent in checking University cards."

Student catches bicycle thief An incident of bicycle theft at the Sidgwick Site was foiled by a student who caught the thief red-handed. The incident has highlighted the sharp increase in bicycle theft, which has made Cambridge the "bike theft capital of the UK". »p3	Trinity's wine cellar valued at £1.7m A recent freedom of information request has revealed that Trinity College's famed wine collection is worth £1.7 million, making it twice as valuable as the government's collection. The cellar contains over 25,000 bottles, including many rare wines. »p3	Student activism on the rise With the prospect of tuition fee increases and cuts in university spending, Cambridge students have taken to the streets to register their anger. <i>Varsity</i> looks at four demonstration and protest events that have brought students out to the streets. »p4	Police arrest student at the ADC bar Four police cars came to the ADC on Wednesday night, after a student threatened patrons and bar staff with physical and verbal abuse. The student, who studies MML, was handcuffed and restrained in the foyer before being arrested. »p8	News Interview: Fred Pearce Noted environmental journalist Fred Pearce has been described as the one of the finest science writers in the country. <i>Varsity</i> sits down with him to discuss climate change, overpopulation, and other matters of environmental concern. »p10	Protests p6  The Cambridge Presence: A report 
---	--	---	--	--	--

VARSITY

Established in 1947
Issue No 729

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



Correction: Sexual assault investigation

Last week, *Varsity* printed an investigation into sexual assault within the University. Accompanying this investigation was an anonymous account from an individual who had been sexually assaulted. The account printed by *Varsity* neglected to mention the important fact that the perpetrator in this incident was convicted and imprisoned for the attack. This was a direct result of the individual involved reporting the incident to the police and

is evidence of the value of reporting similar attacks to the appropriate authorities.

Furthermore, the individual involved was able to move on from the experience and no longer feels like a victim. *Varsity* is keen to remind its readers that pressing charges and seeking help after sexual assault can result in successful convictions and support, as evidenced by the first-person account mentioned above.

Protests

The Liberal Democrats are not the first party to lie about their policy on tuition fees. Labour promised not to introduce tuition fees in 1997, and promised not to increase them in 2001. Both those promises were broken, and now the Liberal Democrats have broken theirs. It is a profound failure of democracy that a party should win votes on the condition that they campaign against a particular policy and then fail to block that policy when they have the chance. It is a further failure of our democratic system that we cannot stop the government from implementing these changes.

The coalition government will not reverse their decision to raise tuition fees and it seems unlikely that any amount of protesting will make them change their minds. However,

the peaceful protests in London on Wednesday have succeeded in expressing the disappointment felt by much of the student population in reaction to the government's plans and Nick Clegg's U-turn on the issue.

It is a great shame that Wednesday's march has been overshadowed by the irresponsible and criminal action carried out by a minority group of protestors. *Varsity* joins CUSU and the NUS in condemning the violent action that has undermined the integrity of the opposition movement. The cuts to funding in higher education are a complex and delicate economic and ideological issue that must be engaged with both eloquently and sincerely. Wednesday's violence was inarticulate and ineffectual.

Edit this paper (or sections herein)

Applications are invited to edit and section edit *Varsity* in Lent 2011. Application forms are available for download from varsity.co.uk/jobs

The deadline for editorial applications is Monday 15th November.

The deadline for section editor applications is Monday 22nd November.

Any student is encouraged to apply. No experience is necessary. If you have any questions, please email the current editor, Joe Pitt-Rashid, on editor@varsity.co.uk.

VAR SITY

MAKE A DIFFERENCE!

Join a stimulating, home-based plan for our 16-year-old, mildly autistic daughter, based on the 'son-rise' programme.

We would like to ask you to work for 4-6 hours a week for six months.

No experience needed; full training given.

£6 an hour.

Make the call: Tel: 01223 248622

Make a difference!



IF YOU ARE CALLED

TOM

JOIN OVER 100 OF YOUR NAMESAKES AT THE FIRST EVER SAME-FIRST-NAME-ONLY CHARITY DINNER IN THE HISTORY OF THE WORLD

To take part in this extraordinary event, please email your name and college to tomsformalhall@hotmail.co.uk

Numbers of Toms are strictly **limited**. Toms only. Very exclusive. All Toms welcome. The Toms Formal Hall will be held at **Sidney Sussex College Hall on 3rd February 2011**. Tickets £20. Proceeds to go to a charity determined by voting on the night. Dress: **Black Tie**.

Online this week

COLUMNISTS

Including Ed Herring's theatre blog and Robin Jack's gaming blog.



NEWS

Thorough coverage of the week's main stories.



SPORT

Sports Comment, plus a look at how the rugby boys are shaping up for the Varsity match.



Inside this week

ARTS

The demise of porn and pickled sharks in contemporary British Art.



MAGAZINE

Quote Unquote: witticisms from the mouths of the famous.



THEATRE

The highs and the lows from this week's theatre.



COMMENT

Rhys Treharne on the ineffectiveness of the 'angry mob' approach to protesting.



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

EDITOR Joe Pitt-Rashid editor@varsity.co.uk **ASSOCIATE EDITORS** Helen Mackreath & Lara Prendergast associate@varsity.co.uk **ONLINE EDITOR** David Rosenberg online@varsity.co.uk **DEPUTY ONLINE EDITOR** Leonie James online@varsity.co.uk **NEWS EDITOR** Osama Siddiqui news@varsity.co.uk **DEPUTY NEWS EDITORS** Olivia Crellin & Natasha Pesaran news@varsity.co.uk **COMMENT 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

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

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

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

For VarsiTV enquiries: vtv@varsity.co.uk



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

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.

Bike theft on the rise in Cambridge

SAMANTHA SHARMAN

Bicycle thieves have been caught red-handed by Cambridge students over the last few weeks, highlighting the high number of incidents of bicycle theft in the town.

A thief was caught attempting to steal a bicycle last week by a student at the Sidgwick Site, an area which has become the target of bicycle thefts in recent weeks.

The thief was stopped by a Modern Languages graduate, but managed to flee the scene before he could be detained. The brown bicycle was recovered but is yet to be claimed.

The Cambridgeshire Cycle Projects Team believes that the surge in bicycle thefts at this time of year is because of the intake of new students with new bicycles, who are unaware of the dangers.

According to the Cambridgeshire Constabulary, around 2,500 bicycles were stolen in Cambridge itself in between September 2008 and August 2009, an eight per cent increase from the previous year.

Cambridge was also named as the UK's bicycle theft capital in a report published by the Cambridgeshire Community Safety Partnership.

Sergeant Gordon Morgenthaler of the Cambridgeshire Constabulary told *Varsity*, "The theft of cycles in Cambridgeshire is a real issue for many people who live, work or study in our county."

He also encouraged people to

lock their bikes securely, adding, "It seems simple and it is obvious, yet so many people leave their bike unlocked or very poorly secured."

A graduate who lives in the city centre was woken a few days ago to hear "metallic noises" on his footpath.

He looked out of his window to see that a hooded young man, around 20 years old, had broken one bicycle lock and was struggling to break another. The man fled when the student shouted from his room.

"I guess there is a large and organised bike thieving group of people in Cambridge," he said. "You can see them wandering about the town in daylight, checking for the best bikes."

The police are working hard with several organisations to reduce cycle theft, which now makes up more than ten per cent of recorded crime, according to the Cambridge Cycling Campaign.

"The era of bikes against a wall must be ended by 2020," the Campaign states.

Campaigns are being conducted to highlight the problems facing students and to set up a greater number of cycle stands, especially in busy areas such as Sainsbury's.

The Cambridgeshire Constabulary annually recover 700-800 stolen bicycles; in order to increase this number they are encouraging students and residents to sign up their bicycles with Immobilise, a company



Bike theft makes up ten per cent of all recorded crime

which registers property to aid the return of stolen items.

However, a spokesman for the Cambridge Cycle Projects Team believes that the high levels of theft are merely proportional to the high numbers of bicycle journeys.

Cambridge has the highest rate of cycle usage in the country, according to the Cambridge Community Safety Report, with 26 per cent of journeys being taken on bicycles compared with the national average of 2.8 per cent.

Archaeology museum closed for major renovation

ANDREW GRIFFIN



GEMMA-CLAIRE ALI

The University of Cambridge's Museum of Archaeology and Anthropology closed its doors to the public for a long winter on Saturday 6th November. Before reopening in late summer 2011, the museum will benefit from an ambitious £1.8m programme of modernisation and redevelopment.

The Museum of Archaeology and Anthropology was established in 1884, following a surge of research interest in the modern human sciences. The foundation stone of the current building was laid in 1910 after the collection outgrew its initial space. Since then, the museum has accumulated a world-class collection of Oceanic, Asian, African and Native American art. It now houses more than 800,000 objects of outstanding research and historical

value, including an unparalleled collection of 30,000 Pacific artefacts.

The £1.8 million redevelopment project aims to modernise the buildings, update tired displays, and improve museum access. Nicholas Thomas, museum director, has described the venture as "the museum's most ambitious transformation in decades."

Plans include opening up the ground-floor gallery, and redesigning the building to let in more light. Museum staff hope that the project will create more space for archaeological display, enabling some exceptional collections to be publicly viewed for the first time.

Although the museum maintains its firm grounding in research and teaching, it has become a public institution, welcoming families, the Cambridge community, and visitors to the city.

Don advised benefit cheating, says former Caius employee

JEMMA TRAINOR

A former employee of Gonville & Caius College has said that he was following the advice of a Cambridge don in unlawfully claiming over £37,000 in benefits.

Patrick Power, aged 54, managed to avoid a custodial sentence from Cambridge Crown Court after pleading guilty to ten counts of false representation and one count of failing to notify a change in circumstances between January 1997 and January 2007. The prosecution was brought against him by the Cambridge City Council.

Power had been unlawfully claiming both housing and council tax benefits worth more than £3,000 per annum from Cambridge City Council. At the time he was in receipt of an incapacity pension worth £780-per-month from Caius College, which he failed to declare to the authorities in order to ensure that his benefit payments would continue.

After retiring from his position in the College food shop in 1996, Power failed to notify the relevant authorities of the incapacity pension on 11 separate occasions. The Cambridge Crown Court was told that he appropriated a total of £37,548 in undue benefits over a period of ten years.

Powers claimed that he had been persuaded to begin the benefit fraud by the advice of a Fellow from the College, whom he refused to name.

Elizabeth White of the Prosecution stated that "[Powers] says he was told by a Fellow at the College not to report the payments because it was all part of the system."

She also added that he would not provide any further information about this person, and it seems that nothing else is known about him or her.

The Domestic Bursar of Caius, Mr Alan Jermy, told *Varsity* that they were advised that the claim was against "a superior" at the College rather than a Fellow.

In any case, Mr Jermy added that Power's "reluctance to give further details tends to suggest that the allegation would not stand up to investigation; a view clearly held by the court that convicted him".

He also added that, "As Mr Power is not a member of staff, his behaviour is not something we can comment on".

Recorder Martin Oldham handed down an eight-month prison sentence for Power as well as ordering him to pay £250 towards the £2,397 costs incurred by the Council.

He said to Power, "You ought to be ashamed of yourself. When you walk around Cambridge and see people at bus-stops, you will see the people that you have fiddled. It is everyone in this court who has been fiddled – taxpayers, Council taxpayers, you have been ripping them off."

In a statement published on their website, a representative from Cambridge City Council assured people that Power would have to repay the money he had unlawfully gained. "[We] can re-assure the tax payers of Cambridge that... we already have in place a robust arrangement to get this money back from Mr Power. The community can rest assured that this money will be repaid."

Trinity boasts £1.7 million wine cellar

TRISTAN DUNN

Trinity College has revealed that its wine collection is worth £1.67 million in a recent Freedom of Information request.

The College, which has the largest financial endowment of any Oxbridge college, said their collection comprises more than 25,000 bottles.

The findings mean that Trinity's wine cellar is worth almost twice as much as the government's collection, which was valued at £870,000 during the summer.

Trinity's wine cellar is, however, worth less than the royal wine collection, which is reputedly worth in excess of £2 million.

Paul Simm, Wine Steward for Trinity College, informed *Varsity* that the College has been storing wine in the cellars for centuries and that currently their oldest bottles date back to 1947.

He added that one of many highlights of the College's wine collection is a 1978 Hermitage La Chapelle. Each one of these bottles is currently valued at £650.

Bottles from the wine cellar are usually reserved for the Fellows and guests of the College. However, Mr Simm commented, "Students drink the same wine as the Fellows when they are guests of the College at the Matriculation and Graduation Dinners, as do those invited to the Commemoration Feast and the Rice Exchange Dinner."

Speaking to *Varsity*, Alex Hurst, a third-year Trinity undergraduate said he had tasted the College's wine on a number of occasions. He said that he was "not surprised" by the high valuation of the wine collection.

"Trinity's wine stock is legendary and the quality of wine served during Matriculation dinner and College feasts bears weight to that," he said.

Hurst also described a vintage 1963 Port, which he was fortunate enough to taste a couple of years ago during Formal Hall, as "amazing".

Despite the high value of the wine collection, *Varsity* is informed that Trinity does not purchase wine for investment purposes. All wine is acquired for College entertainment events.

Other large wine cellars include that of Churchill College. Churchill holds 25,652 bottles of wine in its cellar alongside 2,500 fortified wines and spirits.

Jesus College holds a collection of 41 bottles of Château Latour 1982, bought for around £40 each. Each of these bottles is now worth £1,750.

FITZBILLIES

52 Trumpington Street
Cambridge CB2 1RG

FREE CHELSEA BUN

With every purchase over £2.00 in the shop

OR
**FREE MORNING
COFFEE/TEA**

(9am-12pm)

With any cake or pastry in the restaurant

on presentation of this voucher
and proof of student status

Student activism on the rise

Cambridge students are making themselves heard in increasing numbers to protest tuition fee increases and cuts in higher education spending

HELEN MACKREATH

An unprecedented wave of student activism is sweeping through Cambridge, with many students taking part in a number of protests and demonstrations in the last few weeks.

Anger has been directed at government proposals to cut higher education spending and the raising of the cap on tuition fees to £9,000.

With the violent turn of the National Union of Students (NUS) demonstrations in London on Wednesday, in which Cambridge students participated, student activism has taken on greater importance and increased national scrutiny.

The past week alone has seen three student-run demonstrations, with a fourth, held in conjunction with trades unions, held on 23rd October.

The protests have attracted a varying degree of support from Cambridge students.

Last Friday, the Cambridge University Students Union (CUSU) claimed that over 400 students marched to show their support in the student protest in Cambridge. The demonstration was described as having attracted a "record turnout."

CUSU President, Rahul Man-sigani, described the protest as "definitely a success".

He added, "Given the weather we think it was an extremely good turn-out, one which is up there as one of the highest student turn-outs in terms of student union-organised

protests against the education cuts and fees."

However, official police reports place the number of protestors who stayed for speeches at only 200.

Some students present at the protest decried the apathy of the majority of the student population, with one Clare student disappointed with attitudes: "People were like 'yeah, I care but I've got to work', or 'I need to pass my degree', and it's like, well people aren't even going to be going to university if these cuts go through."

Other students urged for more radical action to be taken in response to the cuts and rise in fees, telling *Varsity*: "We need a bit more militancy. We need a bit more than just writing to MPs and things like that. Whether we're at the stage of burning things down yet, I'm not quite sure but militancy's not a bad thing."

"We need a bit more militancy. We need a bit more than just writing to MPs"

Alan Davis, branch chairman of UNISON for the University of Cambridge highlighted that it is not only students, but people who work at universities who will be affected.

"I think not only students but also my workers who work in lower paid

jobs within the University of Cambridge, everyone who's involved in higher education who believes that this is wrong, need to be out on the street and getting their voice heard."

He added, "Don't sit in the warm, let's get out, get wet, get friendly and get the message across."

Juan Zober de Francisco, a third-year student at King's, conceded that "a couple of people came just because they like being radical and they try to champion socialist things," but added that "there are a lot of students here who don't agree with that."

Other events happening in Cambridge, disconnected from the higher education debate, suggest that student activism is on the rise.

Last Saturday, students were among 35 activists who occupied and forced closure of the Vodafone outlet in the Grand Arcade.

The demonstration was organised by the Cambridge Action Network (CAN) as part of a nationwide protest against Vodafone's alleged £6 billion tax exemption.

Bea Patrick, a member of the Cambridge Action Network and a second-year student at Newnham, told *Varsity*, "We walked into the Vodafone store in the Arcade and started handing out leaflets and chanting, informing customers of the tax dodge."

"When asked to leave by the store employees, we peacefully sat down and continued chanting," she recounted.

Since the Vodafone store is situated inside the privately-owned Grand Arcade, security guards soon notified the police, who told protestors to leave or face arrest for trespassing.

A third-year Philosophy student at King's, who wished to remain anonymous, told *Varsity*, "We were demonstrating to say that the Government should be coming down hard on corporations like Vodafone as opposed to making cuts that hit the poor and the vulnerable."

"Don't sit in the warm. Let's get out, get wet, get friendly and get the message across"

He added, "The people we spoke to were highly supportive, expressing their anger at the Government's prioritising of corporate interests over public interests."

The largest protest, by far, took place on Wednesday, when nearly 400 Cambridge students joined an estimated crowd of 52,000 people taking part in the national student demonstrations in London. As the protests took a violent turn, *Varsity* reporters were on the ground to report throughout the day.

SEE FULL COVERAGE ON PAGES 6 & 7



Senior academics divided over tuition fee increase

VARSITY NEWS

University of Cambridge dons and senior Fellows appear divided over the issue of raising tuition fees, an informal *Varsity* survey has revealed.

Varsity asked Senior Tutors, College Bursars, and University Heads of Department for their opinions on whether the cap on tuition fees should be lifted. Most Fellows

requested to remain anonymous, citing the fact that their opinions did not reflect those of their College or of the University.

The responses showed that there is a lack of consensus among Fellows on whether the cap on tuition fees should be lifted. One Senior Bursar said: "I totally oppose the lift of the cap on tuition fees, though the University will be forced into a very difficult situation by the impacts of the Browne report and the Comprehensive Spending Review."

On the other hand, a Head of Department said, "My straightforward reply is that I support the raising of the fee cap to £9,000, because I understand that Cambridge will not be able to continue to subsidise undergraduate education from its own resources in the face of diminished investment in it by the Government."

However, many Fellows who supported raising the cap pointed out that they did so reluctantly due to a lack of viable funding options. As one Senior Tutor explained, "I am very unhappy with the rise in tuition fees. However, as yet I do not see a viable alternative in this time of national financial crisis."

A College Bursar summarised the feeling by saying, "If the choice

is between inadequate funding for universities and increased levels of student fees, then I would reluctantly accept the increased fees."

A major concern that emerged from many of the comments was the speed with which drastic changes to the higher education system were being "pushed through".

"I am personally very uncomfortable that changes of such major social significance are being pushed through so quickly"

According to a Senior Bursar, "The [Browne] report views education as part of the consumer culture, subject to all the vagaries of supply and demand, with the demand all coming from the employment prospects attached to acquiring a particular degree. This is a fundamental change in the way in which this country views education, and I think there needs to be much more

debate and understanding before we move in this direction."

Another bursar said, "I am personally very uncomfortable that changes of such major social significance are being pushed through so quickly."

The University is waiting to get further information before releasing an official position. However, speaking to *Varsity*, a spokesperson said, "Given the cuts to tuition funding announced in the Comprehensive Spending Review and the existing under-funding of undergraduate education, the University welcomes the potential flexibility offered by the Government's decision to increase the maximum annual tuition fee to £9,000."

"We remain committed to the principle that no suitably qualified student should be deterred from applying to Cambridge on financial grounds, and to the provision of bursaries to students from less-advantaged backgrounds."

However, a Head of Department questioned whether the University would be able to ensure sufficient provision of bursaries. "I remain sceptical that even a University with the resources of Cambridge will be able to create a bursary scheme capable of ensuring needs-blind admission," he said.

"I am against the Government reducing its investment in HE. What it is essentially doing is seeking to transfer the burden of funding HE from the Exchequer to individuals, and in a knowledge economy this seems to me to be at the very least unwise." A SENIOR TUTOR

"In the financial circumstance we are facing, I support lifting the cap on tuition fees. The start point has to be proper funding of the operation so that the University and Colleges can maintain the exceptional quality of their graduates." A BURSAR

"I support the raising of the fee cap, because I understand that Cambridge will not be able to continue to subsidise undergraduate education from its own resources in the face of diminished investment in it by the Government." A HEAD OF DEPARTMENT



JU SHARDLOW & BILL PAUL ROUSSEAU



THE FACTS: WHY THE STUDENTS ARE PROTESTING

12th October 2010: The Browne Report Recommendations

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

20th October 2010: The Comprehensive Spending Review

- Chancellor George Osborne unveils £83bn of cuts
- 75 per cent cuts to the teaching budget
- Elimination of all funding for arts, humanities and social sciences
- Cutting of Educational Maintenance Allowance (EMA)

3rd November 2010: £9,000 cap on tuition fees announced

- The general fees cap will be placed at £6,000 but certain institutions will be able to charge more “in exceptional circumstances”.
- Students will not pay tuition fees upfront. They will pay in the form of graduate contributions, repaying their loans as 9 per cent of their income with a real rate of interest once they begin earning over £21,000 per year.

Cambridge Protests



JC WILLS

Saturday 23rd October 2010

Location: Cambridge City Centre
Reason: Proposed cuts to public spending
Turnout: Over 500 protestors

The protest, held in conjunction with the Trade Union Congress (TUC) began at noon outside the Parkside fire station and marched into Cambridge city centre

to attend a rally at the Guildhall in Market Square. Protests surrounded the release of the Comprehensive Spending Review in which George Osborne aims to save the country £83bn in the next year. CUSU expressed concern about how the wider cuts will hurt students, arguing that they will result in “the destruction of the higher education budget.” A CUSU spokesperson said, “The 75 per cent cuts to the teaching budget, including the elimination of all funding for arts, humanities and social sciences, represent the most damaging assault on our university education system we have ever seen.” CUSU also expressed anxiety over the cutting of Educational Maintenance Allowance (EMA) which could “severely damage” the access work done by the University.



