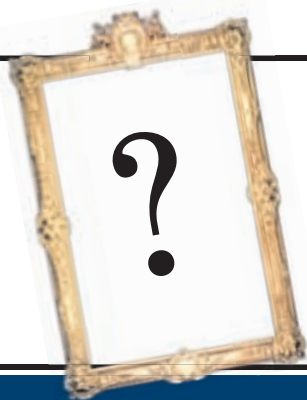


Arts p10

Think you're culturally clued-up? Then prove it, with our Christmas Quiz



Theatre p13

Varsity's predictions for the coming term. The ADC set to change its name? Who knows...



Comment p6

Tanne Spielman on leaving the Cambridge comfort zone

VARSlTY

FRIDAY 26TH NOVEMBER 2010

THE INDEPENDENT STUDENT NEWSPAPER SINCE 1947

ISSUE NO 731 | VARSITY.CO.UK

Vice-Chancellor remains silent over cuts

Leszek Borysiewicz refuses to respond to calls for comment on student opposition to higher education spending cuts as protestors are involved in violent clashes at the Old Schools building

JACK C WILSON



NATASHA PESARAN

Students and academics are calling on the Vice-Chancellor of the University, Professor Sir Leszek Borysiewicz, to make a stand against cuts and fees, following Wednesday's protest, in which hundreds of protestors occupied the Senate House lawn and attempted to storm a building.

Despite numerous student protests in recent weeks and calls for the University to oppose government plans, no statement has been forthcoming from the Vice-Chancellor.

Around 650 people took part in a protest organised by Cambridge Defend Education against government proposals.

The protest, which began as a peaceful march around Cambridge City Centre, ended with protestors clashing with police as they attempted to storm a University building.

The protest has elicited strong feeling among both the student and academic community.

Ian Patterson, Fellow of Queens' College, told *Varsity*, "I am outraged and appalled by [higher education cuts]. The cuts are destructive and will be socially and culturally disastrous.

"I am disappointed that the Vice-Chancellor and those who are responsible for maintaining the University have not been more publicly active in opposing Government policy."

In reaction to the University's failure to respond to student protest, a Fellow who wished to remain anonymous, commented, "It was expected. Universities are facing a double sword hanging on them. On the one hand, they have to deal with their teaching workforce and on the other with the demands on students."

Cambridge University Students' Union has also expressed

disappointment that the Vice-Chancellor would not use his position to influence government policy.

A spokesperson from CUSU told *Varsity*, "The University can have enormous influence on both Government and the media, but has refused to take an 'official position' on the Government's proposals on tuition fees.

"The Vice-Chancellor is failing to use this influence. Students want to see him criticise the enormous cuts to public funding of higher education and the devastating effect this could have on access, and argue explicitly that it is the Government's duty to provide this and that it should not be forcing the University to raise the money from its students."

In a recent press release the National Union of Students have also called upon vice-chancellors around the country to defend students and universities and not "send them to the dogs".

Aaron Porter, President of NUS, said, "Instead of seeking to extract yet more money from the pockets of students and their families, should have spent valuable time defending a higher education system which is being sent to the dogs.

"It was foolhardy in the extreme for any vice-chancellors to believe their incessant lobbying for higher fees would do anything other than ensure swingeing public funding cuts that would remove 80 per cent of the university teaching budget."

A spokesperson from Cambridge Defend Education told *Varsity*, "A statement from the vice-chancellor and university administration which reflects the feelings of students and the University as a whole would be welcomed, but does not seem likely to happen.

"Cambridge holds an influential position and a statement would be a really symbolic gesture that other Universities would take notice of.

"That the University haven't offered any comment on anything to do with the protests or on spending cuts or fees is a real concern."

A University spokesperson said, "Students have a right to protest and it is the University's job to make sure that happens safely and peacefully.