HELEN MACKREATH

Friday 5th November 2010

Location: Cambridge City Centre
Reason: Raising of the cap on tuition fees to £9,000 per year
Turnout: Between 200 and 400

Students from Cambridge and ARU moved through the centre to Great St Mary's. Addressing

the crowd were leading members of CUSU, Cambridge MP Julian Huppert and Cambridge Labour candidate Daniel Zeichner. CUSU President, Rahul Mansigani said, “CUSU has a strong message: we don't want cuts; we want an education that is fair and free for all”. Much anger was expressed towards the Liberal Democrats: “The Lib Dems made a promise to us. The fact that they have turned around and completely contradicted everything they initially said, I'm sorry I find that quite frankly spineless. We will show the government we will not accept the changes to higher education funding and together if we stand united the Government cannot ignore our voice.”



JC WILLS

Saturday 6th November 2010

Location: Vodafone Shop, Grand Arcade
Reason: Vodafone's alleged £6 billion tax exemption
Turnout: 35 activists

Three people were arrested after protestors occupied and forced the closure of the Vodafone outlet in the Grand Arcade. Activists converged on the shop in a demonstration organised by the Cambridge Action Network (CAN) as part of a nationwide protest against Vodafone's alleged £6 billion tax exemption. Bea Patrick, a member of the CAN and student at Newnham, told *Varsity*, “We walked into the Vodafone store in the Arcade and started handing out leaflets and chanting, informing customers of the tax-dodge.” A third-year philosophy student at King's said, “we were demonstrating to say that the Government should be coming down hard on corporations like Vodafone as opposed to making cuts that hit the poor and the vulnerable.”



JU SHARDLOW & BILL PAUL ROUSSEAU

Wednesday 10th November 2010

Location: London
Reason: Proposed cuts to public spending
Turnout: 52,000

Nearly 400 Cambridge Students attended the National Union of Students (NUS) demonstration in London. A crowd of nearly 52,000 people, according to NUS figures, gathered at the mostly peaceful protests in central London. But a small wing of around 200 protestors, including some Cambridge students, clashed with police and stormed Conservative Party headquarters. Protestors broke windows, waved anarchist flags and started a bonfire in the courtyard of the building, resulting in a standoff with police who attempted to clear the area by force, armed with batons. Organisers of the protest condemned the vandalism.

Demonstration overshadowed by

52,000 students take to the streets in anger over government cuts

ALL PHOTOS BY JU SHARDLOW & BILL PAUL ROUSSEAU

CONTINUED FROM FRONT PAGE

The Metropolitan Police, who deployed only 155 officers, have come under criticism for underestimating the numbers who would turn out for the march, and have admitted that they were unprepared for the violent turn it took.

“Wednesday was an embarrassment for the student population”

The National Union of Students (NUS), who organised the protest, was quick to dissociate itself from the rioting and vandalism, which it maintains was not planned.

Speaking to BBC News, Aaron Porter, NUS President, said, “I absolutely condemn that a small minority of students and others who have gone off on this splinter demonstration.”

Cambridge University Students’ Union (CUSU), which organised seven coaches to take students to join the march, was encouraged by the turnout. CUSU President Rahul Mansigani commented: “There is a very strong feeling of frustration with the current government’s proposals. Tuition fees are being trebled in a cynical attempt to shift the burden of spending cuts onto students.

“Cambridge students have proved that they do care about access, and that the quality of their education is important to them.

“It is unfortunate that a small minority of students chose to cause disruption at Millbank: CUSU cannot condone violent protest.

“However, the message of the thousands who peacefully attended the demonstration must remain clear: we will accept nothing less than a well-funded, free and fair education

system.”

The violent actions of protestors have attracted both strong criticism and praise from Cambridge students.

Rob Mindell, NUS delegate for Cambridge and third-year law student, condemned the violence in harsh terms, stating, “Wednesday was an embarrassment for the student population of the United Kingdom. The outbreak of violence didn’t just overshadow yesterday’s demonstration but has hijacked the entire discussion on higher education funding.”

Juan Zober de Francisco, former King’s JCR President echoed his disappointment at the level of violence, commenting, “Violence may be an effective way of getting people to hear what you’re saying, but it detracts from the fundamental message. I am disappointed in anyone who believes that violence is the way that we should proceed to get this message heard.”

However, others were less critical of those who had taken violent action.

Mark Reilly, a third-year student from King’s, told *Varsity*, “I don’t think that the message has got lost because of the violent aspects of the protest.

“While it has generated a lot of media focus, I think that that is largely to do with the fact that violent protest is unusual in this country. If this had happened in France, nobody would have blinked.

“But ultimately this was a manifestation of a feeling among students, an anger that goes beyond marching and hoping that people will listen.

“Democratic channels have been tried and have failed. A lot of students voted for the Lib Dems and they haven’t been listened to, now they are turning to other forms of direct action.”

In the wake of Wednesday’s protest, a wave of direct-action protests across the country have been planned for 24th November.

Diary of a Protestor

8.15 Arrive at coaches for an 8:30 departure.

11.30 We go to the gathering at Horse Guards. The turnout is so much larger than expected that the front is moved forward twice.

12.00 The march has started, but at the back we’re shuffling very slowly

12.30 The megaphone is excellent for starting chants. After about fifteen minutes many people tip over the barriers confining us, and we run ahead.

13.00 A branch of the march, freed from the barriers, throngs outside the Treasury. By now I’m next to Westminster Abbey.

13.20 The siege on Millbank (Conservative HQ) begins. People start the run on the doors. We dash in. Other people are launching smoke bombs and creating graffiti.

15.50 Millbank has exploded. There’s at least two fires and a drum corps. We cheer to the people on the roof. Windows half-way up the building have been smashed.

16.20 The riot police in front of the building push back into us. At least two helicopters are circling overhead.

17.00 Stalemate for some time. People are flagging as the dark and cold descend. Event stewards come along at about quarter past to let us know that LSE is starting a gathering.

20.15 Home in Cambridge.

‘When the beat dropped we all charged forward, jumping over cars, along the road towards the riot police.’

“I am not a particularly political person, but I decided to go along just for the sheer hell of it. I was there with about a dozen students from my college, ten from Tit Hall and a few from King’s. It wasn’t that violent at first, there were a lot of people, but it was a slow start up giving people time to fester. There was a lot of anti-Cambridge sentiment by some students at other Unis, who told us to ‘fuck off back to Whitehall, you don’t belong here.’ People were chanting – the anticipation was building.”

“As we approached Millbank, a row of socialists holding two banners stopped the crowd. People went round shouting to the crowd, pointing out to us that this was Conservative Headquarters. People started stamping and shouting. The reception of the building was full of suits and receptionists looking out at us through the glass in a kind of bemused way. People from the office blocks overhead were looking down as well.

“Then a bunch of students in balaclavas and hoods ripped signs off their wooden posts and started smacking the glass with them. Someone broke through the glass and people were banging at the doors. A bunch of security guards just stood there watching us, but there were no police there at that point. A couple of NUS Stewards tried to disperse the crowd, telling people that the march was over and that they should move on to the

after-party, but they were drowned out by the crowd and nobody was listening.

“Then, following a swooping arm action from the front man, everyone stormed the building. The security guards had evacuated the reception area and it was empty. I sort of got dragged in with the crowd. Soon there were around 300 people packed in to the foyer. They were screaming, jumping on the seats. We occupied the foyer for about an hour, chanting and shouting. Some people were smashing up the TVs and banging on the lift doors.

“After a while, we noticed that some policemen had arrived, but there were only four of them. At that point I left with some of the others. The police didn’t stop us, they were more concerned with trying to stop people coming in.

“As we came out, there was a lot of smoke. People were saying that there was tear gas being let off, but actually it was the smoke from flares people were letting off. Outside the building, some people were burning effigies of Cameron and Clegg.

“After a while we moved on and came across a dub-step crew and around 2,000 people all gathered around a speaker system, dancing and raving. When the beat dropped we all charged forward, jumping over cars, along the road towards the riot police.”

y violence and vandalism



Student Opinions

“There were Cambridge students from a wide range of backgrounds, from freshers to alumni, home and international students, all of whom were there because of their concerns about the issues: access to higher education, the issue of increased student debt, the effect that higher fees will have on widening participation. I am extremely disappointed that a tiny proportion of demonstrators let their anger about the issue turn into violence.”

ANDY MCGOWAN,
CUSU ACCESS OFFICER

“That some students took part in civil disobedience in no way detracts from the scale of today’s demonstration and their actions pale in significance to the criminal damage the Tories and Liberal Democrats are about to inflict on our universities.”

LIAM MCNULTY,
SDLP YOUTH MEMBER

“Wednesday was an embarrassment for the student population of the United Kingdom. The outbreak of violence didn’t just overshadow yesterday’s demonstration but has hijacked the entire discussion on Higher Education Funding. The NUS leadership should have foreseen that this would be an inevitable consequence of the unnecessarily inflammatory anti-government rhetoric that they have invoked throughout the whole academic year – the same rhetoric that has been passed down through student union’s across the country, and ours is not immune from this.”

ROB MINDELL,
CAMBRIDGE NUS DELEGATE 2010

“Everyone who was there and who I’ve spoken to are really against the violence. I saw a group on my way around with hoods up and scarves over their faces already, so there were obviously people there who had come just to cause trouble. The Tory HQ wasn’t even on the main route, they splintered off towards there on their own... I hope people remember that for every one idiot attacking Tory HQ there were 250 others marching peacefully to try and stop the government turning education into a two tier system”.

KATE TALBOT,
GIRTON 3rd YEAR HISTORIAN

“I think it’s a shame that the protest is being presented as mindless violence because it makes it easy for people to dismiss it. I felt there was real excitement at the protest, even if people didn’t necessarily want it to go that far. Still, it gave a message that we are not just going to sit here passively – people were willing to turn out and do something for once. It’s just a shame that that message got lost in translation.”

ANONYMOUS,
2nd YEAR ENGLISH STUDENT

COMMENT: THE MILLBANK INCIDENT



RAHUL MANSIGANI

CUSU President attended the march with 400 other Cambridge students

The demonstration on Wednesday was hugely encouraging – fifty thousand, the highest turnout in a generation, marching to show our frustration with the coalition’s cynical plans for the future of our universities.

Months of planning had gone into organising the demonstration and our expectations were exceeded. Getting fifty thousand students out of their beds, from Edinburgh to Aberystwyth, is the clearest sign yet that this is not just an issue that motivates the ‘political’ amongst us, but one that is galvanising the entire student body.

“It was not only violent but politically foolish.”

That the actions of a (relatively) small group of people should now be dominating our headlines, rather than the message of the demonstration itself, is extremely disappointing. With the media eager to capitalise on any disruption, it was not only violent, but politically foolish to storm Conservative headquarters. Many students attending the demonstration had never protested before.

This is the first time that students across the University are talking about these issues, the debate is in college bars and common rooms. We have to keep this momentum going and the attack on 30 Millbank doesn’t

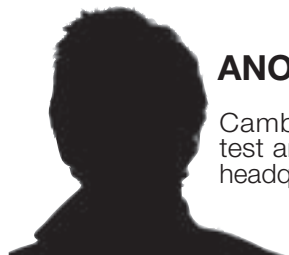
help. Peaceful protest is acceptable. Storming a building, smashing windows, and attacking people is not. Not all those who were inside the building should be condemned, but those who committed violent acts, whether criminal damage or against other people, should know that they do not speak for me. One person being sent to hospital is too many.

The actions of a small group have now been sensationalised by the media. The fire extinguisher dropped from the roof of the building was met not by cheers, but the protesters chanting “Stop Throwing Shit”. Catherine Rogerson, a Cambridge student, has been obscenely misquoted by the *Daily Mail*, which falsely printed that she condoned “smashing up buildings”.

These are just examples of the exaggeration and inaccuracy in the media’s coverage, which has now swung the debate from the vital issues that I and my colleagues were campaigning on to whether or not the ‘Millbank incident’ was acceptable.

Students as a group should look at yesterday’s demonstration as an overwhelming success. More than four hundred Cambridge students made it down on the day, with many more donating to the cause – that’s a record which we should be proud of.

We have now shown the Government that we will march, and we will be heard. When this comes before Parliament, Nick Clegg and his MPs now know that students expect them to keep their promises. Thousands of students are concerned, and we will not be denied.



ANONYMOUS PROTESTOR

Cambridge student who attended the protest and made it onto the Millbank Conservative headquarters

“DESPICABLE.” “Shameful.” “Needless rioting.” This is what we’re hearing about the amazing feats of Wednesday afternoon, when protesters finally used harmless tactics that made everyone sit up and give a damn.

Yet Aaron Porter, one of the people using such patronising language exhorted us to charge the building. Just as thousands of people converged on Millbank to execute something effective for once, he told the rally, “We’re in the fight of our lives. We face an unprecedented attack on our future before it has even begun.”

When asking yourself how you feel about the actions people took, remember: if you weren’t there, you’re being told a story by politicians – people who have a vested interest in effecting no change whatsoever and demonising those who step outside the dance of words which are screwing up what’s actually happening in real life.

It’s not the Millbank participants who fail to represent the feelings of the student community at large – it’s these mouthpieces. Porter and his ilk, along with established newspaper reporters and columnists, have no choice but to keep in step with the government’s official sentiment if they want to keep their positions of flabby-minded complacency.

“Condemning” the Millbank actions is tantamount to the Conservative Home blog post that Lady Warsi’s remaining inside on the phone was an example of “blitz spirit”. Because, clearly, needlessly whimpering in fear of rightfully

outraged students who had no thought of bodily harm is the same as Londoners braving Nazi bombardments to keep vital services running.

Let’s review the course of events: during the rally, thousands of marchers forewent the predictable speeches, ones which repeated the same rhetoric telling us to follow up this moving day with writing feeble letters to MPs. Instead, we chose to damage property, occupy the building – putting my rear on a sofa in the lobby was exhilarating – and emerge on the roof. After startling a

“If you weren’t there, you’re being told a story by politicians.”

few staff members, we left.

Now let’s review the outcome: most immediately, we’ve created job stimulus – the broken windows mean someone will get paid for repairing them.

This protest, instead of being a footnote blip in the news cycle, is getting the attention it deserves.

Ignore the message of “Don’t forget, children (since that’s all you are) – direct action is a perverted thing committed by a tiny, freak fringe of filth, and not at all what good little students do! Yes, direct action, tsk tsk, doesn’t accomplish diddly squat!” – except, of course, when it shows the world just how much you mean what you’re saying.

Ex-Chancellor Nigel Lawson calls unemployed economic casualties

Varsity News

Nigel Lawson, Margaret Thatcher's Chancellor, has compared the unemployed victims of his economic policies to the casualties of war in a Cambridge speech this week.

Speaking at a Cambridge University History Society (CLIO) seminar held last Monday at the Cambridge Union, Lord Lawson of Blaby, whilst admitting that the extent of the rise in unemployment figures had shocked him, nevertheless defended his decisions as the inevitable means of escape for an economy in serial decline.

These words came in the context of a discussion with Will Hutton, the left-leaning former Editor-in-Chief of the *Observer*, and Professor Richard Vinen, an expert on Thatcherism from King's College, London.

For all the austerity of the venue, the sparks flew between the speakers on occasion. When Professor Vinen attacked the Conservative government of the 1980s, claiming that one million unemployed was incompetence, but two million was a policy, Lord Lawson retorted that

his speech had borne no relation to reality.

For his part, Will Hutton, while supporting Lawson's argument that major structural changes were inescapable for the British economy, attempted to draw the discussion into the social consequences of Thatcherism by criticising the enormous damage done to UK industrial cities.

The President of CLIO, Harry Dadswell, told *Varsity* of his delight at the event. "No one was expecting such a high turnout to the event: it gave the proceedings a real sense of excitement. It was fantastic to see Lord Lawson, a maker of history, forced by the fellow speakers to justify his actions before students, many of whom have written weekly history essays on the actions this man took only three decades ago."

The fact remains, however, that the description of the British unemployed, which topped three million in 1982, as necessary casualties of war in a necessary economic transition, will certainly provoke comment as long as the legacy of Thatcher remains a contentious issue.

Police called to ADC bar after fight



Four police cars came to the ADC Theatre on Wednesday to arrest the rowdy student

Varsity News

Police arrested a mature student at the Amateur Dramatic Theatre (ADC) bar on Wednesday night after she threatened bar staff and patrons with violence and verbal abuse.

The student, who studies Medieval and Modern Languages (MML) at the University, was refused service at the bar and quickly became aggressive after bar-staff asked her

to leave.

According to sources who were present at the scene, the unknown student was shouting socialist slogans, lying on the floor, screaming, standing on tables and attempting to attack patrons of the bar, while her friends tried to persuade her to leave.

A Homerton student who was at the bar that night told *Varsity* that the girl had tried to punch her and a friend after the pair broke out into a fit of giggles in response to the display in the bar.

"She was shouting at us 'You're so fucking lucky, you rich students,' and then just lunged for us. It was quite funny in a dramatic way," she explained.

When the police arrived she was heard to shout, "Police protect property".

The student was handcuffed and forcibly held to the floor in the foyer of the building for several minutes as a total of four police vehicles assembled outside, including one car containing police dogs, as well as a police van.

As she was restrained in the theatre foyer, the student, from Leeds, was heard threatening police officers with physical violence as well as inviting them to "kick my head in".

Three police officers then carried her out of the building and forced her into the back of a police van as she continued to scream and threaten violence.

Another student at the bar told *Varsity* that the MML student had expressed regret about not being able to attend the student protests in London that morning and was in the bar to celebrate the opening night of *Fired Up*.

ADC manager Phil Norris said, "The ADC is run by student volunteers and its management team is made up of recent graduates. This creates a friendly and cordial atmosphere and we are obviously concerned that this atmosphere has been disturbed."

He added, "We see this disturbance as a one-off event, however and don't expect it to turn into a trend."

The identity of the person arrested has not been confirmed.

A lot happens when top management consultants and cutting-edge analytics get together.

Food is served, drinks are poured, and the future of business – and perhaps your own – takes shape.



We're Opera Solutions, a fast-growing international firm that combines world-class management consulting and advanced analytics to consistently achieve remarkable results for our clients. Among other things, we up the winnings of the UK's biggest gambling operation, bust credit card crooks who escaped Scotland Yard, and help an online travel company keep booking extraordinary profits.

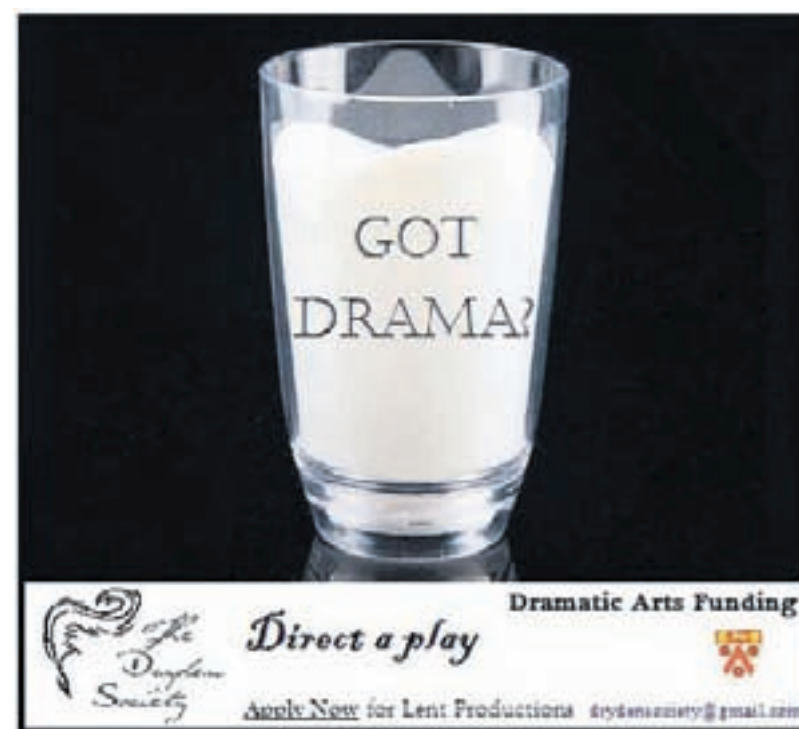
If you're a high-performing final-year undergraduate or postgraduate from any subject with a strong interest in where business is going – and an even stronger desire to help lead it there – then there's an equally compelling reason to find out more about Opera.

Join us on **Monday, November 22, 2010, 6:30-8:30 pm**, in the Darwin Room of the Pitt Building, located at the corner of Trumpington Street and Mill Lane (next door to the Mill Lane Lecture Rooms). You'll hear first-hand from Opera consultants about what we do, how we do it, and how your talents can make a difference.

Email cambridgerecruitment@operasolutions.com for further information.

OPERA
SOLUTIONS

www.operasolutions.com



Union membership reduction claim proved false

JEMMA TRAINOR

The Cambridge Union Society has stated that it has no plans to reduce its life membership fees to £10, contrary to claims published in *The Cambridge Student (TCS)* last week.

Varsity can now confirm that the front-page article in *TCS* was based on incorrect “speculation” concerning changes to funding at the Union, rather than on facts.

The story in *TCS* maintained that due to a significant boost in corporate revenue the Union would be able to reduce their membership fees by a substantial amount.

The article also stated that the Union had not settled on an exact figure, but did quote Union President, James Counsell, as naming £10 as a “symbolic fee” in light of funding changes which might allow the Union to abolish fees entirely. The official line from the Union, however, was unequivocal.

In an email to members, the Union established that, “Contrary to the story reported in *TCS* last week, the Union has no plans whatsoever for a radical reduction in the cost of membership.

“*TCS* mistook speculation concerning the Union’s funding over the coming decade for a concrete plan for an immediate reduction.”

Union President, James Counsell, told *Varsity*, “The officers of the Union are of course concerned about the affordability of membership, and we regret that the current price reflects the great cost of running the society.

“Unfortunately for the foreseeable future there is no way to fund the Union without the significant contribution of the membership fee.”

To many, the proposed reduction in fees was baffling when considered alongside the Union’s 2009 figures, which showed that while membership fees had raised £133,430, corporate income was only at £46,257.

Given the disparity, it appeared highly unlikely that the Union could suddenly raise enough corporate income to drastically reduce membership fees, let alone eradicate them completely.

Currently the price of life membership is £155.50 with £85.50 for annual membership although there is always a reduction for freshers in Michaelmas.

One student remarked, “Considering that members sometimes have to pay to get into Union events, I don’t expect that the Union has a great deal of money to play with.”

They added, “It seemed strange that they could suddenly offer such a massive membership discount compared with previous years.”

Despite the obstacles to reducing the membership fee, Counsell has stated that the Union is committed to making the organisation as accessible to students as possible.

“In order to mediate the burden on students, we have expanded our bursary scheme to cover all EU countries,” he said.

“In addition, our referral scheme is now in place, which gives £30 bar credit to any member who is with somebody as they join.”

Cambridge comes closer to a cancer vaccine

ABTIN SADEGHI

University of Cambridge researchers have discovered the reason for the failure of anti-cancer vaccines, in a step that could pave the way for the development of effective cancer vaccines in the future.

A normal cell type found in tumours may be preventing the immune system from killing cancer cells. This has important consequences for vaccines, as they act to boost this immune response.

The findings have generated a lot of interest within the scientific community. Dr Claire Knight, from Cancer Research UK, described the findings as providing “exciting

clues” as to how tumour cells evade the immune system by coercing health cells.

Vaccines developed to kill tumours by attacking cancerous cells have heretofore not affected the growth of tumours.

The new research, published last week, suggests that this is due to a subset of normal connective tissue cells called stromal cells, scattered throughout tumours, which help provide support to tissues and cells.

These stromal cells express a protein normally involved in wound healing called fibroblast activation protein alpha (FAP) that is thought to cause immune suppression in and around the tumour.

Cambridge scientists engineered a mouse in which cells expressing FAP could be destroyed. When this was carried out in animals with lung cancer, the cancer ‘died’ rapidly.

However Professor Douglas Fearon from the Cambridge University Department of Medicine emphasised that although the identification of these cells was an “important step,” these findings are based on mouse models and “although there is much overlap between the mouse and human immune systems, we will not know the relevance of these findings in humans until we are able to interrupt the function of the tumour stromal cells expressing FAP in patients with cancer.”

Consequently, the Fearon lab is hoping to collaborate with the Cancer Research UK Cambridge Research Institute to repeat the findings in a model that more closely resembles human cancer and to examine the FAP-expressing stromal cells in human tumours.

Fearon explained that “further studying of how these cells exert their effects may contribute to improved immunological therapies by allowing us to remove a barrier that the cancer has constructed.”

Although still at an early stage, manipulation and selective destruction of these cells could result in a cancer vaccine being a realistic prospect.

The crowd is only average



Orbis has excelled over its 20-year history.

If we did what others do,
we would be worth nothing.

Are you prepared to be different?

Attend our presentation

Lubbock Room, Peterhouse, 16th November at 7pm



News in Brief

Fire scare at the Pitt Club

Four fire engines were called to the Pitt Club on Tuesday night after smoke from the club's fireplace began to seep through into Trinity College accommodation.

Members were partaking in one of the club's nightly dinners, when fire officers were forced to enter the building on Jesus Lane. The officers, dressed in fire protective clothing, were concerned that a potentially dangerous fire may have broken out in the Club and would spread to student accommodation.

However upon their arrival it was established that a fire had been lit in the dining room fireplace, and that smoke was seeping through a crack in the chimney. The fire officers remained at the building for around 45 minutes, before establishing that there was no danger. The chimney is now being fixed.

Graduate Union Board elected

The results of the Graduate Union Board elections have been announced. The new board consists of Murat Basarir and Anna Kaxira as Academic Affairs director, Fran Boait as Environmental Director, Arabella Higgins and Madeleine Kasson as Events Directors, Arash Moavenian and Ankita Kankani as International Director, Suha Mahayni and Michalis Dekastros as Secretaries, Magdalini Makrodimitri and Paul Hurst as Treasurers and Lydia Fairhurst and Varun Khanna as Welfare Directors.

The distribution of the 439 votes cast means that the vast majority of the portfolios will be shared between two of the candidates, leading to a Board of 14 with only 8 roles. **EMILY CARLTON**

£17m grant for the Engineering Department

The University of Cambridge's Engineering Department has been awarded a major grant worth £17 million, which will be used to fund a new Innovation and Knowledge Centre (IKC). IKC hopes to link together advances in technology with business expertise.

Professor Robert Mair, Head of Civil and Environmental Engineering and Master of Jesus College said, "This is a hugely exciting and important award. Much of our infrastructure is more than 100 years old. Infrastructure owners therefore have a strong interest in emerging technologies in sensors and data management, to quantify and define the extent of ageing and the consequent remaining design life of their infrastructure."

NEWS INTERVIEW

Fred Pearce: Environmentalist



Fred Pearce, environmental journalist and science writer, talks to **Tim Middleton** about the overpopulation "Armageddon"

Fred Pearce is an environmentalist. It's not just the ruffled hair, greying beard and checked shirt – he is a passionate campaigner on behalf of our planet.

Pearce was UK environment journalist of the year in 2001 and has been described as "one of Britain's finest science writers". As well as his job at *The Guardian*, he is environment consultant for *New Scientist* and contributes regularly to the *Daily Telegraph*, the *Independent* and *Times Higher Education*.

I ask him how he first became interested in journalism. "I began in student journalism. In Cambridge, as it happens," he says. Initially he worked as a photographer for *Stop Press* (a rival publication to *Varsity* in the early 1970s before they merged) but he soon began writing. He explains why journalism suits him: "I am inquisitive, like

questioning everything and hate hierarchies. A born outsider. Journalism allows me to be the perpetual outsider," he says.

Pearce specialises in reporting on global environmental issues, including water supply, climate change and population.

He recalls how the issue of overpopulation first gripped him: "Population was a big issue when I was at school in the 1960s. A biologist called Paul Ehrlich wrote a book called *The Population Bomb*, saying we had lost the battle to feed the world. And with population set to double in a generation it did seem impossible to double food production. I remember that vividly."

In February 2010 he released his own book on population under the title *Peoplequake*. However, in the United States, the book is called *The Coming Population Crash*.

"My American publishers decided *Peoplequake* did not convey enough information. Right now I see Amazon says that people who buy *Peoplequake* also buy *The Coming Population Crash*. If so, they are in for a disappointment!" he chuckles.

The book dives straight in at the deep end: "It's Armageddon. We fear an overpopulated world teeming with the dispossessed and the alienated, the fanatical and the fascist, the wetbacks and the snakeheads, the Humvee-driving super-polluters and the dirt-poor deforesters. Surely, we are racing to demographic disaster."

Pearce doesn't mince his words, but he doesn't actually believe these ones either. "If I lived in sub-Saharan Africa or parts of the Middle East I would still be very worried by rising numbers of people. But globally, environmental damage is

mostly the result of rising consumption, not numbers of people" he tells me. As he says later in the book, "we can expect peak population by mid-century and a decline after that."

In his opinion, we've done as much as we need to do to address overpopulation and now the emphasis must shift. "Addressing environmental problems purely through population policies is wrong," he argues.

So what should we be doing to tackle our environmental problems? I ask him if he thinks that scientific innovation offers a way out. He replies, "I'm a technological optimist. But we need dramatic changes, orders of magnitude in the way we consume. We need to run the economy without carbon, we need to produce food in a much more efficient way and we need to use energy much more efficiently."

I press him on the specifics: how should we be producing our energy? "Nuclear power," he responds hesitantly, "but ultimately solar power". It is refreshing to hear him say this. He's a realist as well as an optimist.

The trouble is the problem is only going to get bigger: as the less developed world catches up, our global carbon footprint will rocket. Pearce thinks that the onus is still very much on the West.

"It is ethically unsound to deny them development. We are the big consumers now. The trouble is that developing countries are following the Western development model. We need to change the model," he says.

I turn to the sticky question of climate change. Pearce is an expert on matters climate-related. Another of his recent books, *The Climate Files*, investigates the 'Climategate' scandal, which involved leaked emails suggesting that climate scientists had been manipulating and hiding data to prevent climate sceptics from getting hold of it.

He writes: "None of the 1,073 emails... upsets the 200-year-old science behind the 'greenhouse effect' We might wish it weren't so, but the world still has a problem. A big problem."

I ask him what he sees as the biggest barrier to action on climate change. "Politics," he says. "We know how to curb CO2 emissions dramatically. The technology is basically there. We know it is not crippling expensive. What we lack is the ability to organise ourselves to do what most see as necessary."

Climate change is no longer in the science, but in the communication of science. We can be thankful that we have people as intelligent and sensitive as Pearce doing just that.

Corrections

There were some errors in last week's interview with Peter Tatchell. He was never MP for Bermondsey, but was the defeated Labour candidate in the 1983 by-election. His fund is called the Peter Tatchell Human Rights Fund, not the Tatchell Rights Fund. It is not a personal fund and it was not set up by Mr Tatchell but by friends and supporters. The £60,000 Mr Tatchell is seeking to raise is not for a salary for him. It is to fund an office and staff support. The online version of the article has been corrected.

Careers in Investment Banking

Are you ready for a company that offers more than you would expect?

Corporates & Markets

Formed through the merger of two of Germany's leading banks, Commerzbank and Dresdner Bank, we have created a powerful universal bank that brings together retail, commercial and investment banking expertise, backed by a 140-year heritage.

Commerzbank Corporates & Markets (C&M), our investment banking business, is the largest business division of Commerzbank Group in London and now includes the operations of Dresdner Kleinwort. Corporate Banking and Treasury are also represented.

Within C&M we have opportunities for 2011 Graduate entry in: Corporate Finance, Sales, Trading, Structuring, Research and Relationship Management. We also have roles available in Corporate Banking, Treasury, Risk Management and IT.

To find out more, come and meet us on:

Date: Wednesday 10th November

Time: 18.30

Location: The Churchill Suite, De Vere University Arms Hotel

Candidates will have an opportunity to meet and talk with a broad selection of our people at all levels.

Places are strictly limited. Please register by emailing:

anna.newton@commerzbank.com indicating your area of interest where known.

Achieving more together

Who Got That Job?

Careers Service – Vacancies & Opportunities

Graduate Scheme with Social Housing Charity, Look Ahead

Charitable housing association has provided specialist housing, care and support to vulnerable people across London.

(excerpt from Vacancies & Opportunities entry)



Bex Mullins New Hall, English

"Talking to a Careers Advisor means you can unlock different information about employers outside of the usual banker/lawyer possibilities. I talked to many different employers in the Not For Profit Sector at Work to Change the World in February. I received CLICK emails, I was given help with writing my CV and endless applications and I talked through how to approach interviews. This helped me to feel confident that I should keep applying for jobs I wanted to do. Without the

support of the Careers Service I would not have had the same level of confidence to apply for the jobs I wanted or to have known the way in which to go about it. I would advise anyone who feels uncertain or uneasy about the idea of employment after University to seek them out."

The Careers Service has information and advice from your first term through to your last year, and beyond. We can help you get ideas and plan how to achieve what you want to do.

www.careers.cam.ac.uk



PIOTR ANDERSZEWSKI, *piano*

Thursday, 18 November, 7.30pm, West Road Concert Hall

Piotr Anderszewski is regarded as one of the outstanding musicians of his generation. This is a *very rare* opportunity to hear him in Cambridge, performing Bach's *English Suites* nos. 5 & 6, and Schumann's *Six Etudes in Canonic Form* & *Gesänge der Frühe*.

**Tickets only £5 for students (£25 full price)
available from www.cameratamusica.org.uk**

"The Queen Elizabeth Hall was packed for Anderszewski's recital, delivered in the intensely engaging, self-effacing way that almost disguises the sheer technical mastery and musicianship of his playing..." - The Guardian

Comment

I predicted a riot

Soul-searching and hand-wringing will be the persistent refrain for the NUS after Wednesday's demonstration debacle



RHYS TREHARNE

Just when it seems that the rolling controversy over tuition fee increases has at last died, the issue somehow manages to resurrect itself like an insistent cadaver. Its most recent reanimation has proved mildly reminiscent of the Storming of the Bastille: angry mobs inflict criminal damage on a totemic, if wholly unimportant, building in a comparatively minor event of an altogether broader and more protracted struggle.

And yet, the events of Wednesday afternoon have altered the rules of the game. The single greatest achievement of the demonstration – and the subsequent assault on

Millbank Tower and the bloodying of a handful of policemen – has been to shift the debate from the subject of apparently scandalous hikes in tuition fees to the appropriate etiquette of protest.

You'll be pleased to hear that I do not intend to rehearse or regurgitate the tired arguments of the past few weeks on this matter: everything has been said and everybody has said it. I would, however, like to refer you to remarks I made on these very pages just a few weeks ago. In *Recreational Revolutionaries* (22nd Oct), I noted how "we can but hope that the coming months see a principled approach taken towards the issue of tuition fee increases, and not merely activism for the sake of opposition..."

Frankly, I ought to be more startled by my own omniscience. But in reality, anybody with even a hint of foresight should have seen this conflagration coming. For too

long the silence of the student body has been deafening: in 1998 with the introduction of fees and at their increase in 2006, and in the ominous commissioning of the recent Browne Review, Reaction has remained muted, and now tempers have boiled over, which is perhaps why the police tactic of kettling seemed so miserably apposite. In this context, it seems hardly surprising that the chants of "You say Tory, we say scum" finally

morphed into attempts to torch Tory HQ.

Yet this sort of radical, direct action not only underscores the anger of students with a Coalition Government bound by its own financial handcuffs, but also the level of disillusionment with the ineffective methods of the NUS, the treason of the

Liberal Democrats, and the increasingly functionalised attitude taken towards higher education in which a degree is regarded as an 'investment' and a graduate as a 'product'.



I have little doubt that the reprehensible actions of the rioters will prove counter-productive, but to dismiss the vandalism as nothing

To dismiss the vandalism as nothing more than a scrofulous sideshow would be incredibly naive

more than a scrofulous side-show of anarchists and hoodlums would be naive. Nevertheless, that is exactly what the omnipresent TV personality (and occasional leader of the NUS) Aaron Porter has done. Their actions were "despicable" – and he should know, having encouraged students to "hound" MPs out of their constituencies just last week.

He was of course right to say that the demonstrations had been hijacked; but given the gathering fire-storm of public disapproval, I think I can claim to be equally accurate in suggesting that the

campaign against tuition fee rises, which began in earnest on Wednesday, is already lost. A minority of a minority it may have been who sought windows to kick through and bonfires to set alight, but who now remembers seeing any footage of the 50,000-strong peaceful procession meandering through Westminster?

Denouncing the perpetrators is not enough; indeed, as an unsympathetic friend of mine jubilantly noted at the outbreak of the violence: "If the fees were drastically increased then riff-raff like this would no longer be able to afford their angry student lifestyles." It seems to me unlikely that this was the outcome Porter *et al.* had envisaged.

If the show is to be gotten back on the road, then the NUS will need to rethink its approach. The demonstration was a damaging mistake, and this will need to be a moment of maturation in which concessions and compromises are made. But they also have a further problem.

Any fool can lampoon Nick Clegg (takes one to know one, I suppose). A trifle more grit will be required to face down a mob that has decided it knows what it wants and is entitled to get it.

All in the same boat?

We must do more to ensure that equality of access fully translates into equality of opportunity



JAMES COUNSELL

Over the last 50 years we have witnessed the gradual repealing of the institutionalised prejudices our grandparents would have taken for granted. It is no longer considered acceptable to deny somebody employment on the basis of their gender, race or sexuality and this is a tribute to the dedication and good intentions of the advocates of equality of opportunity. However, these successes are far from sufficient if our intention is to create a fair and compassionate society.

There are two very strong arguments against meritocracy. The

first of these is that it is impossible to separate equality of opportunity from outcome. In modern Britain there is one factor which determines a child's eventual class position more than any other: their parents' wealth.

This is not only because of the obvious private school villain. Fundamental to any education is the context it is in, and so success or failure is being heavily influenced both before and around a child's schooling, at home and by their peers. The numbers of words a child has learnt by the time they reach school varies greatly by class, as does the importance attached to an education. These are not things a universal comprehensive system can fix; it is the result of children being born into a deeply stratified society, in which the losers are incapable of passing on the tools of success.

Think of equality in terms of a game. On one side is a team of working class children. They are low-skilled and poorly trained, and worse, no one has ever explained to them the subtle rules upon which

victory depends. On the other side are wealthy children. They are taller, stronger, know the rules and,

Equality only makes sense in terms of outcome, and to ensure all have the same chances, we must prevent the lucky from condemning the unfortunate

just to make things easier, the referee knows them well and wishes them success. The whistle blows and, of course, the working class are trampled. To make this a fight in which both teams have an equal opportunity for success, the differences would have to be levelled.

And to make this a fight which remains equal across generations, this levelling must remain constant. The only way to prevent the young of the wealthy trampling the young of the poor, is to prevent them from ever occupying a social position from which they can convey unique and unfair advantages.

If anyone doubts the extent of the problem, a few statistics should clear up the issue: children receiving free school meals are twice as likely to lack basic maths and literacy skills. If they are born to manual working parents, they are twice as likely to die as a child, and if they survive, they can expect to die seven years earlier.

The second reason to reject meritocracy is that it condemns the less intelligent. If you are smart, you are lucky. You no more earned your intelligence than an aristocrat earned their estate. If you are stupid, far from being idle you are likely to have to work incredibly hard for your entire life doing the jobs nobody else wants. However, society will refuse to reward you for this. As a result of this genetic



lottery, people incapable of understanding the rules will forever be punished for playing badly. Even so, the advocates of meritocracy will have the audacity to claim their society would dish out the material rewards according to effort.

Equality only makes sense in terms of outcome. In order to ensure all children have the same chances, we cannot allow them to be born into classes. To prevent the lucky condemning the unfortunate, we must share the goods of our society equally.

James Counsell is the President of the Cambridge Union Society



KATE JONES

The rice and water war

American aid to Pakistan is hugely generous, but is it always used in the right areas or to the right ends?



WILLIAM GHOSH

The problem with shared responsibility is that, when things go wrong, it becomes difficult to know who is to blame. Take Pakistan: it is something of a truism when the awkward subject is – at great intervals – raised, to admit that yes, it is terrible, “what’s going on there,” and that, yes, “people should be doing more.”

The implication of this is often twofold. The speaker will usually go on to attack a) the media response (“It’s nothing like Haiti, is it?”) and b) the international community. This is fine, and perhaps true, but it is a kind of blame that doesn’t really call anyone to account: criticising ‘the international community’ is a bit like criticising God – slightly meaningful, but not that helpful in the immediate context.

It is, therefore, a rather unfair but ultimately necessary step to pick a scapegoat; a role for which Hilary Clinton seemed to be auditioning when, in the same month

that the UN claimed to have raised 40 per cent of the required \$2bn to feed and shelter the millions of flood victims, she announced a brand new package of ‘Military Aid’ sent (where else but) to Pakistan, worth, conveniently, \$2bn.

I’m not being completely facetious here. In a sense it is unfair to blame the US for the failure of everyone to club together more than \$800m; the US who, after all, will over the next five years donate \$7.5bn in civilian aid to Pakistan alone.

And this is the problem with talking about Pakistan; just as you build up a head of outraged steam against someone or anyone you are forced to remember that – like most international negotiations – it’s a bit more complicated than it seems.

Sensible debate about Pakistan is destined to be qualified rather than raging; measured rather than outraged but also, sadly, political.

Which brings me back to those American statistics. Of the \$9.5bn which will, over the next five years, find its way from the US exchequer to its Pakistani counterpart, \$2bn will be siphoned off for the military. That’s well over a fifth. To put that in context, the British Government spends an estimated 3 per cent of its GDP on defence – and that’s often considered a little steep.

Of course, that isn’t a fair comparison. Aid needn’t be proportional to the way a country spends its

own GDP. America is primarily interested in Pakistan as a military ally: it makes sense, then, that they plough a disproportionate amount

If we have learnt anything in the half-century since partition, it is that no discussion on Pakistan can ever hope to progress through a dialogue of diatribe and sensationalism.

of money into the armed forces.

But what, at heart, is the US trying to gain? I’m not cynical enough to deny that improving standards of living in Pakistan is probably, in and of itself, among President Obama’s motivations; but realistically, his Government is ploughing the best part of \$10bn into Pakistan and not, say, Bangladesh, because it sees Pakistan as of crucial, territorial importance in the ‘War on Terror’.

And thus this question of US aid in Pakistan gains wider implications: Is the best way to prevent fundamentalist Islamification in South Asia to prop up a bloated Pakistani military (still with one eye on Srinagar)? Or is it to privilege aid which meets basic needs, which fulfils internationally agreed demands without threatening, or appearing to threaten, the sovereignty of the Pakistani people? US aid cannot rebuild Pakistani communities on its own, but it can provide the lunch whilst dispossessed Pakistanis sort out their own private lives.

If we have learned anything in the half-century since partition, it is that no discussion on Pakistan can progress through diatribe and sensationalism. But will the moderate cry be heard? How easy is it to persuade anyone that fundamentalists recruit from the dispossessed and the disenfranchised; and that the only way to combat this is through the discreet provision of fundamental requirements and the upholding of genuine political autonomy. The alternative – more ineffectual campaigns in Waziristan and beyond, costing US dollars, but Pakistani lives, and Pakistani hearts – might even be rather extreme, rather horrific after all.

The Pakistan emergency appeal continues at www.dec.org.uk

Our Man in Amman



My flatmate and I decided to do a spot of shopping this week. We were of the opinion that our threads were simply not fly enough, so we went into the old town centre for some retail therapy. Many people may imagine Middle Eastern cities as a network of twisting narrow streets, covered markets and people riding around on camels. Although I can’t speak for the whole region, this image sadly does not apply to Amman. However, downtown Amman has a nice buzz about it that’s particularly pleasing to a middle-class country boy like me.

That said, we were pretty sure everyone here bartered over prices, and that we could enter the nearest men’s boutique and walk out with a selection of fine polyester jackets negotiated down to half their original price. It didn’t quite turn out like that. Everything went well at first: we found a small, friendly menswear shop whose kindly manager plied us with tea and sweets. He looked alarmed by my 6 foot 7 inch frame, but demonstrated commendable professionalism and quickly rearranged his expression from frightened to admiring.

My companion and I picked out two suit jackets and a coat between us, and readied ourselves for some intense haggling action. “How much for these then?” I enquired lightly. “90 dinars,” the manager replied. 90 Dinars is slightly more than £90. I attempted an amused chuckle, which came out more like a dog vomiting. “Oh come now,” I said, “90 dinars is a lot. How about 20?” “No, 90 dinars is the price for all these items,” the manager replied. For those of you familiar with Monty Python’s *Life of Brian*, this would be a disappointing scene: he hadn’t even begun to haggle. It was time to go to DefCon 1. “OK, OK. How about 50 dinars, and we’ll recommend ALL our friends to come to this shop. Even the girls.” This was a bold move, since we actually have very few friends who are girls, which didn’t really matter that much anyway because I was lying. The manager remained unimpressed by our generous offer.

After five minutes our attempts at haggling started to resemble begging. Eventually the manager relented, and offered to sell us everything for 85 dinars. We left the shop empty handed and went for a kebab instead. I negotiated the price down to 50 pence (from 55 pence), so in the end the evening wasn’t a complete failure.

TOM CROOKE

Charlotte Runcie: On Drinking Societies



Cambridge students are a species prone to mental illnesses. What's a little more self-flagellation on a Sunday night?

I hate drinking societies. Everyone who knows me knows that I hate drinking societies. And yellow chrysanthemums. But mostly drinking societies. I hate drinking societies so much that, like the Tea Party's approach to communists, I haven't really bothered to find out exactly what they are. Based on my observations and limited experiences, they are groups of ordinarily sane and pleasant people who head out to their chosen Indian restaurant and get lashed, throw food at one another, vomit into pint glasses, exchange chlamydia infections and go home happy.

I also suspect drinking societies are those things that make people dress up and do demeaning things in front of tourists in Market Square in order to gain membership, getting in my way as I head out to purchase my daily Horlicks and cardigans. But that could be sports team initiations. Or experimental street theatre.

Of course I'm a miserable sourpuss. Everyone who knows me knows that. And I know you might think I only dislike drinking societies because I have never been asked to join any, but that's not true, and anyway my squeamishness isn't restricted to the societies; I have a problem with the whole

of first term in first year being coloured by drinking games and initiations.

I know my point of view on drinking



societies (and really any binge-drinking that comes sanitised with songs and games and costumes) is unorthodox for a student. Pick up any weekend newspaper and I bet you'll find in it a story about how all of us love a good drinking society initiation, and how we're all big fans of the binge-drinking epidemic that is 'sweeping our nation'.

Seamy stories of swaps and

initiations at universities across the country give the nationals frissons of horror on an almost hourly basis. The sense of glee the papers feel at Oxbridge 'brainboxes', in particular, being caught unconscious and drooling in the gutter – and so being brought down a peg or two – makes them report it again and again. How dare the supposed brightest minds of tomorrow spend their weekends – and taxpayers' hard-earned cash – embroiled in a whirlwind of bile and broken glass?

It makes a good story. And they exaggerate, the moralising papers, because it's their job. But it's more than just outrageous hedonism. This sort of drinking into oblivion, of getting 'messy' and forgetting everything, is a story of self-harm that fits especially neatly into the lives of Cambridge students. We are, after all, a

species unfortunately prone to depression, anxiety, and other mental illnesses. What's a little more self-flagellation on a Sunday night?

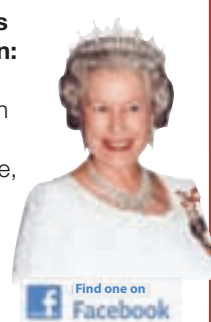
Drink works excellently while you can still taste it, and it's also useful as a lubricant for a good night out and an accompaniment for whatever entertainment you have planned. But drinking societies don't see it like that any more. For them, drinking is the entertainment, because it's the entire focus of the evening, not to mention of the society itself. The clue is in the name. All this puts a huge amount of pressure on the drinker, as a kind of audience, to be entertained by the alcohol, because you have to consume it for it to entertain you. And the more you consume, the theory is, the more entertained you are.

Maybe it's just me being a third-year, or maybe I've always had a trace of the curmudgeon about me, but the idea of getting wasted has become so much less interesting to me recently than that of a night in listening to Radio 4. But I suspect, really, that everyone needs to come to this realisation before they leave Cambridge. Otherwise, if you want to imagine the future, it's a fresher vomiting directly into a pint glass, forever.

V GOOD

Making friends with the Queen:

Her Maj has been officially on Facebook as of Sunday because, as one admirer wrote on her wall, "The Queen is Cool :D". Like.



Japanese Binocular Football. Take some Japanese men, put them in oversized babygros, attach binoculars onto their heads backwards, and you've got yourself a comedy show.



Say goodbye to earphone untangling...thanks to our friends at 'Budtrap' V.G./V.B. will no longer suffer the extra 20 minutes' stress of unknotting our earphones pre-listen...



Self-righteous locals. Yes, I know it's a one-way road! Oxford Circus has the right idea: it's introducing two lane pedestrian traffic: one for window shopping dawdlers, one for those with pavement rage.



Unexpected downpours: It's cold, it's wet, no I am not incontinent, I left my bike in the rain, OK?

V BAD

Dear Varsity,

The internet having been down for 10 days due to Bahamas-bound hurricanes, I should have two weeks' worth of material with which to regale you. But I will not bore you with a list of commonplace tropical frolickings. Not, you understand, out of a desire to reduce the jealousy-inducing potential of this little postcard for those of you struggling to hand in essays as glacial Siberian winds sweep into Cambridge and the fifteenth-century, paper-thin feature glass windows begin to lose their charm. Oh no. It's simply that having a lovely time in paradise makes for slim anecdotal pickings. How to wring humour from the inexplicable beauty of swimming with shoals of colourful fish in a Caribbean coral reef? The time I kicked a fellow snorkeler in the face having genuinely mistaken her for a shark? Perhaps.

But one night does deserve recounting...Having hired scooters for 24 hours on a Guadeloupien island, we decided that time spent sleeping would be a frivolous waste of hire time, and so set off for a spot of midnight engine-propelled exploration. We found ourselves on a secluded starlit beach, and, not content with constellation-gazing and contemplating our own mortality, set

CARTE POSTALE



about locating the vocal toad community nearby. There we were, just happily staring into a murky swamp, flashlights in hand, when out of the shadows appeared a hunched figure, swinging dreads silhouetted against the moon. "What are you doing here?" he barks in a disarming mix of French and Creole. I offer something to the effect of "We are explorers. We are searching for frogs." Silence.

Niceties over with, he demands: "Open your bags!" "No." I am not about to be robbed in a bog. "No!" I insist. He delivers an enraged onslaught of Creole, and then, "Mais mes grenouilles! Vous avez volé mes grenouilles!" All becomes clear. I interject with "You believe us to have stolen your frogs, sir? But no! One was merely observing them!" Unfortunately, suspicions of thieving aside, the disquieting combination of my warped archaic French and the fact that I still hadn't removed my helmet nonetheless seemed to warrant a surreal scooter chase across the island...

Haxie x

(Ali MacKinnon is online)

SOME QUESTIONS FOR:

Dom Collingwood, May Ball President

Alice Hancock and **Charlotte Wu** find out what the President of St John's College's 500th anniversary May Ball plans to do with the rumoured unlimited budget

College:
St John's

School:
King's Canterbury

Date of birth:
23.10.1988

Date of death:
23.06.11, sometime around midday

Sexuality:
Straight

Ethnicity:
Caucasian

Religion:
If I find myself reincarnated, that could hold considerable sway.

Emergency contact:
Caroline Marks (St John's College Choir Administrator)

Smoker:
Only on Sundays (although that isn't going too well currently).

Number of sexual partners?
I'm a serial 'relationshipalist'.

Pets?
Only roommate Ace Owen to speak of presently.

Mental health problems:
Negative

Favourite book?
Crime and Punishment by Fyodor Dostoyevsky

Actual favourite book?:
An Equal Music by Vikram Seth

What are you reading?
A riveting little number by Emile Durkheim, *The Elementary Forms of Religious Life*

Where do you live?
With free roaming cattle in Michinhampton, Gloucestershire.

Where do you sleep?
In my turret (no it's literally a turret with a bed in it).

"I love to smash up Cindies with all the lads."

Where will you be on Wednesday night?
Oh I love to smash up Cindies with all the lads, slash probably the Maypole.

When did you first realise that you wanted to be a megalomaniac?
When I realised that it was a wonderful excuse to put off doing any work.



ADAM HINES-GREEN

Who's your favourite dictator?
Karl Marx (above-mentioned Choir Administrator's alter-ego).

What's the working title for your spill-all memoirs?
Dom, Ralph, Gui? You decide.

How many copies will it sell?
I would hope to see a single copy in an Oxfam bookshop shortly after its release.

Who's your Cambridge arch-nemesis?
Alex 'Ace' Owen (keep your enemies close).

What's the worst joke you've ever heard?
"I love writing jokes about pencils – the punch lines write themselves." Of course, in connection with the previous question, that has ruined his next Smoker performance.

If you could rule any country (UK and USA aside) which would it be?
Probably somewhere in south-east Asia, because then I could, like, totally just, sort of, er... re-like-live my gap year for the rest of my...er...like life or something...er...yeah.

When you're rich and powerful and the University is offering to name something after you, what will you request?
A giant horse, made out of leather in order to commemorate the current slightly small horse made out of a cow that sits on my desk. Alternatively the biggest, best, fittest and fastest college ever.

"In retrospect, paying £5m upfront to book Michael Jackson as the main act was a little premature..."

What did you want to be when you grew up?
A maths professor.

What do you want to be when you grow up?
Anything which doesn't involve being a maths professor.

What's the key to happiness?
A set of decanters and a full cabinet of glass-based objects/vessels (or port-sippers – an intriguing new addition courtesy of my recent birthday – thank you Yonz!)

What will be written on your gravestone?
"Here lie Dom, Ralph and Gui."

Who would play you in the film of your life?
Damian Lewis or Toby Stevens (slim pickings when you're a ginger).

Who will play your arch-nemesis in the film of your life?
Well, probably Ace Owen. I feel he has the necessary acting skills to recreate the complex and fascinating character that is Ace Owen.

Which Pokémon would play you in the cartoon of your life?
Are there any ginger Pokémon, or whatever the plural of Pokémon is?

What's next for Dom Collingwood?
Undisclosed.

Do you have anything you'd like to ask us?
Any ideas for a main act? Unfortunately, booking Michael Jackson five years in advance for an up-front payment of £5m now seems a little premature...

According to the 2010 website, guests can expect to "encounter excited curiosity, uncontrollable frenzy, climactic euphoria, ebullient delight, peaceful tranquility and inexpressible awe, as you delve into the unfathomable luxuries of the mind," and to "indulge in a whirling sea of sensation, and let the St John's College May Ball realise the extraordinary imaginings of your mind in one unforgettable night."

ACCEPTABLE IN THE 80s



Patrick Kane talks synth pop, lip-synching and record label drops with **The Human League**

It has been 29 years since The Human League released the iconic synth pop single ‘Don’t You Want Me’ which saw the band involuntarily spearheading the New Romantic musical wave which still has a major influence today. A new single and a studio album – their tenth – are set to be released within the next few months.

So are The Human League merely cashing in on the booming nostalgia music fad that has claimed such recent victims as Roxy Music and ABC in the last few years? Or are the keyboard pioneers truly intent on bringing their 1980s sound to the modern day?

Susan Ann Sulley, lead female vocalist, quickly reminds me that they’ve never really left the British music scene. It seems as though the band have been making up for lost time since 2004, performing at V Festival, Bestival and Ireland’s Electric Picnic. “Nobody asked us to play at festivals

commitment to providing energetic live performances is as strong as ever. “We really love what we do, and we feel that’s motivation enough at times.

“I’d be more nervous if I had to mime. I just don’t understand how you can go out there and not do it live”

We wouldn’t be here if that wasn’t the case.”

Hunter S. Thompson famously called the music industry “a cruel and shallow money trench,” and The Human League know that better than most bands in existence today. Despite selling 29 million records worldwide, they have been dropped twice by Virgin Records and Chrysalis Music respectively, but their latest record deal with Wall of Sound (home to such acts such as Röyksopp and Mogwai) has delighted Sulley due to the creative freedom the band have. “Mark Jones [head of the label] allows us to do whatever we want musically. He’s been a real breath of fresh air. We are who we are and there would be no point in asking us to try and be U2.”

“We are who we are. There would be no point in asking us to try and be U2”

in our heyday! If we’re asked, and if it’s right for us, we’ll play any festival or gig.” A quick-fire 15-date headline tour can be gruelling upon any band, but the singer professes that the

[Catherall], Philip [Oakey, founding member] and I are still on vocals and everything we write is always song based because that’s just what The Human League does, yet we’re taking a modern approach to things. With the help of the new producers, we’re experimenting somewhat, but we’ve not got loads of guitars in to replace the synths!”

The band is certainly buzzing about the release, and the enthusiasm shows through as they hope to follow up their 2001 sleeper-hit *Secrets*. Roxy Music, Donna Summer and Gary Numan still greatly influence the band, without question, but there may be a surprise or two in store for fans. “Philip really loves Simian Mobile Disco and he’s a big fan of trance music. Not quite what you would expect. Personally, I’m a bit of a fan of Lady Gaga,” confesses the singer.

The band is somewhat uncomfortable with the certain aspects of pop music today, however. The advent of Auto-Tune and reality music shows leaves a bitter taste in Susan’s mouth. “It’s just not real at times. I’d be more nervous if I had to mime – I just don’t know how you can go out there and not do it live. We all make mistakes, we’re human, but I think the audience prefer that.”

It is a relative rarity for a band to enjoy such longevity within the music industry, but Sulley emphasises the changes that have occurred in music, often for the worse. “The Human League wouldn’t have made it [in

2010]. We had a lot of leeway at the start from Virgin and released EPs that weren’t financially successful but the record company had a lot of faith in us.

“These days most people are lucky if they’re signed for one album - half of the musicians today only get signed

“We want people to give the album a chance and not just think of us as the band who wrote ‘Don’t You Want Me’”

for a single - and if that doesn’t chart, they’re dropped.”

Without doubt, the Sheffield collective have a tough task ahead of them, but Sulley remains positive. “This time in 2011 I’d hope we’ll still be touring and, who knows, we may be back in the studio again because this record has been a bit successful! We love what we do - playing live, being in the studio - and if we can continue that and if people are prepared to listen, we’ll be here. We just want people to give the album a chance and not just think of us as the band who wrote ‘Don’t You Want Me’.”

Some things are more difficult than others to overcome, but with a little luck The Human League should be able to redefine themselves and garner some new fans in the process.

Chinua Achebe:

The Education of a British-Protected Child

My father was born in the 1880s, when English missionaries were first arriving among his Igbo people of eastern Nigeria. He was an early convert and a good student, and by 1904 was deemed to have received enough education to be employed as a teacher and evangelist in the Anglican Mission.

The missionaries' rhetoric of change and newness resonated so deeply with my father that he called his first son Frank Okwuofu ('New Word'). The world had been tough on my father. He was an orphan child: his mother had died in her second childbirth, and his father, Achebe, a refugee from a bitter civil war in his original hometown, did not long survive his wife. My father therefore was raised not by his parents (neither of whom he remembered) but by his maternal uncle, Udoh.

It was this man, as fate would have it, who received in his compound the first party of missionaries in his town. The story is told of how Udoh, a very generous and tolerant man, it seemed, finally had enough and asked his visitors to move to a public playground on account particularly of their singing, which he considered too doleful for a living man's compound. But he did not discourage his young nephew from associating with the singers, or listening to their message.

The relationship between my father and his old uncle was instructive to me. There was something deep and mystical about it, judging from the reverence I saw and felt in my father's voice and demeanour whenever he spoke about his uncle.

One day in his last years he told me of a strange dream he had recently dreamt. His uncle, like a traveller from afar, had broken a long journey for a brief moment with him, to inquire how things were and to admire his nephew's 'modern' house of whitewashed mud walls and corrugated iron roof.

My father was a man of few words, and I have always regretted that I had not asked him more questions. But I realise also that he took pains to tell me what he thought I needed to know. He

I am a prime beneficiary of the education which the missionaries had made a major component of their enterprise. My father had a lot of praise for the missionaries, but I have learned a little skepticism.

told me, for instance, in a rather oblique way of his one tentative attempt long ago to convert his uncle. It must have been in my father's youthful, heady, proselytising days!

His uncle had said no, and pointed to the awesome row of insignia of his three titles. "What shall I do to these?" he had asked my father. It was an awesome question. What do I do to who I am? What do I do to history?

An orphan child born into adversity, heir to commotions, barbarities, rampant upheavals of a continent in disarray: was it at all surprising that he would eagerly welcome the explanation and remedy proffered by diviners and interpreters of a new word?

And his uncle Udoh, a leader in his community; a moral, open-minded man, a prosperous man who had prepared such a great feast when he took the ozo title that his people gave him a unique praise-name for it: was he to throw all that away now because some strangers from afar came and said so?

Those two – my father and his uncle – formulated the dialectic which I inherited. Udoh stood fast in what he knew, but he left room also for his nephew to seek other answers.

The answer my father found in the Christian faith solved many problems, but by no means all. His great gifts to me were his appreciation for education, and his recognition that whether we look at one human family or we look at human society in general, growth can come only incrementally, and every generation must recognize and embrace the task it is peculiarly designed by history and by providence to perform.

From where I stand now, I can see the enormous value of my great-uncle, Udoh Osinyi, and his example of fidelity.

I also salute my father, Isaiah Achebe, for the thirty-five years he served as a Christian evangelist and for all the benefits his work and the work of others like him brought to our people.

I am a prime beneficiary of the education which the missionaries had made a major component of their enterprise.

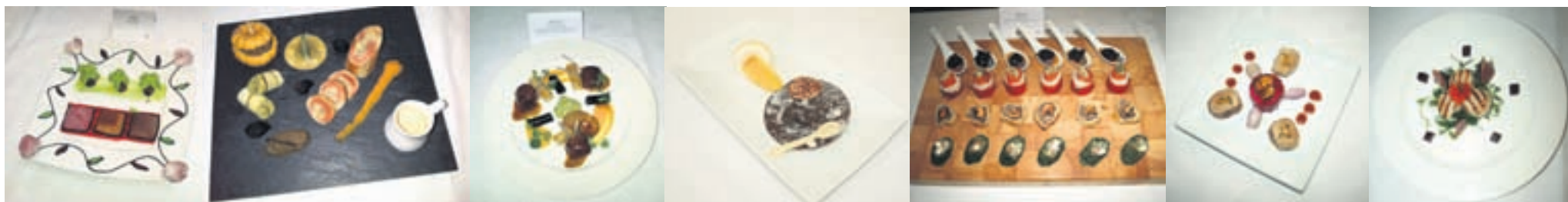
My father had a lot of praise for the missionaries and their message, and so have I. But I have also learned a little more skepticism about them than my father had any need for.

Does it matter that centuries before these Europeans sailed down to us in ships to deliver the Gospel, their ancestors had delivered our forefathers to the transatlantic slave trade?

Does it matter, I ask myself, that centuries before these European Christians sailed down to us in ships to deliver the Gospel and save us from darkness, their ancestors, also sailing in ships, had delivered our forefathers to the horrendous transatlantic slave trade and unleashed darkness in our world?

Professor Chinua Achebe is an award-winning novelist, poet, and professor at Brown University, Rhode Island. He will deliver the first Audrey Richards Lecture, which will be held in the Faculty of Law on Friday 19th November. This event is sponsored by the A G Leventis Foundation and Mr Hakeem Belo-Osagie.





LARA PRENDERGAST

Taste Testing

Alex Lass gets a serious case of food envy at the 2010 Cambridge College Culinary Competition

Last Thursday saw the Cambridge Guildhall transformed once again into a battle of the toques blanches as the crème de la crème of college chefs pitted themselves against one another in the annual culinary competition. A chance to demonstrate real gourmet flare, the 2010 event proved once again that college catering teams are capable of producing some fantastic dishes which we undergraduates can only dream of sampling.

This year saw 14 colleges taking part, a little fewer than last year when a record 72 chefs from 16 different colleges participated in the 800th anniversary edition. Nevertheless, the standard remains amazing: the dishes on display would have been more at home at a Michelin starred country house hotel than a college dining room.

The teams had to prepare the usual eight different 'classes'. My favourite dishes had to be: Wild Rice & Spring Onion Pancakes with Avocado Lime Salsa; Filo Tartlets with Bang Bang Chicken; Rare Roast Beef with Wholegrain Crème Fraiche in Poppy Seed Tartlets (canapés); Seared hand-dived Scallops with Peking Duck & Shiitake Mushrooms with Ginger Hoisin & Shallot Dressing (cold starter); Caramelised Roulade of Gressingham Duck served on Braised Bok Choi (hot main); Baked Cheese-cake of Spinach & Blue Cheese served with Stuffed Polenta (hot vegetarian main); Denham Castle loin of lamb

“Do you even know what a ‘farce of wild mushrooms’ is?”

with a farce of Wild Mushrooms & Roasted Garlic (U21); a

A Chocolate Symphony for Two (cold sweet); Wattleseed, Apple & Almond Cake (tea cakes); Orange & Kumquat Viennese (petit fours).

Did that list make your mouth water? Is your stomach rumbling at the prospect of sampling even one of these delicacies? Do you even know what a “farce of wild mushrooms” is? (Me neither, though presumably they are highly amusing). Then you're in the same predicament I was: I WASN'T ALLOWED TO EAT ANYTHING. Rather, the dishes



LARA PRENDERGAST

on display were cling-film covered samples that the 15-strong team of judges led by Peter Griffiths MBE had to choose between. Presumably they were permitted to taste the dishes. I sincerely hope they enjoyed them.

In this competition, the Sidney Sussex team are the big cheeses. As winners of last year's Stewards' Cup, they were raring to defend their title. However, this year a special ingredient was added into the mixture in the form of a live cookery competition. Although this part of the competition was held back in October at the Cambridge Regional College, the prizes were awarded here today at the Guildhall

by the Mayor of Cambridge, Councillor Sheila Stuart. Knocking Sidney off their plinth was Nathan Aldous from Emmanuel who snapped up the gold with Pan Fried Scallops with Butternut Squash Purée, White Chocolate Foam & Truffled Potato (starter) followed by Tenderloin of Pork With Pineapple, Garlic & Pickled Trumpete Noir (main).

Byron Franklin from Queens' took silver, and Oliver Prince (also from Emmanuel) came in third for the bronze. Don't they look happy in their victory photograph? If only they could smile like that in the canteen on a Thursday afternoon, we'd look content

as well. That said, I think one or two disgruntled Sidney chefs are lurking in the background...

“Those of you at Emma had better keep a low profile or else everyone will be begging for a dinner party at your place”

I don't want you to think that I left the event hungry. Far from it: as well as the many tempting dishes that fed only my eyes, several independent food companies that supply the colleges had set up stalls to advertise their wares. I sampled some succulent venison sausages from the Denham Estate, several artisan cheeses from The Cambridge Food Company, and three peaty game morsels from the Radwinter Wild Game Company. I also tried to convince the boys from M&J Seafood to let me have their whole Scottish Salmon after the event was over so I could poach it for dinner. My efforts went sadly unrewarded but they did give me a few Colchester Oysters as a consolation prize.

Talking to Mark Hulme, the owner of The Cambridge Food Company, and Gilly and Jeremy Kiddy, the lovely couple behind the Radwinter, it became clear to me how important it is for Cambridge colleges to continue supporting local, independent businesses that pride themselves on using fresh, sustainable products – even if it means paying that little bit extra.

Despite the huge amount of delicious-looking food that I couldn't eat, I left the event contented. We are lucky to be at a university that takes its food so seriously, even if we rarely get to sample the haute cuisine menus. Next year, my successor ought to get him or herself invited to the Judges & VIP Luncheon that was held this year at St Catharine's. In the meantime, those of you at Emmanuel had better keep a low profile or else everyone will be begging for a dinner party at your place. And if you're all good boys and girls, a “farce of wild mushrooms” might feature on tomorrow's hall menu.

Established in 1995 as a monthly music reviews site by recent high-school graduate Ryan Schreiber, Pitchfork has grown into a unique cultural voice, offering an intelligent and heartfelt look at modern independent music, the bands and characters that populate it and the scenes that grow up around them.

Now in its fifteenth year, Pitchfork is the über-blog: a cultural heavyweight publishing five album reviews a day alongside regular columns about indie music culture, its own video concert series, its own festival and plenty of forthright opinions from the writing staff. Often parodied and frequently controversial, Pitchfork now has the power to exert influence over a band's career. Many point to Arcade Fire as a prime example of this fact: their first record sold out its initial pressing after a Pitchfork review of 9.7/10.

“It’s staggering the number of music magazines that are focussed on celebrity first”

“Our responsibility is to our readers first, but it would be ignorant not to consider the broader impact our words can have on artists,” Schreiber says today: “It’s a tough spot to be in, because so much hinges on one writer’s opinion, yet those opinions are the reason people read Pitchfork. To account for that, we generally won’t review albums by unestablished artists unless we have something nice to say.” This process is more organic than the major-label model of employing a publicist to push a band. “Publicity is marketing,” insists Schreiber, “a publicist may truly believe in the artists they promote, but their pay cheques also depend on the success of the artists who pay them, whereas Pitchfork’s reputation hinges on whether our insight and general taste aligns with our readers.”

And there are readers. The role of the independent music press has greatly expanded in the last decade, especially online. With financially troubled major labels unwilling to spend large promotional budgets on



Ryan Schreiber graduated in 1995 with nothing but a record collection. He speaks to **Zygmunt Day** about being founder and CEO of Pitchfork, indie’s online powerhouse.

music that might not sell and artists making decisions not to take the corporate dollar, sites like Pitchfork have become the new curators of independent music, receiving hundreds of thousands of visits daily. Pitchfork alone receives half a million.

The importance of Pitchfork as a source of exposure for independent artists is perhaps easy to overlook in the UK, where radio stations like BBC6 Music, BBC Radio 1 and even commercial stations like XFM have space for unsigned indie on their playlists. This is pretty much unheard of in America, as Schreiber explains: “British radio actually fosters independent music, which is still incredibly rare in the US. The biggest independent artists will receive airplay, but it’s a shockingly small percentage. It’s not that people are any less accepting of indie music at all: it’s constantly

being licensed for commercials, which kind of says it all. The problem is the pay-for-play system of commercial radio.

Pay-for-play is supposedly illegal, but it’s one of the main ways the majors retain their chokehold on the mainstream, and, of course, commercial radio is haemorrhaging listeners on a daily basis, so they’re more than happy to cash the cheques. Independent labels don’t have the kind of budget it takes to get their artists on the air. And if they did, most of them are morally opposed to how the operation is structured in the first place.”

Disillusionment with this kind of backhanded corporate dealing in the music business, and a desire to recognise the emotional and cultural

resonance of music as its most important feature, free from the need to be catchy or accessible, lends the work of Pitchfork an element of morality. While this isn’t necessarily best understood as any kind of struggle against the mainstream, it is the need to provide a trustworthy alternative, to the mainstream music press, an alternative based on quality before popularity.

“It’s staggering the number of music magazines that are focused on celebrity first,” Schreiber objects. “In a lot of cases, artists need to become popular of their own accord before they’ll receive any coverage. I’ve always

“The assumption that Pitchfork’s readers are in total lockstep agreement with everything we say is wildly off-base”

felt that one of the major roles of the music press should be to recognise the under-recognised. If someone contributes something positive to the musical landscape, to me they’ve earned the right to exposure.”

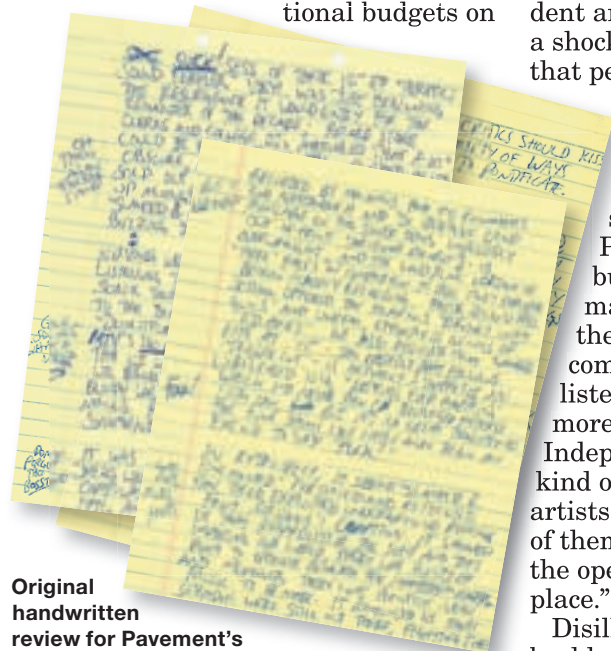
This bottom-up approach to new music is one of the keynotes of indie rock culture. Yet it often means that many of the bands that are fêted on the indie circuit are little-known outside its boundaries. Some snarky online commentators sneer at this mentality, deriding Pitchfork as a website that tells cliquey hipsters what to listen to.

“I hear this a lot,” admits Schreiber, “that some people have this impression that Pitchfork is telling them what they are or aren’t allowed to like. We see our role as just providing our own



opinions, and while those opinions may be strongly held, they’re not intended as any kind of strict regiment. I also think the assumption that Pitchfork’s readers are in total lockstep agreement with everything we say is pretty wildly off-base. Even our writers disagree with each other a lot of the time. Diversity of taste and opinion fuels creativity: it’s essential to the advancement of music.”

Schreiber’s belief in the advancement of music gets to the heart of what’s great about Pitchfork. It is a positive endeavour; providing a lucid and balanced view of the music it reviews, without descending into irreverence or the reactionary tactics many reviewers use to look like they’re making a point. Whilst Schreiber is the first to admit that “we take it all a bit seriously,” it can only be a good thing that there’s a website that does. Popular, and especially independent, music has never been more eloquent, more challenging - more poetic - than it is currently. There has also never been more of it available. In the face of this breadth of music both online and offline, it’s necessary to turn to Pitchfork, where good, earnest critics help to guide a listener from the lacklustre and pretentious to the rare and worthwhile gold.



Original handwritten review for Pavement’s *Slanted and Enchanted* (www.pitchfork.com)

Cambridge music: 'There's something in the air.'



MADELEINE MORLEY

"I'm full of dust and guitars," said Syd Barrett, of Cambridge and the early, more experimental and cosmic Pink Floyd (1). Barrett is rooted in the intellectual and spiritual side of Cambridge, the Cambridge of art and innovation. Cambridge, so local, and yet so universal, is built on dust, and made out of dust, dust that creeps into us, that eventually blows out of Cambridge, into the cities; changing reality itself (2).

Barrett was jagged, nervy and cryptic, finding himself in a strange, turbulent place perfectly suited to innovative ideas. These took the form of music, using guitars and words to examine his state of mind and environment. There's something in the air in Cambridge, all that mental activity: Syd Barrett turned it into sound.

Nick Drake responded to this magic too, and wrote and sang intensely sensitive and reflective songs with the help of his Caius colleague, string arranger Robert Kirby (3). These gorgeous songs responded to the drama of living in Cambridge, and carry with them an atmosphere you can still sense here.

There's lots of great music out there today that seems connected to the restlessness of Barrett, to the probing, self-consciousness of Drake, which is rooted in the wider tradition of Cambridge, in its dust (4), its river (5), in the craving for knowledge and understanding.

"So local and yet so universal"

New bands are constantly emerging with a focus on art and experimentation, reflecting the tension and pressure of the times (6). The escapist pop we hear at Cindies is fun but all great pop is essentially based on experimental ideas (7). If that dries up, great pop music dries up. I suppose what I'm missing in the current presence of music in Cambridge is something that connects to the University's commitment to newness and radicalism.

I think of Geoff Travis, founder of Rough Trade (8), who studied English at Churchill in the 70s and supplied records for the weekly night, Pav, inspiring a wave of new and exciting scenes. Pop is fun, but it's at its best when the fun combines strangeness and beauty, mystery and intelligence (9). As Syd Barrett said, it's good if a song has more than one meaning (10).

(1) 'Dominoes' – Syd Barrett (2) *Dust Cloud* – Bear in Heaven (3) 'Place to Be' – Nick Drake (4) 'Infra 5' – Max Richter (5) 'Riverside' – Agnes Obel (6) 'Lucky 1' – Avey Tare (7) 'XXXO' – M.I.A (8) 'Landslide' – Cabaret Voltaire (9) 'Universal Mind' – Nite Jewel (10) 'See Emily Play' – Pink Floyd

'Bring back the porn and pickled sharks.'

The Turner Prize was once the most divisive prize in the art world. **Charlotte Kelly** laments this year's pale offerings

The indignant visitor was once as much a staple of the Turner Prize as the pretentious descriptions and overpriced reproductions. Round she went (it was usually a 'she') unfavourably comparing the works on display with the daubs of an infant relative and disdaining any art which had the affront to be conceptual. In quite a few years, when work seemed to have been selected to shock, one couldn't help agreeing with her. In most years the affronted reaction of visitors was rather more entertaining than the Prize itself. So it is with great sadness that I must report that the Prize-going crowd of this Tuesday afternoon were enjoying themselves no end. For this year the shortlisted artists all seemed to have created 'proper' art with 'proper' themes – and gosh it is dull.

Dexter Dalwood comes the closest of all the artists to courting controversy in his painting *Death of David Kelly*, in which a tree and log teeter precariously against a uniform blue background. (Yes: move aside paedophilia and elephant dung, this year's Turner Prize for most controversial picture goes to a tree.) It's a highly proficiently painted tree, and similar proficiency is apparent in *White Flag*. Yet Dexter's style, of incorporating pieces of found iconic art history imagery into new settings, serves to create a paint-by-numbers approach to political allegory. In *White Flag*, Jasper John's 1955 *White Flag* is metamorphosed into



Dexter Dalwood's *Death of David Kelly*

the concrete wall of a Middle Eastern compound, a painfully forced metaphor for the rather tired theme of American imperialism.

I was relieved to see that the Turner Prize staple of pretentious curatorial descriptions lives in the second room, displaying work by the Otolith Group. The Otolith Group, I was informed, "question the nature of documentary history across time by using material found within a range of disciplines". In pretension this description paled into insignificance when compared with the turgidly awful quotes on the wall: "The mindlessness of power sometimes creates a memory from what was meant to be amnesia." Answers on a postcard please.

All this hot air served to obscure *Inner Time of Television*, a simultaneous showing on 13 TV sets of *The Owl's*

"There was nothing particularly wrong with it, and nothing particularly right with it."

Legacy, Chris Marker's 13-part television documentary series on Ancient Greece. There was something rather fascinating about watching the rows of expert talking heads as each spoke on a different aspect of Greek culture. Yet enjoyable though this was, I wasn't

particularly sure why the artists felt that Marker's series, made in 1989, was relevant to now.

After two rooms of uninspiring art Angela de la Cruz' *Super Clutter XXL (Pink and Brown)* came as a startling revelation. Taking a canvas painted in brown and angel delight pink she had so crushed the wooden canvas stretcher as to render it into the crude shape of a human body. Any girl who has ever tried to force herself into a dress will recognise the impression of a bust which is spilling out in soft canvas folds while the taut brown canvas of the lower body splits, revealing 'knees' made out of the wooden frame. For *Super Clutter XXL (Pink and Brown)* alone de la Cruz deserves to win.

Susan Philipsz's work, *Lowlands*, where three unsynchronised speakers played the artist singing a Scottish ballad, really summed up the Turner Prize this year. There was nothing particularly wrong with it and there was nothing particularly right with it. There were no disasters à la Hirst at the Wallace collections, but equally, with the exception of *Super Clutter XXL (Pink and Brown)*, one suspects that there was nothing that will be remembered in ten years' time. So I make a plea I thought I would never make: enough of this dullness, bring back the porn and pickled sharks.

The Turner Prize exhibition will run until 3rd January and the winner will be announced on 6th December.

My degree: Music

What do Mozart and LL Cool J have in common? I sample them both on my new mixtape, in defence of dance. Being able to create fresh sounds is exactly why I moved to Cambridge from the Brighton College of music/beats. The conformity there was stifling, and I'm not talking about Stifler's mum. I don't want to be just another brick in a pile of bricks, and at the University of Cambridge I've been able to branch out like an oak or elm. Take my social circle: one of my best mates, Tom, is a choral scholar. Another, Ryan, is a drug dealer, wanted by the police. I communicate to them in differ-

ent ways (this is partly down to both me and Tom speaking French). Now admittedly I would never introduce them to each other (I don't know Ryan for starters) but they're still excellent lads. One of the great things about coming to the University of Cambridge is that I've finally started DJ-ing properly. I jockey those beats like a horseman collecting beet-roots. I do alternate nights (as in 'cool', not 'every other') at Kambar under the pseudonym 'pseudo-nymph'. I try to fuse house and anti-house techno in an effort to cancel them both out and just be left with silence. My ultimate goal for this year is to host

a 24-hour-long DJ set that all builds up to one solitary drop, at which point everything stops and I just read out the Ten Commandments in an African accent whilst fireworks go off and hopefully perceptions are shifted. Being at King's is also perfect for me because I get access to the world's coolest musical instrument. No, I'm not talking about the organ; I'm talking about the Chapel itself. If you strike it hard enough with a 'cello you get the most accurate top F in Europe. For the King's Affair this year I'm planning to rig the organ and Chapel up to an antique vinyl player and run a distortion matrix



through my old first-generation iPod. The result should be something between a dog riffing on a trombone and all of the *Stars Wars* soundtracks.

LECTURE NOTES: ATOMS



Atoms – very small. Too small? Hard to say. Professor McGinter likes them and he is a tall, handsome man. If I can't see something, can it be real? E.g. fairies, goblins, love and the like. Must ask Mum about some of this stuff. Other big issues: who would win in a fight between Einstein and Crick? I shouldn't dare to say. Both good scientists though obvs. TBH I'd hate to see either of those fine fellows decked out on the canvas soaking it through with the crimson stuff. Gosh, Professor McGinter's looking at me! What a compliment! His grasp of Empiricism is excellent so the subjects he chooses to feast his eyes on are really treated to something special. His lips are moving like two waves effortlessly easing their way through a lovely ocean (his body). Imagine if I won a Nobel Prize! That would be mad! Maybe I could work with Prof. McGinter on something – atoms perhaps, or something bigger. Personally I've always been a fan of the Bunsen burner.

Quoted Unquote

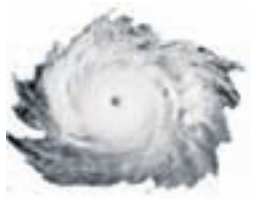
More witticisms from the mouths of the famous.



"I'm just glad they didn't notice I had a child ticket!"
– ROSA PARKS



"I promise the ending is worth it."
– GOD



"It was like that when I got here!"
– HURRICANE KATRINA



"I was PRESIDENT?!"
– GEORGE W. BUSH



"Chill out guys, it's not going to EAT me, is it?"
– JONAH



The Varsitorialist

Malthe Rasmussen, 1st-year Philosophy, Emmanuel
"I'm wearing Raybans, a Ute Ploier jumper, and Cheap Monday jeans."

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

Food and Drink



LETTICE FRANKLIN

I love the University Library. I love literally everything about it. I love the new lockers. I love the plastic bags, and have plans to stockpile them so that I can transport my possessions to the old folks' home in them, 50 years down the line. I love the view of allotments from the windows of the Fifth Floor, North Front. I love the fact that I now, after weeks of wandering, know where the Fifth Floor, North Front is, and even where the book 212:c.a.38582.r.3:flk.99893 is. Most of all I love the Tea Room. My breathtakingly serious Classics teacher at school rarely deigned to talk to me; however, he did give me two life-changing pieces of advice: a) it is nicer to have brown sugar on your porridge than honey, and b) whatever else you do in Cambridge, spend a few hours giving strangers lingering looks in the UL Tea Room. Flirting aside, the Tea Room is a warm hub of non-whispered conversation after a day in the Library, which, even I will admit, does bear some very slight resemblance to a prison, and occasionally leaves one feeling a little low. At such points one can identify with Toad of *Wind in the Willows*, who finds himself "immured in a dark and noisome dungeon". Toad's Fifth-Week blues are elevated, his jollity restored, in perhaps the best description of food in the history of English literature, by the arrival of tea: "a cup of fragrant tea... and a plate piled up with very hot buttered toast, cut thick, very brown on both sides, with the butter running through the holes in it in great golden drops, like honey from the honeycomb. The smell of that buttered toast simply talked to Toad... of warm kitchens, of breakfasts on bright frosty mornings, of cosy parlour firesides on winter evenings, when one's ramble was over and slippered feet were propped on the fender; of the purring of contented cats, and the twitter of sleepy canaries." Wow, eh. Such a passage leaves one determined to appreciate life's small pleasures: to, Nigella-style, find a *raison d'être* in heart-attack inducing "great golden drops" of butter, to find time to make the perfect Welsh cakes. (I wanted to give a recipe for 'very hot buttered toast', but some fools have been making pointed remarks about the level of cooking my recipes require...) 500g flour, 250g butter, 250g sugar, 75 g raisins, 1 large egg 1. Rub the butter into the flour. Add sugar and raisins and mix together well. 2. Beat and add egg. Mix to form a dough 3. Roll out and cut into circles with pastry cutter or the rim of a glass. 4. Cook on lightly-greased frying pan for a few minutes on each side until lightly browned.

Album Reviews

*'An introduction to...
Elliot Smith'*
ELLIOT SMITH
★★★★★



It's been seven years since the passing of American indie folk singer Elliott Smith: a gifted yet tormented songwriter best known for providing the soundtrack to *Good Will Hunting*. Citing Bob Dylan, Simon and Garfunkel and the Beatles as his inspiration, this album is a crafted collection of Smith's works that encourages the unfamiliar listener to explore his influential music. 'Ballad of Big Nothing' sets the melancholic tone for Smith's whispered, brooding 'Alameda' with its beautiful multi-tracked harmonies. Intimate lyrics wrecked by personal demons, the angst-filled 'Needle in the Hay' and the raw 'Last Call' are perhaps the most heart-wrenching tracks. This is an understated compilation album that fully deserves time and appreciation. **JENNA CORDEROY**

Down There
AVEY TARE
★★★★★



Avey Tare is a member of Animal Collective, the band behind giddy, rapturous and wonderful *Merriweather Post Pavillion* (2009). *Down There* contains some of Merriweather's sonic tropes – prominent beats, trippy loops, tribal experimentalism – but these elements are more intangible. This album is distant, introspective; the wide-eyed wonder of *Merriweather* is dampened, muffled. Its rhythms are central but jerky; nervous tics rather than foot-stomping primal dancing. 'Lucky 1' contains bass frequencies found in the dirtiest dubstep; 'Cemeteries' is a calm meditative wash, tempering the jittery clatter around it. The Beach Boys-style close harmony is present but ghostly, as if sung in a vast watery cavern, somehow alternating between nightmarish and soporific. Difficult stuff, certainly – but after some initial effort, it really is entrancing.

SAM GOULD

Back to Basics

Back to Basics now has its own website! Check it out on <http://varsity.co.uk/basics>

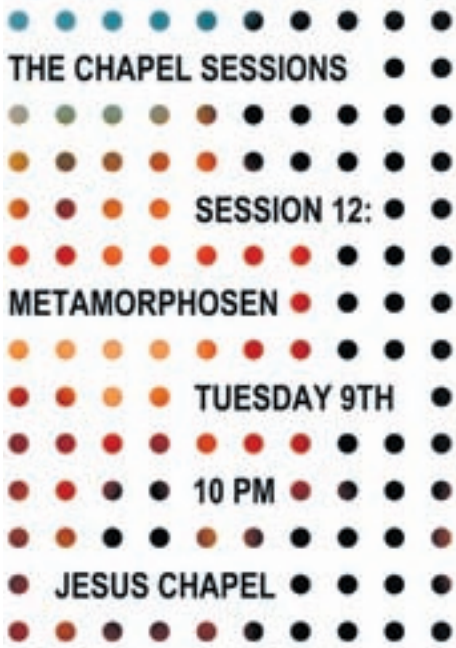
Jesus Chapel Sessions ★★★★★

Katya Herman attends the twelfth fortnightly, candle-lit evening of casual, multigenre music-making

I was delighted that the Chapel Sessions treated us to a performance of Strauss's *Metamorphosen*, not only because it's a magnificent piece, and provided the most sumptuous 27 minutes of my day, but because I was struck by it as a point of comparison with a lunchtime concert I went to last week, in which the CUCO Chamber Ensemble played Schoenberg's *Verklärte Nacht*.

Hold on to your hats. Both *Verklärte Nacht* and *Metamorphosen* are large-scale chamber works, the former an orchestral amplification of an original string sextet and the latter a chamber work for 23 solo strings. In spite of being composed almost half a century apart, the two works belong to the same late Romantic world. For the young Schoenberg of 1899, this was a world from which he would soon depart to explore a new musical language, whilst for Strauss in 1945 it offered comfort and reassurance, an affirmation of traditional values, and a statement of mourning for a lost musical culture; one which he felt lay scattered amidst the rubble of the Munich Opera House.

Both works unfold in a single, continuous movement, last approximately half an hour (what's a few minutes between friends?) with sugary harmonies and busy but finely-spun counterpoint,



conveying great warmth with chamber-scale purity. The titles of both works refer to a process of transformation and transfiguration, blissfully appropriate for

“Finely-spun counterpoint, conveying great warmth”

these two concerts. They present essentially similar material in terms of style, structure, gesture and so on, performed by largely the same group of string players and for the same price (free), but do so in very different ways.

This was largely to do with intimacy. A problem often found with concerts is that they leave the listener feeling too far away from the action and therefore distanced and disengaged. The Chapel Sessions preserve the traditional concert format, in that there is clapping, bowing and a seated audience, but you can sit on the floor, right up close, in a way which affirms the collaborative implication of the word 'session', and in the hushed, candlelit environment that is so conducive to introspective reflection.

There's something about publicity with spaced-out capitals that lures in a particular crowd, and at the Chapel Sessions I always notice a lot of looking around to see who's who and sitting where. Happily, once the lights go down, it can only be about the music. Carlos del Cueto's decision to conduct without the score was in keeping with the intimacy of the event itself, and his interpretation was entirely convincing in terms

of sensitivity and emotional power. His choice to have the strings play *senza vibrato* at the end enabled Strauss's crushing harmony to evoke its stark elegiac intention fully; he allowed the moment of silence near the end to soar. This was the most striking moment for me, and it

Carlos del Cueto allowed the moment of silence near the end to truly soar

certainly didn't require any previous musical knowledge. "The nice sounds make me think of something else". Fair play, E.M. Forster.

Many of the people I spoke to after the performance were surprisingly keen to establish that they were non-, un-, a-musical. I would wager that many people leaving the Chapel Sessions won't remember the name of the piece, or who wrote it. But it's important to remember that this isn't a problem. I like concerts to be informative, but this is a personal preference and it's just as important that the experience of listening to magnificent music be just that: an experience, and one worth remembering.

JAZZ

Clare Jazz presents: Paragon & Churchill Big Band Quartet

Clare Cellars

★★★★★

While other students swotted out their Sunday night's workload or lashed up the swap-parlours of Cambridge, a sizeable crowd sprawled and snuggled amongst the dimly-lit vaults of the notorious subterranean home of Clare Jazz, for a night of four-by-four entertainment from highly

“Paragon proceeded to launch us into a distinct musical realm, coursing unexpected twists and turns”



Churchill Big Band Quartet: "polished and energetic"

acclaimed Anglo-German quartet, Paragon, supported by Churchill Big Band Quartet.

The boys from Chu-Jazz kicked off a tightly sprung set with a preponderance of Wayne Shorter and EST tunes. Driven by Ed Blake's hard-hitting cubop polyrhythms, Pete Aisher's laid-back slap-bass provided a dynamic groove over which Chris McMurran's piano could glide; accompanying them was James Brady whose furious, high-octave trumpet runs shimmered through the music like fireworks. Polished and energetic, the band sat back for some snappy drum solos before finishing on a high, leaving the audience primed for the main act.

Led by charmingly goofy, Berlin-born saxophonist Peter Ehwald, Paragon proceeded to launch us into a distinct musical realm, coursing unexpected twists

and turns through cascading saxophone cadenzas, tumbling from boppish dissonance to punky syncopation, then breaking down to spacious, mesmerising ballads. The assured and almost cheeky communication between Ehwald's lyrical saxophone and Athur Lea's Rhodes keys was a dialogue of bold, melodic statement, with Matthias Nowak's warm, lilting double bass providing snug support. Jon Scott (of Kairos 4tet fame) displayed finely tuned dynamic control and a colourful rhythmic imagination; his controlled frenzy buoyed the band on a wave of gently undulating percussive versatility. Indeed, at their most dynamic moments, the four men resembled a sea anemone, its limbs weaving as part of one body swaying to one groove.

However, avant-garde is not

everyone's cup of tea, and the set finished with much of the audience having crept off elsewhere.

“Jon Scott buoyed the band on a wave of percussive versatility”

Paragon's appearance at the London Jazz Festival was sadly cancelled due to an administrative cock-up, but this gig marks the beginning of a tour which will take the band through Germany, from major jazz clubs to rural barn dances. Paragon was yet another top-notch act for Clare Jazz, whose next night will feature Groove Cartel on 21st November.

EDWARD MACDONALD



Paragon "launched us into a distinct musical realm"

FILM

For the Love of Film

Howard Theatre, Downing

★★★★★



PHIL MAUGHAN

Bursting from the brand new, pink and pretentious Howard Theatre at Downing College is a budding film society showing esoteric and challenging films that are, if you'll take the time to look, a real treat. They're old, they're black and white, they're even – God help us all – French. But don't be put-off, movie-goers: they're also bloody good, intelligently chosen and make for a refreshing change. Last Saturday, while most of you were bopping away, a small group of us sat beneath the Neo-Classical extravagance of Downing's theatre-cum-cinema to watch Robert Bresson's 1959 classic *Pickpocket*, heralded by Susan Sontag and Martin Scorsese as (I'm paraphrasing here) "proper wicked like". In fact, *Pickpocket* was a major influence on Taxi Driver, quite possibly the best film ever made, I hyperbole you not. The movie is Bresson's take on *Crime and Punishment*. A Parisian down-and-out takes up pickpocketing as a profession, but is caught on his first attempt. Having been released, he hones his craft with a bunch of fellow thieves, falling in love with his mother's neighbour Annette en route - all the while growing increasingly aware that he is being followed



Robert Bresson's *Pickpocket* (1959)

- while the same police inspector who released him in the first place awaits his confession. The movie's dialogue may have been a little stilted (GCSE French would not quite see you through: there were no pantalons or pamplemousses to be seen), but the chap playing guitar on my way in to the College and the friendly chat I had with my fellow movie-goers warmed up the space and more than compensated for any awkward moments. The Society's next outing will be Terrence Malick's badass *Badlands* on 27th November, starring Martin Sheen and Sissy Spacek as young lovers who head out to murder their way across America.

"Heralded by Susan Sontag as 'proper wicked like'"

In contrast to the bigger and better known films being shown at other societies across Cambridge, *For The Love* will likely only ever attract small audiences. But this isn't necessarily a bad thing. If you don't fancy cross-dressing and vomiting on a friend of a Saturday night, head down to Downing to see the kind of films filmmakers like to watch.

ARTS

Diaghilev and the Golden Age of the Ballets Russes

Victoria & Albert Museum

★★★★★

Diaghilev presided over one of the most extraordinary companies ever created. Encouraging a formidable troupe of dancers, designers and musicians, the impresario and the Ballets Russes stormed Europe and America, creating the 20th-century avant-garde on the way. This exhibition takes us on a chronological journey from Nicolai Legat and Marta Baldina's *Pas de Deux* through to the humorous, bizarre and beautiful end of the Ballet Russes in 1929, and finally, to the present day. Stirring chords from Stravinsky's *The Rite of Spring* – the music that caused a riot – jab their way through the exhibition. The constant musical din is wearing, though it is forgiven when one sees the accompanying dances, not least the fascinating juxtaposition of a recreation of Nijinsky's premiere of the *Rite*, and Pina Bausch's achingly powerful production. What the exhibition excellently conveys is that the Ballets Russes' performances were about

a unifying design, incorporating set, dancer, costume and music into one powerful whole. Harnessing the most formidable talents of the day from Stravinsky to Poulenc, Fokine to Balanchine, enriched with influences absorbed from their peripatetic existence, Diaghilev had the Wagnerian *gesamtkunstwerk* dressed in virulent Slavic colours, dainty neo-Rococo bundles, or mad Constructionist fancies. Léon Bakst's costumes are masterpieces of extraordinary colours and cuts, which play with the exotic, erotic, folkloric Russia, while Picasso's outfits for *Parade* are as provocative as Satie's score – a *plié* in a six-foot box was no doubt taxing. After ogling at Natalia Goncharova's enormous backcloth for *The*

"Bakst's costumes are masterpieces of extraordinary colours and cuts"

Firebird Suite (marred by the naff iPod-video montage projected around it) and Picasso's equally huge backcloth for *Le Train Bleu*, we can safely say the curators have shown that though the impresario is dead and his troupe dispersed, their legacy is as bright as their costumes and as thriving as their dance.

YATES NORTON

FILM

The Darjeeling Limited

Christ's Films, Christ's

★★★★★

Christ's Films may not provide the usual HD quality our technologically advanced culture prepares us to expect. However, the grainy images from a 35mm film projector help to create a sense of cinematic atmosphere. Christ's has maintained the society since 1978; this Sunday's showing was *The Darjeeling Limited*, the 2007 quirky classic directed by Wes Anderson. This inspired portrait of complex family life follows the Whitman family. Three brothers Francis, Peter and Jack (Owen Wilson, Adrien Brody and Jason Schwartzman) meet together for the first time since their father's death. The film follows their expedition through India and their quest for spiritual fulfilment, as well as their mother's approval. We watch intricate relationships develop between the brothers, receive an inside view of their flaws, and discover issues with which they find themselves trying to come to terms. This film offers a unique, bluntly honest portrayal of human nature, but also excites a need to travel, a wanderlust. *Darjeeling* depicts a lively and colourful side to India which is rich in culture, showing the country in a hectic yet incredible light. Adding to the casual beauty of the film is one of Anderson's favourite themes, that of a privileged class with their timeless fashion and strange interests.



Wes Anderson's *The Darjeeling Limited* (59)

Anderson has revealed that the inspiration for this film includes the work of Satyajit Ray, *The River* by Jean Renoir and documentaries on India made by Louis Malle. Touching, honest and highly amusing, and featuring some outstanding acting and beautiful cinematography, the film itself deserves nothing less than five stars. However, though the choice of film was commendable, not many people were there to see it as only about a quarter of the theatre was filled. Also discouraging was the fact that no food or drink was allowed into the space, a major issue for those of us who love

"The grainy images from a 35mm film projector help to create a sense of cinematic atmosphere"

copious amounts of popcorn to munch on during a movie. This society offers classic films on Thursday evenings and newer or re-released films on Sunday evenings, perfect for watching a great film on a quiet night in.

STEPH LODOLA

LITERATURE

Heart of Darkness (graphic novel)

David Zane Mairowitz, Catherine Anyango

★★★★★

I've always had trouble with Marlon Brando's performance in *Apocalypse Now*, whose Kurtz is far from Conrad's bed-ridden, emaciated ivory dealer. Unlike the film, the graphic novel offers a more than fitting visual interpretation of him, his universe-encompassing stare depicted in a manner that live action could never manage. There is a hyper-reality on which illustrator Catherine Anyango capitalises, bringing forth the paradox that sometimes illustration is the best way to depict real life. The literal animation of inanimate objects is rendered beautifully, the "carcass" of an old steam engine being a perfect example. Events are frequently depicted from a bird's-eye view, promoting a sense of two-dimensional progression along a map, and the landscapes we see from this perspective resemble some great animal's skin. The pareidolia found in the original work is also a strong feature of this book, so strong as to sometimes reverse itself: faces

found in scenery turn into scenery found in faces. The entire graphic novel is presented in sepia-tinged black and white; nothing like the boldness of *Persepolis*. Most of the illustration is done in pencil, often crossing into inky territory, where bold smudges are reminiscent of cartographical inkblots or violent blood splatters. Intense, charcoal portraiture and sketching are used alongside, the former being one of the novel's most effective illustrative skills. It shouldn't escape our attention that the narrator, Marlowe, is given Conrad's own countenance. The written style of this work is just as brief as that of the book: in place of broad dialogues, individual lines are singled out and placed on a pedestal of dramatic



image. Undoubtedly a vast part of *Darkness's* literary beauty is forgone, but this is inevitable in such a densely poetic novel. The lines that have been chosen remain powerful, particularly alongside highly charged pictures; in this way, Conrad's literary beauty is left intact and in charge.

ANGUS MACDONALD

Overlooked

Alice Bolland

Following last week's general Overlooked, here's a more specific rundown. This week: the top five underrated fight scenes from across the board, be they lightsaber, sword, hammer, pen. Stepping away from the obvious all-out action fight sequences – *Rocky*, *Rambo*, *Kill Bill* – here's your pick of the very best man-to-man combat scenes, both choreographically and cinematically.

5 The Phantom Menace – Darth Maul v. Obi-Wan & Qui-Gon
Very probably the only reason ever to watch *The Phantom Menace*. Darth Maul is the ultimate Sith and this is without doubt the best fight scene from all six movies. Double-ended lightsaber? Oh yes!

4 Snatch – One-Punch Mickey v. Good Night Anderson
Guy Ritchie's greatest achievement. Brad Pitt's pikey boxer attempts to hold himself back in this excessively violent and graphic bare-knuckle match. The choreography is great, as is the narration by Vinnie Jones.

3 House of Flying Daggers – Jin v. Leo
This final battle is visually stunning as well as incredibly moving. The stunt work and choreography are exceptional, but what's more impressive is the level of emotion throughout the scene, so fitting for the climax of such a beautiful film.

2 Grosse Pointe Blank – Martin Blank v. Felix La Poubelle
Who would have thought John Cusack could pull off suave hitman? This is one of the best non-action movie, hand-to-hand fight scenes, with Cusack and opponent (stuntman Benny Urquidez) pulling some epic moves ricocheting off the lockers in a typical American high school corridor.

1 Oldboy – Oh Dae-Su v. The Corridor
This is just an incredible piece of cinematography. Protagonist Choi Min-sik takes on an entire corridor of armed men using just a claw hammer and 13 years of pent-up rage. The choreography is exceptional, and the linear format of the fight is captivating as Dae-Su works his way through his attackers with unfaltering determination.



View from the Groundlings



EDWARD HERRING

This week, faithful reader, I have had censorship enforced on me by the dictatorial boot-print of Josef ‘The Bradfordian Boxer’ Pitt-Rashid. Last week, while I was at my washing-up work swiping away the troubling scum from *Varsity*’s collection of mugs, he approached me with his beloved dukes drawn and a fiery look in his eye. “Look Herring,” he growled, “you dislike me and I sure-as-hell hate your wordy guts, but next week I want you to mention some plays, y’ hear me?” I meekly attempted rebellion: “But Joe,” I squealed, “I mean, come on, give me a break won’t you, I’m cleaning up here.” “Well I’ll clean YOU up if you don’t start doing your damn job right!” I squinted: “What does that even mean?” Then, before he had the chance to erupt in bellicose fury, I submitted, assessing his size in comparison to mine.

I wrote this as he loomed over my shoulder:
So this coming week Cam-Dram winds us round its creaking Catherine-wheel of tedium and torpor. The freshers have been given a distinctly past-its-sell-by-date script in the shape of Noel Coward’s Relative Values (ADC Main, Tues 16th-Sat 20th). Though I’m sure they’ll give it a good sniff and sift out the granules of hardened dairy from this yoghurted froth-of-a-play, it seems a predictably Cowardly kind of commission in this term leading up to The 2010th Noel.

DNA (ADC Late Tues 16th-Sat-20th) may manage to carbonate in everyone’s flat, flavourless heads a little fizz of interest. Specifically for those who might have any interest in theatre, plays or whatever other Bacchic rites or animal sacrifices that go on at Acting’s Death Centre. Of course, in both cases there’ll be the usual intimidating new talents strutting their young stuff before the haggard, aging has-beens of CamDram.

As he became more trusting of my manhandled return-to-form he left me to my own devices, leaving off with the intention of gormandising a cow’s torso and practicing his punching-through-walls party trick. With a newfound sense of freedom I swiftly began bashing out a few hundred words recounting the time I talked about SIMON HAINES with a rickets-riddled, glass-eyed (and tense-balled) porter. Alas, this report was rumbled by the beef-invigorated Rashid and got deleted post haste.

Fired Up

ADC Lateshow

(until Sat 13th)

★★★★★



I have never been less amused, entertained, or interested than when having to sit through and review this, Annabel Banks’s The Other Prize-winning play *Fired Up*. The play is about two female friends and two male friends dealing with the break-up between one of said males and one of said females, all of which has occurred under mysterious circumstances. The play seemed to be about a melange of growing up, love and violent relationships.

By describing what happens, I’m only fulfilling my professional obligation as a reviewer to give the reader a taste for the content. I’d rather not think about it anymore, to be frank. Apparently the audience were meant to find this vacuous, rubbishy plot interesting,

I’m all for working through ‘issues’ in plays, but the topic here was dropped out of nowhere in an otherwise chatty conversation.

but the unspeakably poor script and lukewarm acting left me with nothing more than acute feelings of anger.

Firstly, the play clocked in at an underfed 35 minutes. Those 35 minutes felt like an overlong waste of time. That it ended when it did was



really the ultimate insult. Secondly (and paradoxically) it’s an awful, awful play. It has nothing to say about anything at all, and when it does try to say something it inexpertly shoves its flaccid point down your throat. One example is the discussion of one sensitive issue which, at multiple points in the play, is raised apropos of nothing. I’m all for working through ‘issues’ in plays and conversation, but the topic was dropped out of nowhere into an otherwise chatty conversation. Thirdly, the production itself isn’t exactly great.

Time for the rare positive

assessments. When the actors were playing children, the script was less transparently awful. It gave the actors more opportunity to be less hateworthy. All of the actors were perfectly loveable as children, but their grown-up characters were all detestable and uninteresting. Maybe I just prefer stupid children to stupid adults.

Mark Wartenberg was frequently watchable as he wrung the dregs of comedy from this nebulous script. He played a very amusing line in deadpan. Elsewhere, the other actors were merely alright. They lacked energy, particularly in

one ludicrously half-hearted fight scene, but then I can hardly blame them with the script at hand. The actors’ performances earned the review’s solitary star.

Currently, I am feeling very fired up, and I’m not usually one to feel a sense of outrage at how bad something is. I am so disappointed because I expect something with more rigour and bite about it from an award-winning piece of new writing in Cambridge. Especially from the faculty-funded, Marlowe Society-run ‘Other Prize’ which supposedly seeks out the best material, and has previously put-on productions of plays by qualitatively better writers such as Freddy Syborn and Jess Hyslop. The only award this play should

When the actors were playing children, the script was less transparently awful.

have won is an award for being the biggest shit in the bowl that is Cambridge new writing.

The winner of *Fired Up* will have garnered £750 for this stub of a piece. At a £5 entrance fee for a student (which I thankfully didn’t have to pay as a reviewer) that means you pay a pound for every seven minutes of this thoroughly enraging piece. If you’re not a student, you get even less than seven minutes for every British pound you spend. Every little helps.

And though apologies are perhaps in order for the lurid nature of this article, it seemed to me that only intestinal imagery seemed appropriate and visceral enough for such a spleen-inciting evening.

MICHAEL CHRISTIE

View from the Graduate

Celeste Dring



I was surprised when I was asked to write this. In comparison with a lot of people doing theatre in Cambridge I have been involved in a modest number of shows. However if Cambridge has taught me anything, it is to bullshit on matters I know relatively little about. I hope a little of this is useful. My initial experiences of auditioning were not smooth. I went to few auditions in my first year. The ones that I did go to I often opened with a ‘bit’ about how I had not done much drama before, and then closed with an apology about the fact that I had probably not delivered the speech in the desired way. I auditioned for the Footlights panto and got a recall. However, I misunderstood the email for said recall, showed up five hours late, at which point they let me sing a

song (which both parties knew was rather pointless), and then politely sent me on my way.

When I started to give auditions a proper bash I also began to create opportunities for myself. One of my favourite shows was a small collaborative project at the Judith E. Wilson drama studio. This sort of show was always the most frustrating and difficult. The rehearsal process was draining and it was hard to persuade people to come along to something out of the way. The flipside of this was that we could devise whatever we wanted without having to negotiate a load of red tape.

Doing shows at the ADC was nice because you were guaranteed an audience, but the unsung projects were freer and definitely a steeper learning curve for me. It made me think hard about the kind of theatre I might be interested in making in the future.

If I had got into the mindset sooner, I would have treated Cambridge like a theatrical playground: a space to fall on my face without consequence. I do not think that the Footlights Committee are the funniest people in Cambridge, or that those cast in the ‘big’ productions are the only actors with

talent. This is not a criticism, it is just the case. They are just a bunch of people who are willing to throw themselves into things and are persistent with it. The Cambridge theatre scene suggests a hierarchy that does not really exist: no one is an authority on anything, everyone is just learning from each other. *Twelfth Night*, the most recent Marlowe Society show, was the only play in which I was directed by a professional and was my first and only real insight into actually



learning how to act.

This said, the most important thing I am taking with me is the friendships I made through theatre. Instead of waiting around for great parts I am trying to put together shows with like-minded people whilst scrambling around for the cash to realise it. But this is just what suits me. Truthfully my skin is still not thick enough to step on other girls for that walk-on part in *Holby City*, but I don’t do well in hospitals anyway, and doubt that Patsy Kensit and I would have swathes in common.

I am still figuring out if I want to pursue theatre as a career long-term, but if it turns out I do, Cambridge has given me a few practice runs before I get thrown to the lions.

Celeste appeared in various productions while at Cambridge including *Film Night*, the Marlowe Society’s *Twelfth Night* and CAST’s touring production of *The Tempest*, and directed a production of *Macbett*.

Bouncers –The Remix

Corpus Playroom

(until Sat 13th)

★★★★★

According to several sources (Wikipedia being the most reliable), John Godber is the third most-performed playwright in Britain. Peopled by binge-drinking stereotypes, *Bouncers – The Remix* offers an unflinching, challenging survey of modern youth culture as seen through the omniscient eyes of four male bouncers.

A regular feature on the GCSE Drama repertoire, the play looks and smells like an adolescent theatre exercise, and is now rarely performed in such a way as to suggest otherwise. Director Stephen Bailey is quick to acknowledge the clichés that jeopardise the integrity of the text, and is compelling in his justification for yet another re-run. Ambitious yet unpretentious; unassuming but confident, Bailey's interpretation brings a refreshing vivacity to the social issues confronted in this play.

Entering the Playroom, I was gruffly advised to 'enjoy the show' by the bouncers who flanked the



doorway. Shortly afterwards, they marched inside to assume their roles onstage. A fun, thoughtful soundtrack drives this energetic production, which requires the almost constant presence of the entire cast as they hurtle through the ruthless parodies that populate the show.

The humour within the text ranges from the scathing to the scatological, handled brilliantly by each member of the cast, whose genuine charisma and skill affords them the versatile dexterity needed to make the play a success. The production manages to stay faithful to its roots in the urban

working class, whilst incorporating unmistakable elements from the student scene in Cambridge – the parodies of laddish initiation ceremonies were absolutely on the money, performed with an acute self-awareness that sharpened the acerbic wit underlying the whole play.

The total lack of props or costume changes leaves characterisation wholly in the control of the actors, who display a tangible camaraderie as they alternately swagger and mince about the stage and amongst the audience. Will Karani's Plain Elaine introduced a raucous element of pantomime

that brought the house down as he lurched across the stage, clutching the hapless Alex Gomar in a merciless bear hug. Jamie Hansen is just a little too petite to be fully convincing as a bouncer, but the quality of his acting certainly measured up. His debut performance in Cambridge shows huge promise as he snaps ably between the measured stiffness of Ralph, and Sexy Suzy's giddy promiscuity.

Whilst the play never strays too far from its inherently light-hearted outlook, Jimmy Murray as Lucky Eric serves to balance the comic centre of the piece, as he observes with incredulous despair a society caught in an endless cycle of self-annihilation. At times frantically nasal, at others almost musical, his gorgeous Scouse accent brings extra authenticity to a role he plays with tremendous maturity, sensitivity and gravitas.

Apparently, there is at least one amateur production of *Bouncers* being performed somewhere in the world each week of the year. The continued relevance of the show is significant, and through the style and stamina of Stephen Bailey's vision, the play is updated and revitalized through this surprising, disgusting, funny, and somehow sexy performance.

SIOBHAN FORSHAW

Betrayal

Corpus Playroom

(until Sat 13th)

★★★★★

This was the first night of the Playroom's week-long run of *Betrayal* by Harold Pinter, and though it wasn't glaringly obvious, one might have guessed. A couple of minor failures concerning lighting and props appeared to stimulate the latent anxiety of the cast, who in turn fumbled a few lines and occasionally looked unsure of themselves. This aside, both performance and production were strong.

Pinter's play documents in reverse chronology the marital infidelities of three characters over a period of approximately ten years. The play opens with Jerry and Emma in reminiscence, wondering whether their affair was ever as clandestine as they had believed. The play then revisits the relationship through a series of tableaux that culminate in the first move (a drunken declaration of love abruptly interrupted by Robert, Emma's husband and Jerry's best friend.)

Theo Chester's portrayal of Jerry was intriguing from the start and his performance was lucid and composed. The nasal quality of Chester's voice (whether deliberate or not) provided just the right channel for Jerry's particular brand of English middle-class neurosis and his delivery was levelled with a greater consistency than that of the other cast members. One or two characteristic actions (such as the hoisting of his trousers before sitting down) gave Chester's Jerry a certain definition that the other characters lacked, and his single onstage paroxysm was

measured and controlled to perfection. Albeit so, with Jerry offstage and Robert and Emma alone in the bedroom, Adam Drew (Robert) and Deli Segal (Emma) carved up a remarkably tense scene where Drew's delivery jumped and quavered most unnervingly and Segal's heavy silence served as a prominent means of deflection.

It was, however, Drew's occasional loss of control that rendered his performance less assured than Chester's. His grip on the volume of his voice lapsed at times, and though this worked in certain scenes (such as the bedroom scene

Characteristic actions (such as hoisting his trousers) gave Chester's Jerry a sense of definition.

mentioned) it was hard to determine at which points it was deliberate and at which points it wasn't.

On the technical side the production worked well: the end of each scene was accompanied by an ominous blackout that neatly enveloped the characters' various slips and misprisions, and scene changes were swift (each in turn accompanied by a selection of unobtrusive songs.)

What the performance did create as it progressed was a marked growth in tension (though admittedly this virtue must be attributed in equal part to the play itself) that the actors sustained throughout. In both the restaurant scene between Jerry and Robert and in the finale this atmosphere became tangible and oppressive. The performance was certainly competent and will assuredly improve in the days to come.

PATRICK MEYER

RENT

ADC Mainshow

(until Sat 13th)

★★★★★

There are around 525,600 things that could be said about *Rent* at the ADC but – to sum it up – it was brilliant. Jonathan Larson's *Rent* was originally seen off Broadway in 1996 and aimed as a song for the suffering youth of New York's Lower East Side, using as its base Puccini's opera *La Bohème*.

Rent tells the story of Roger (Guy Woolf), a musical wannabe, and his friend Mark (Rory Stalibrass), an aspiring movie-maker, who has recently been left by his now lesbian ex-girlfriend Maureen (Victoria Rigby). While grieving for his recently dead girlfriend April, Roger encounters Mimi (Emma Walton), a show-dancing, HIV-positive heroin addict, and falls in love.

The story takes off from here,



and leads the audience through a world where AIDS is commonplace, affecting every part of life, and shows how it impacts on the lives of the youth in New York.

As I read the programme in the ADC bar a creeping fear came over me, having just read that one of the leads was acting in "his first lead role in a musical". *Rent* is a huge task to take on for any theatre company and for a group who have had so little time to rehearse it's an even bigger work load.

These fears were dispelled as soon as Guy Woolf and Rory Stalibrass stepped onto the stage, shortening the audience's breath with the dazzling lengthening of their own. There were some show-stopping performances, particularly from the two actors in lead roles, who both proved to be capable rock singers.

Also of particular note were Emma Walton's skill in balancing her operatic voice with the pop style required, Marie Buda (Joanne) displaying considerable skill in her tango scene and Nkoko Sekete (Angel) definitely living up to the programme's claims that he had "copious amounts of experience".

The actors were supported by a great tech team and band that livened up much of the show's content. The playing was faultless; the lighting, however, had one or two minor glitches which, though troublesome, in no way detracted from the overall great effects provided by an able tech team.

There were a few minor faults on the part of the cast / crew which should be put down to first-night nerves, such as one or two awkward scene changes and a slightly out note here or there. Frankly, though, this kind of criticism would be like pulling at very thin straws.

This performance of *Rent* did CUMTS proud. For the few of you without tickets, I implore you to buy one of the few that are left.

LORENZO SANTINELLI

Incoming



The public readings of Charles Dickens were a theatrical phenomenon. *Pickwick & Nickleby* is our stab at staging two of them: 'Bardell and Pickwick' and 'Nicholas Nickleby at the Yorkshire School'. The original readings were the nineteenth-century equivalent of rock concerts, storming first England and then America, the enraptured thousands eager to see the most famous man alive embody the characters they adored.

Of course, Charles Dickens had the enviable benefit of being Charles Dickens. For mere mortals, it's a daunting challenge. Bodily functions once taken for granted are made suddenly uncontrollable; breathlessness becomes a major concern, as does the distribution of sweat and saliva. Then there's the line-learning; layer upon layer of capricious, winding sub-clauses that refuse to be remembered. Beyond anything, the exposure is the terror, perhaps paradoxically given the possibilities for hiding behind the drama's expansive cast. With twenty-two characters filtered through a single actor, schizophrenia attains a whole new meaning.

Why this dramatic hubris then? Surely there are only two reasons to stage a one-man show: colossal ego or colossal stupidity. I've had too many revelations of my limitations as an actor to accept the first; as for the second, that may be inevitable, although something more compelling is bound to emerge. At its best, the one-man show provides an opportunity for a sustained relationship between actor and audience. It's a chance for storytelling to flourish at its purest – and in Dickens we have a master storyteller. *Pickwick & Nickleby* will embrace all that is grotesque, absurd and theatrical in Dickens' narratives to bring them barnstorming to the stage.

Simon Callow told me that "the most important thing is to throw yourself into it; because Dickens, in these two pieces, more than anything else, really presents us with cartoons." This is not a call for gratuitous ham, but the simple hope that the joyful, invigorating spirit of Dickens' characters will be conveyed with generosity and warmth. So come to *Pickwick & Nickleby* and revel in some early festive cheer. As Dickens himself would say, "Bring in the bottled lightning!"

JAMES SWANTON & FLORENCE CARR

AFTER HOURS

Photographed by Miguel Santa Clara

Styled by Jess Kwong and Louise Benson

This page: Coat CHRISTIAN DIOR. Scarf LANVIN. Top MAISON MARTIN MARGIELA. Trousers, worn throughout, DAMIR DOMA. Brogues, worn throughout, PRADA. Coat PHILOSOPHY DI ALBERTA FERRETTI. Dress HELMUT LANG. Tights, worn throughout, GIVENCHY. Loafers MIU MIU. **That page, clockwise from top:** Jumper PRADA. Dress DIANE VON FURSTENBURG. Boots AZZEDINE ALAÏA. Hat VINTAGE. Cardigan SPLENDID. Whistle FALLING WHISTLES. Top IF 6 WERE 9. Skirt JOSEPH. Feather dress DIANE VON FURSTENBURG.

With special thanks to Giulio, Cambridge.



For more images, go to varsity.co.uk/fashionblog

Varsity Listings

Pick of the Week



CORNUCOPIA
SAT 20 NOVEMBER, DEPARTMENT OF ARCHITECTURE, 22.00-3.00 (£6/£5)
Following the successful ‘Nonsensevent’ of last year, ArcSoc Ents brings you the next installment of the annual Architecture Cabaret. Dress to impress: this will be a night of decadence and debauchery in the funkiest faculty. Cheap drinks, good tunes, art installations.



Donkey's Years
TUES 16 - SAT 20 NOVEMBER, HOWARD THEATRE, DOWNING, 19.30 (£7)
A new venture for Downing’s plush Howard Theatre sees Michael Frayn’s *Donkey’s Years* staged with stellar Cambridge cast. This middle-class farce sees a bunch of Cambridge alumni back in the ‘Bridge for a booze up. Chaos (and hilarity) ensues.

Film Music & Nightlife Theatre Arts Talks & Events

Somos Lo Que Hay (We Are What We Are)
ARTS PICTUREHOUSE, 14.00, 18.00, 22.00 (FRI-SAT), 13.45, 17.30, 21.15 (SUN), 13.00, 17.00, 21.15 (MON-THURS)
Following up on the recent flourish of dark Iberian horror movies, this film follows a Spanish family who must provide for themselves when the *pater familias* drops dead in a local supermarket. Difficult enough you might think, but all the more when your family are cannibals.



Riding the Iberian horror movie wave

Let Me In
VUE CINEMAS, 12.40, 15.30, 18.10, 21.00
American remake of the bleak but beautiful Swedish vampire drama *Let the Right One In*. Arguably the best film of 2009, some big-name critics have touted Matt Reeves’s as being even better. Show us yer fangs.

Friday 12th November
The People’s Cinema: Glue Boys
CAFE PROJECT, 22 JESUS LANE, 19.30 - 23.00
The first of a series of thought-provoking documentaries, lesser-known cinema and general oddities. This week: *Glue Boys*, about street children in Kenya.

Monday 15th November
Arsroc: Un Lac
DEPARTMENT OF ARCHITECTURE, SCROOPE TERRACE, 18.30
Philippe Grandrieux’s beautiful third film is both his most accessible and most abstract – only one way to find out what exactly that means.

Thursday 18th November
Christ’s Films: The Room
CHRIST’S COLLEGE, 19.30, 22.00 (£3)
See Pick of the Week.



Pick of the week Film

Saturday 13th November
Kallion Ensemble: Elliot Carter, Britten and Bartok
TRINITY COLLEGE CHAPEL, 20.00 - 21.10
A feast of twentieth-century string music, with Shiry Rashkovsky on viola. Christopher Stark conducts.

Wednesday 17th November
Emma Ents presents: SPECTRASOUL
EMMA BAR, 21.00 - 00.00 (£5/£4)
A great night with an eclectic mix of Drum & Bass, Soul and Electronica, in an intimate space. It claims to have one of the ‘biggest soundsystems in Cambridge’, so expect to be bombarded! They also pioneer an original style of experimental dance music.



Saturday 20th November
Music and music and music and words
THE CAFE PROJECT, 22 JESUS LANE, 19.00-23.30 (SUGGESTED DONATION £3)
DIY acoustic music night, featuring songwriters from all over the UK. Free tea and cakes provided!

Thursday 18th November
Bass Box: Nero
FEZ CLUB, 22.00, (£6/£5)
Expect some new stuff from this duo; massive new release *Me and You* premiered two weeks ago on Zane Lowe.

Relative Values
ADC THEATRE, TUES 16TH - SAT 20TH NOVEMBER, 19.45 (£10-£6)
This year’s CUADC Freshers’ Mainshow. Starry Hollywood and stiff-upper-lip England collide in Noel Coward’s farcical play, providing ample challenging roles for up-and-coming thespians.



Pick of the week Theatre

DNA
ADC THEATRE, WED 17TH - 20TH NOVEMBER, 20.00 (£6-£4)
CUADC Freshers’ Lateshow. Danny wants to be a dentist. Cathy wants to be famous. And Adam? He just wants to be a part of it all. But Leah is scared. She feels that lately things have been getting out of hand and then something really bad happens. - ADC Theatre



Pickwick and Nickleby
ADC THEATRE, WED 17TH - SAT 20TH, 20.00 (£6-£4)
One actor. Two stories. Twenty characters. James Swanton gives himself a nervous breakdown in a night of absolute insanity with a sound literary basis in public readings of Dickens.



Now, Now
CORPUS PLAYROOM, TUES 16TH - SAT 20TH NOVEMBER, 21.30
You may have seen these people at Smokers, Howlers and Jests. They are comedians, up-and-coming ones, and this is their poster (and brand new self-named sketch show).



Now, now, chip, chop, come along... Alright then, take your time

Ongoing exhibitions
Pioneering Painters: Glasgow Boys
THE ROYAL ACADEMY OF ARTS, UNTIL 23 JANUARY
Moody paintings of the dusk, autumnal landscapes as sombre as the Scottish sky, and an old Glaswegian face by Glasgow’s artists from the turn of the century.



James Guthrie’s A Hind’s Daughter, 1883

Clive Head: Modern Perspectives
THE NATIONAL GALLERY, UNTIL 28 NOVEMBER (FREE)
Eye-wateringly realistic paintings of London which mirror reality not just through colour and texture but with space.



Ottavio Leoni

Galileo and His Contemporaries: Portraits by Ottavio Leoni
FITZWILLIAM MUSEUM, UNTIL 13 FEBRUARY
Galileo might have seen the universe, but is not that drooping, dilated eye evidence of his deteriorating eyesight? See how Ottavio Leoni depicts the man and his contemporaries with infinite precision.

Saturday 13th November
WaterAid Ceilidh
ST PAUL’S CHURCH, HILLS ROAD, 19.30 - 23.00
A Ceilidh to raise funds for WaterAid.

Tuesday 16th November
‘VEER’ Launch Party
MAGDALENE COLLEGE, BENSON HALL, 21.00
Launch of a new student writing magazine. Come to hear people read their things out loud and listen to nice music.



Strawberry Fair Freshers Evening
UNIVERSITY SOCIAL CLUB, MILL LANE, 18.30 - 22.00
After a year off in 2010, Strawberry Fair 2011 will see the greatest changes to the event in a decade. To get involved come to our freshers evening and share your ideas with the committee.



Thursday 18th November
This House believes that British Justice Punishes too much and Understands too little
CAMBRIDGE UNION, 19.30 (FREE TO MEMBERS)
Another interestnig debate from the Union, starring Frances Cook, Erwin James, Riddhi Dasgupta, Simon Heffer and Robert Buckland.



Saturday 20th November
CORNUCOPIA
DEPARTMENT OF ARCHITECTURE, SAT 20 NOVEMBER, 22.00-3.00 (£6/£5)
See Pick of the Week.

The Affordable Vintage Fair
GUILDHALL, ALL DAY, 10.30 - 16.30 (£2)
The only vintage fair that ever comes to Cambridge is here once more. Absolutely fantastic procrastination opportunity for anyone who likes clothes.



College Sport

Men’s Rugby John’s stay strong to overcome Queens’

 ST JOHN'S 12
 QUEENS' 7

ANDREW BROWNING

Having had a good season so far, Queens’ were looking to take a victory away with them from Barton Road. The Redboys however, fresh from blitzing Trinity 59-0, knew what they had to do. Flying into tackles and rucks, the John’s forwards dominated, sending a Queens’ flanker to the ground with a smashed shoulder. In credit to him, he got up and battled on, helping Queens’ to pile on the pressure early in the game. Poor discipline cost the Redboys no fewer than eight penalties in the first half and it was lucky for them that the

match remained scoreless. The physicality of the Redboys is legendary and their enormous pack rolled back the not insignificant Queens’ forwards on almost every occasion. The John’s backs too were vital in the solid defensive line that brought the opposition backs to a halt. After one collision, outside centre Joe Allen was blood-substituted off with a nasty gash to his head. Showing true Redboy heroism he mopped it up, stuck his scrum cap on and got back on the pitch. Yet Queens’ challenged well with some excellent tactical kicking, strong backs running and nifty hooking in the scrums. The game was closed down, however, by the number of stoppages given, not allowing either college to display any flowing rugby, and it didn’t help that the referee was in the way of play on more than one occasion. As the John’s intensity began to show, the points began to mount

up with Jack Roberts putting away two penalty kicks in windy conditions. The match was finely poised when the Queens’ scrum half saw a gap on the blind side and darted through it, finishing up under the posts. This converted try took Queens’ into the lead and their crowd were elated.

It was not for long however as the Redboys cranked up the intensity by running their phases and won a further two penalties to take them five points clear.

After some nail-biting Queens’ running at the John’s line in the closing seconds, the whistle finally blew leaving St John’s the worthy winners. With so many strong teams in Division I this year, it is not beyond the realms of possibility that one of them will overhaul Jesus. After this showing, therefore, the Redboys still remain strong contenders for their tenth consecutive league title and their future opponents should know that they want it a lot.

	P	W	D	L	F	A	Pts
JESUS	5	5	0	0	156	33	20
ST JOHN'S	5	3	1	1	88	33	15
QUEENS'	5	3	0	2	60	49	14
MAGDALENE	5	2	0	3	61	67	11
DOWNING	5	1	1	3	96	44	8
TRINITY	5	0	0	5	8	256	4

View from the Bottom Division – Round up

VARSITY SPORT

It’s been a difficult start to the season for the college teams of the Bottom Division. As if putting out some form of respectable side on a weekly basis is not difficult enough for our colleges, they have been put in the mire by the league organisers by having to play local sixth-form colleges and, terrifyingly, ARU first team. St Andrews sixth-pack having racked up twenty goals in their first four games. ARU follow not far behind, having recently dispatched Emma III (arguably the best college side in the league) by 10 goals to 1. One can only imagine what carnage lies in wait when Anglia Ruskin plays whipping boys Homerton IV or Caius IV.

More disappointingly for our college teams, those precious three points that are always guaranteed by playing Peterhouse II have been cruelly stolen away as Peterhouse have dropped out of the league after failing to get a team. Fortunately for most sides Clare III are still around and having conceded 14 goals in their first two games of the season, Bottom Division strikers everywhere are rubbing their hands in anticipation of some comic



Standard goalkeeping in the bottom division

defending and some standard Division 7 goal-keeping.

The matches so far this season have been extremely competitive. That rare breed of footballer who inhabits Division 7 takes himself extremely seriously and always has the misplaced self-belief he is good enough to play for a better team. As a result tackles fly in – often around the knee caps – and angry words are often exchanged between opposition sides. The lack of protection offered by referees in this division (as the referee is always a substitute

from one of the teams and thus has a remarkably one-sided view of proceedings) means that the football here is not for the faint of heart.

For the spectator (there are never any) Bottom Division football is a treat. Ringers are always brought in from better teams to play up front and cause a huge amount of panic with the defenders of limited ability. Defending is put on the backburner as teams just aim to score goals. It is, after all, a bit of fun. Except playing ARU. Frozen pitches please?

Women’s Hockey

St Catharine’s women’s hockey team decimated mid-table Downing 10-2 on Sunday to keep pressure on league leaders Jesus. Victoria Mascetti in particular put in a virtuoso performance scoring six of her team’s goals as she leapt to top scorer in the division. Emma Eldridge took the opportunity of playing against some woeful defending to open her account for the season, notching up three goals of her own.

St Catherine’s win allows them to catch up with Jesus who suffered

their first loss of the season at home to Clare. Two goals from Julia Raybould confirmed an important victory for a Clare side who have the talent to finish about mid-table, but who are in danger of slipping into mediocrity.

St John’s are the third team on six points, but are only third on goal difference despite a 6-1 victory against strugglers Pembroke. Pembroke have lost both their games so far this season and have conceded 20 goals. If they have any desire to stay in the top flight, they need to improve on

this terrible statistic.

In the second division, Fitzwilliam consolidated their place at the top with a 14-0 demolition of Trinity Hall who remained rooted to bottom spot. In their first three games of the season, Trinity Hall have conceded 27 goals and even this early in the season look almost certain to drop down to Division 3. After a shaky start to the season, Girton finally seem to have found some form putting six goals past a weak Christ’s side who are battling to avoid the drop.

Women’s Hockey Fixtures

First Division

Churchill v. Jesus

Second Division

Selwyn v. Homerton
Girton v. Trinity Hall
Emmanuel v. Christ’s

Third Division

Corpus v. Magdalene
Trinity v. Catz II
Queens’ v. Newnham

Sport in Brief

Rugby

Ex-Blue Joe Ansbro has become the most recent Cambridge graduate to represent his country at a national level. Ansbro, who was a Blue in 2005-6 and who is currently playing professionally at Northampton Saints, was called up by Scotland coach Andy Robinson for the autumn internationals. Ansbro failed to make the squad for Scotland’s first match against New Zealand on Saturday, but will be hopeful of being blooded against Samoa in a few weeks’ time. Robinson believes that Ansbro will be of great benefit to the Scottish squad: “Joe has given some assured performances for Northampton when his team have been under pressure and he can play centre and wing which gives us options.”

Lacrosse

The lacrosse women’s Blues continued their good form dispatching a poor Bath University side by 20 goals to 3. What will particularly please the Blues set-up is the fact that all five freshers who are new to the side scored goals and the way the Blues responded to a half-time grilling from co-captain Laura Plant and former captains Gen Gotla and Georgie Hurt. The attacking pair of Alana Livsey and Eliie Russel were particularly threatening. The Blues have had an excellent start to the season and will be keen for a continuation of this form. The University second team were also successful against Nottingham seconds, defeating them by 20 goals to 8.

BMC

Caretaker manager Enos Mmesi will have been disappointed to not come away with a victory on Sunday, as he tries to make his caretaker manager role permanent. Instead, Botswana Meat Commission F.C could only draw 2-2 with Notwane F.C as striker Kenanao Kgetholetsile took his season’s goal tally to six. Mmesi will undoubtedly come under scrutiny in the coming weeks, following allegations that he was instrumental in Kaizer Kalambo’s sacking. Kalambo accused his former assistant of undermining his authority and causing divisions in the squad. However, Mmesi may be upset by recent claims that BMC are looking to go in a different direction, and bring in Daniel Chico Nare from rivals Extension Gunners, who has a temperamental relationship with his present board. There are no matches scheduled for the coming weekend to allow the national team more time to prepare ahead of their upcoming clash against Tunisia.

COLLEGE ROWING

The University Fours kicks off the competitive rowing season

Caius dominate men's coxed first division, while LMBC W1 comfortably win the women's competition

LUCY PARKER

University Fours marks the middle of Michaelmas for many a Cambridge boatie. It signifies the clash of the remaining college rowers from the previous term's May Bumps campaigns, and supposedly functions as an indicator for the performance of clubs in the upcoming terms. For five afternoons, the river is cleared of

inexperienced novices, and becomes the preserve of the Cam's current elite. In this week-long knock-out tournament, experienced oarsmen race in fours, both coxed and coxless. The two women's divisions race side-by-side over a 1km course, and the three men's divisions race over a 2km course from a staggered start. University Fours 2010 witnessed some unexpected victors, and also a few surprise losers. The afternoons were littered with drama as well, including crashes, blade-clashes, disqualifications, high winds and rain, and even a rogue obstacle in the shape of a skip floating in the river.

Tuesday's and Thursday's women's races saw the emergence of strong crews in the form of Downing W1 and LMBC (St John's) W1 in the first division, and Downing W2 and Trinity Hall W2 in the second division. Racing in gusty winds on Thursday afternoon, the women's second division was won by Downing W2 with an impressive time of 6 minutes and 32 seconds. The women's first division on Tuesday was disrupted by a surprise disqualification in the semi-finals. A strong Sidney Sussex crew failed to keep

to their station, resulting in a blade clash with Emmanuel W1, and their subsequent exclusion from the final. In a similarly exciting semi-final, the tussle between LMBC W1 and Downing W1, both of whom were tipped for possible final positions, resulted in a triumphant win from LMBC in a notable time of 6 minutes and 4 seconds, beating Downing's winning time in 2009. The coxless division was only braved by three crews this year: it is often avoided by clubs for fear of collision with the bank and the incompetent steering of oarsmen. For the third year running, this somewhat marginal event was won by LMBC, who seem to have perfected their steering and winning technique. Despite the driving rain on Friday, a somewhat bedraggled-looking Maggie crew managed to pull off two impressive races which saw both First and Third and Clare Hall definitely defeated.

In an unusual turn of events, the men's coxed four second division saw Clare Hall surface as victors. As one of the Cam's smaller and less prominent clubs, this somewhat unexpected win could mark



the beginning of something special for Clare Hall Boat Club in the coming season. Some would put it down to the luck of a random draw, and it is true that their battle with Jesus M2 in the final resulted in an excruciatingly close victory of just 1.7 seconds. However, having secured consistent times of under eight minutes, it seems that Clare Hall were deserving winners. Last but by no means least, the men's coxed first division saw the second of Caius' two matched first Fours materialise as the frontrunners.

Having beaten both First and Third and Downing to reach the final, Caius met Magdalene in their final race. Having both produced strong times in the preceding rounds, these two crews looked set to produce an exciting finale to the week's racing. However, an unfortunate technical problem and subsequent crash out of Ditton Corner whilst already three lengths down to Caius, meant that Magdalene secured a dramatic conclusion to University Fours 2010, leaving Caius as the definitive and deserving winners of their division.

University 4s Finals Results

Men's Coxed Fours (Div 1)

Caius M2 bt Magdalene M1
Time: 7:28 (won by 23s)

Men's Coxed Fours (Div 2)

Clare Hall M1 bt Jesus M2
Time: 8:00 (won by 1.7s)

Women's Coxed Fours (Div 1)

LMBC W1 bt Emma W1
Time: 6:17 (won easily)

Women's Coxed Fours (Div 2)

Downing W2 bt Trinity Hall W2
Time: 6:32 (won by 3 lengths)

Nice to meet Blue...

James Day, Men's Football Captain, Jesus

Blues Captain James Day seemed relaxed, excited and above all optimistic about this season's football squad when he met *Varsity* this week. Day, a third-year medic at Jesus, has had the perfect start to his season as captain, with a victory against a close rival. A 4-0 win against Bedford Luton kicked off competitive action for this term, and the captain was understandably pleased: "Last year they were the one team we couldn't beat, we drew with them twice in the league and we beat everyone else, so we have a pretty good chance of promotion." Day continued, "We're in the third division, and I hate being in the third division, I want to be in the first or the Premier".

It is a stiff challenge that the footballers have laid down for themselves, particularly given the difficulties of football in competing with other sports at Cambridge and the University's struggle across the board to compete with more sport-oriented institutions: "You don't come here because you're good at football, you come here because you're good at rugby or rowing. The football team tends to be mainly undergrads who are clever guys and who happen to be

good at football."

The rivalry with The Other Place clearly dominates the minds of the footballers as much as it does those of other sporting clubs at Cambridge, with Day describing the Varsity match as "by far the highlight

"We're all really good mates and I do all I can to keep it like that. It tends to show on the pitch, because obviously you want to fight for your mates."

of the year... You walk out on the pitch [usually at Fulham's home, Craven Cottage] before the game and think, 'what is going on? How have I deserved this?' Being captain this year I'm so excited about leading the team out onto the pitch. It's such a nice pitch as well, but it's hard to play your best because you're so nervous, you've got all your friends there in the crowd watching you and cheering you, and you just feel that any mistakes you make you're gonna look like an idiot, so the first half you're just shaking.

"Last year we lost on penalties; it was a disaster, complete disaster. Apparently we have a good chance this time around. Apparently they aren't

looking too good – not a lot of interest in their pre-season and they've lost their best player to us, so I am feeling very confident, especially as we should have won last year and didn't."

If Cambridge are to get over back-to-back Varsity defeats they will have to do it with a host of new players in the squad. "We lost seven of last year's starting XI, so obviously I was feeling nervous over the summer about coming back, but we've had two really good new strikers come in. On the wing we've got a good new fresher Rory and there's a lad who was on the fringes last year who's come into central midfield as well. Right wing is our position up for grabs this year and we've got a few people trying out there. The captain from two years ago is trying out there but he can't commit his time cause of his PhD."

All change then in the personnel, but the hope is that this side is able to kick on from last year's Varsity heartbreak and succeed on all fronts. If promotion is going to be achieved, consistency away from home will be key. "In the past we always win our home games because our pitch [the Fenner's outfield] is immaculate and we like to play passing football. Then we go to other places where they have crap pitches and it's a fight and we're little Cambridge lads. We do our best to battle but those are the games we lose – when it's a battle and not a game of football."

How does the skipper hope to prepare the side for these battles? "We're all really good mates, and I do all I can to keep it like that – to get the new lads to come out on the nights out and the socials. If they do that, they tend to bond with each other and it does show on the pitch, because obviously you want to fight for your mates whereas if you're a bunch of strangers people don't tend to talk to each other as much".



But Day was quick to quash any stories that team bonding gets in the way of hard work. "Game by game everyone's getting fitter and getting better; it's been a massive increase since the start. The footballers are happy with it: we can get fitter but that will come from match practice. You don't just get fit all of a sudden!"

If the 2010-11 Blues are to succeed in gaining promotion and beating Oxford, it seems clear that leadership will be key, and Day highlighted just how much the captaincy means to him. "Without a shadow of a doubt captaincy comes before work this year. The number of supervisions and seminars I've had to miss because you can't miss any training sessions if you're taking them, so yeah, it is the biggest thing in my life definitely." If his team share his commitment, then the footballers could be in for a great season.

JONNY SINGER



Sport Comment

Funding for small sports societies is woefully inadequate

Many University societies are struggling to reach their basic costs and funding from the Sports Syndicate keeps dropping



RUPERT MERCER

When people think about Cambridge sport certain images come to their minds – the Boat Race, the Varsity match at Twickenham – symbols of a sporting tradition that goes back hundreds of years. The prestige attached to such events is well-deserved and inextricably linked with the history of the University.

But what about the sports we don't hear about, the basketball players, the modern pentathletes? Is the reality of Cambridge sport quite as rosy away from the spotlight?

The principal problem for the smaller sports clubs at the University is their funding. Each club is individually assessed by the Sports Syndicate, who analyse the nature of the club and therefore the amount of funding that the club should receive accordingly.

However, the grants handed out are, in the words of one captain, "woefully insufficient". For instance, the women's basketball team receives a yearly grant of £1,600. The annual court hire alone comes to £3,503 before you even begin to think about travel, equipment or numerous other necessities. The difficulty of the situation is clear.

Many clubs find their funding from members, a system almost tailor-made to discourage people from joining.

The problem has its root in success of the major sports. The Boat Club annually receives highly advertised television coverage and so is able to command sponsorship fees far beyond the reach of many other clubs. The Rugby Club similarly manages to attract extensive sponsorship, both in the form of direct cash funding and also from donated stash and other products. They even have an employed head of marketing who can organise

these benefits. The upshot of this is that the major clubs remain separate from the rest of the University sporting body in order to control their own finances. This means that all of the money they bring in goes straight back to their coffers, funding luxuries far beyond other clubs' means.

Economically this is defensible: if one club is a huge source of revenue why should their efforts not benefit them directly? However, each club plays its part in the wider sporting success of the University. Of course it is not the responsibility of the Boat Club to look after the table tennis players, but surely a more centralised system should be over-seeing both. Nobody would claim that every sport should receive the same amount of funding, but surely some sort of independent calculation would be a fairer system.

As for the current financial problems for the smaller clubs, it would be too simplistic to say that the Sports Syndicate should simply be handing out more money, although the fact that the available funds for many clubs have dropped since last year is a cause for concern. While it is clearly not viable for the Sports Syndicate to match the economic needs of every club, it is important not to leave some clubs struggling while others prosper. The Syndicate must not leave clubs behind.

There is of course an obligation

for the clubs themselves to find sponsorship, but for many this is not an easy task. The archery club

Nobody would claim that every sport should receive the same funding, but some sort of independent calculation would be a fairer system.

has spent the last year searching for sponsors but, not being a spectator sport it has been unable to find any. This has resulted in many members of the club spending over £1,000 of their own money each year.

The main burden on clubs' finances is the renting of facilities. Cambridge teams find themselves at a huge disadvantage in that there is no centralised University Sports Centre like those of Oxford or Durham, offering hugely reduced rental rates. Independent centres like Kelsey Kerridge quite rightly charge at private rates, but the clubs struggle to meet these. The modern pentathletes went to

Oxford last weekend where the pool was rented from the University Sports Centre free of charge, whereas when Cambridge hold a meeting this December they will have to spend over £100 for an hour's swimming.

The problem is not one which has gone unnoticed. The Cambridge Sport website has extensive plans for the West Cambridge Sports Centre, a project intended to solve these problems. Unfortunately the project began in 1998 and however wonderful the plans look the lack of progress is harming the sporting reputation of our University. The money that teams would save on facility rental would go towards equipment and more importantly coaches which are currently unavailable. The lack of a sports centre is especially hindering teams that play indoors, and the longer the project is postponed, the lower the standard of sport will be when it finally appears.

The truth of the matter is that many of our clubs find their funding principally from the members themselves, a system almost tailor-made to discourage people from joining up. Until the facilities other universities enjoy are made available and the financial burden is lifted from those clubs unable to command large sponsorship fees, then the standard of Cambridge's sport is only going to suffer.

FOOTBALL CUPPERS

Christ's breeze past weak Magdalene

Third-division Magdalene are no competition for a strong Christ's side



CHRIST'S 6



MAGDALENE 0

VARSLITY SPORT

A dominant Christ's side eased past Magdalene into the second round following a very convincing performance on Saturday afternoon.

As the sun shone throughout the cold November afternoon, so did the Christ's midfield, controlling possession and stringing together some fluid passing moves. The gulf between First and Third Division football was shown to be extensive: Christ's were quicker to the ball and more adept and comfortable once they had it.

It wasn't long before Harrison, fresh from scoring his 50th competitive goal for the CCAFC,

latched on to a through ball and finished perfectly, slotting it low into the far corner. It would be a display for Harrison to remember with two similar finishes seeing him through to a first half hattrick and Christ's to a 3-0 half time lead. Magdalene were simply unable to keep up with the tempo and the movement of the top division side.

The second period continued in similar fashion. The Christ's defence, eyeing up their second clean sheet in a row, continued to hold firm whenever Magdalene tentatively pushed for a consolation goal. Despite admirable endeavour, the Third Division side failed to seriously threaten the Christ's goal, their only chances coming from the odd corner and occasional long range effort.

The game was effectively finished when Christ's Williams found his way into the top corner. From then on, traffic was entirely one way with the Christ's players

desperate to get themselves onto the scoresheet. St George was the lucky one, bagging a brace of well taken goals from inside the opposition penalty area meaning that Christ's finished six goals to the good. It could, however, have been many more.

Elsewhere in the first round of the cuppers competition there were few shocks with most of the big teams making it through comfortably. Trinity dispatched Kings 5-0 while Downing saw off fellow First Division side Catz. First Division strugglers Caius were



comprehensively put to the sword by Homerton having fielded a weakened team. Corpus managed to notch up the biggest win of the day putting ten past Bottom Division side CATS and CSPVA. They face tougher opponents in Round 2 in CCCC who put five past Robinson.

For all results see page 29.

Blues Football

CONTINUED FROM BACK PAGE

A superb break, in which the ball was shifted onto the left-wing, and then back again, was coolly finished by McCrickerd.

This largely ended the game as a contest, although the Cambridge bar was later rattled by a fierce half-volley from the Bedford right-back.

A victory of this magnitude against the defending league champions is further indication that this promises to be a successful season for this Blues side.

So far they do not appear to be missing those that departed during the close-season, as the new players appear to be in harmony with the old regulars.

This was a strong team performance: the defence was solid throughout, the midfield combative and creative, and the attack exhibiting both a physicality and flair. Although early in the season, they sit top of the league, and this performance suggests that they could well stay there.

VARSLITY

Think you could do better? We're always looking for sport writers and photographers. If you'd like to work for us, get in contact with our Sport Editor at **sport@varsity.co.uk**

College Football p31

Christ's beat
Magdalene in
cuppers



SPORT

Rowing p30

First serious
competition of
the year



Cambridge secure comfortable win

Football Blues easily see off a weak challenge from Bedford University



Cambridge compete for the high ball against Bedford last February



CAMBRIDGE 3



BEDFORD 0

DAN WELLBELOVE

The football Blues continued their strong start to this year's league campaign with a comprehensive and wholly merited victory over the University of Bedfordshire (Bedford) on Wednesday. A trio of well-taken goals were the reward for a convincing Cambridge performance, as the side persistently threatened on the counter-attack.

Cambridge began very brightly, and

enjoyed a period of sustained pressure in the opening stages. An early shot produced a smart save from the Bedford goal-keeper, and the ball was hooked off the line from the resulting corner. Before long, the Blues had the goal that their early play had deserved. A long goal kick was advanced by a number of intelligent flicks, before the ball was assuredly fired home by Rutt.

Shaken by this early goal, Bedford struggled to gain any control of the match. Cambridge were winning the entire midfield ball, and finding success when attacking the opposition fullbacks. A series of probing crosses produced another good save from the Bedford goalkeeper, whilst clever footwork from Broadway saw him beat two men just outside

the area before dragging his effort wide. Ferguson, in the Cambridge goal, was finally called into action several times towards the end of the first half, before Baxter doubled the Blues' lead. From the right wing, Rutt cut back onto his left foot, and swung in an excellent cross to the far post, where it was met by the left-back, sneaking in between two Bedford defenders. Baxter fully deserved his goal; uncompromising in defence, his forward bursts were a continual threat to the opposition.

Nevertheless, minutes before half-time, Cambridge nearly allowed Bedford back in the game. Confusion in the defence, as the ball was launched forward, allowed the striker to nod the ball past an onrushing Ferguson, but the ball

was spectacularly cleared off the line by Peacock, to maintain the two goal lead at the break.

There was scant opportunity for further goals at the beginning of the second half. Bedford began to gain a foothold in the match, but could not convert territory into chances. Every cross was imperiously met by Cambridge captain Day, who dominated aerially throughout the game. The Blues were only threatened by the long ball over the defence: one such pass resulted in a comfortable save at the near post, whilst another brought about a superb last-ditch tackle for a corner.

However, midway through the second half, Cambridge extended their lead even further.

CONTINUED INSIDE

Cambridge rugby looks well set compared to Dark Blue rivals

VARSAITY SPORT

While Jimmy Richards and his team have been performing extremely well against whatever opposition they are pitted against, Oxford have been struggling against a similar quality of opposition. Having won only one game so far this season and losing six, the Oxford rugby team seems to be struggling in the early

season. With one month to go until the Varsity fixture at Twickenham, captain Nick Haydon will be extremely concerned at his side's form.

Indeed, it is not as though Oxford have been playing opposition of a superior quality to Cambridge. While Cambridge performed superbly against a very strong Northampton side, including England international

Shane Geraghty, and only lost by 12 points, Oxford struggled to match the power and pace of London Wasps when they visited Iffley Road. Succumbing to a professional outfit by 24 points is not necessarily indicative of a poor side, but it is the manner of the defeat which will disappoint the Oxford management. Porous defence and weak tackling is something that will worry Oxford

and please Cambridge. Indeed, while Cambridge dominated American opposition on their pre-season tour – returning undefeated – Oxford lost both their games to RC Slava in Moscow and Kazan State Agrarian University.

If current trends continue, Cambridge will be extremely confident of back-to-back Varsity victories come early December.

Redboy Reports

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



Yes, the rumours are true. I'm OK now, but Mitch and Abercrombie are obviously still in prison. Zorro's been missing since and I'm writing this on my Samsung very discreetly from the Dean's pathetic office.

It started at RedBar as usual, but the evening's atmosphere was already assuming a sinister character when Burger got up from his stool and duly knocked out Franco the barman for asking how everything was going. Jason and Lexus grabbed some kegs and we ran for it.

The porters were getting noisy about all the booze we were stealing, so Creon pissed on the pigeonholes to keep them busy whilst we bundled the smaller, bald one into a keg as a memento.

You may have heard about our visit to The Curry King. That *did not happen*. The Dean has made that very clear. So, let's just say that our visit to restaurant 'x' (The Curry King) featured not only the destruction of the entrance door (Lexus denies it was a pull-orientated one), but the removal of most of the establishment's chairs. Look carefully at John's chapel roof and you'll see plenty of fine new seats.

Once we'd realised that we'd lost our way to The Bun Shop we left and started the swap with the Newcastle Men's Fencing Club (nobody else was available). They were all bores, but they kept to themselves as there were only two of them and the trip had tired them out. The Bun Shop naturally called the police when Byker head-butted the toilet sink for swearing at him, which was our signal to smash the windows and get out of there.

Then we made the fatal move: the ADC bar. Nowhere else was open except Hidden Rooms, which is full of Pizza Club wankers. There was a show about the war or something dated like that, but we barricaded the doors and released the porter from the keg. He was drunk as hell so helped out fervently as we smashed the place to bits. We got everyone out before the building collapsed entirely so I'm getting properly wound-up by this Dean, weeping and threatening me. He clearly can't take a joke.