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The Essay p7

Harry Potter and The Human Condition

Martin Richardson



Varsity

Established in 1947
Issue No 731

Old Examination Hall, Free School Lane, Cambridge, CB2 3RF
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Silence and indifference

It's been a bad week for the powers-that-be in Cambridge. Academics, student bodies, CUSU and local high-school students have all called on them to use their considerable influence to oppose the Browne review and yet the Vice-Chancellor's office remains strangely silence. Even the raucous assault on the Old Schools building failed to rouse the new Vice-Chancellor, Sir Leszek Borysiewicz.

The University's press office claims that we'll hear nothing until the full implications of the Browne review have been thoroughly worked out. We can only take it on trust that the Vice-Chancellor's silence is an academic reaction to that whereof he cannot speak.

However, the Cambridge community suspects that the University is simply ignoring its stakeholders. We're more than happy to accept that the effects of higher education spending cuts are still uncertain but the Vice-Chancellor must come out and say as much. He has a responsibility to respond to his staff and students.

So, what have the University's committees been

discussing? There are rumours of plans to restrict the bursaries available to students. If tuition fees are set to rise in the coming years it seems obscene for the University to start planning how to restrict financial aid at a time when they are failing to communicate responsibly with their students and staff.

The claims of various student bodies, CUSU and some academics are that the Cambridge community is looking to its authorities to represent them and is being met with stoney-faced silence. But this may be an illusion created by a particularly vocal minority.

At best, there were 600 people involved in Wednesday's protests, many of whom were from local schools and sixth-form colleges. There are almost 20,000 students at the University. Where were they all on Wednesday?

As it stands, no one can claim to know what student attitudes to higher education spending cuts are but if *Varsity* were to make an educated guess it would be this: for whatever reason, the majority of students don't think this involves them.

Letters to the Editor

Sir,
Gabriel Latner might do more good by persuading Mr Hague to re-examine his commitment to surrender to demands from Israeli politicians to amend the existing law on Universal Jurisdiction, for the following cogent reasons:

1. War Crimes and Crimes against Humanity – which include atrocities such as massacres, mass murder and torture – are the most serious criminal offences known to civilized society. Documented examples over the past 100 years include Jews, Gypsies, homosexuals and the disabled in Nazi Germany; Bosnian Muslims in Srebrenica; refugees in Lebanon's Shatila/ Sabra camps; civilians in Darfur Sudan and Palestinian civilians in Gaza.

2. Israeli forces are alleged to have been either directly implicated or complicit in two of

the above actions.

3. Israel is the only secret nuclear state in the world and is one that has concealed an estimated 200+ nuclear warheads and other weapons of mass destruction, from the IAEA of the United Nations. It has also refused to sign the nuclear non-proliferation treaty (NPT) to which the vast majority of the nations of the world are signatories, including Britain, America, France and Russia.

4. Israel is still in gross breach of United Nations resolutions regarding its continued expropriation and illegal settlement in the occupied territories, including East Jerusalem, and treats all efforts by the international community to stop such illegal building, with contempt.

5. The UNSC resolution that made Jerusalem an international city, in perpetuity has, to date, been ignored by the Israeli government.

6. To relax any law that is intended to prosecute war crimes or crimes against humanity is an affront to the

British electorate. For all these reasons, for the British government to change its national law to accommodate the political agenda of a foreign state, would be an act of appeasement without precedent in modern times.

Yours,
John Kidd, London

Sir,
I was disappointed to hear the NUS's decision to actively campaign against the Liberal Democrats. Of the three main political parties, only the Liberal Democrats have been consistently on the side of fairness; on the side of the students.

Unlike the Tories and Labour, Liberal Democrats have always been and will always remain opposed to tuition fees. Of course in coalition there is compromise – can we truly expect the complete Liberal Democrat manifesto to be enacted when the Liberal Democrats did not win the election? Instead, the Liberal Democrats have

played the part of statesmen, compromising where necessary, in order to give the country a sound and solid government.

Policies have been traded to maximum effect, making Britain a fairer and more liberal place. Sure, tuition fees may be here a little longer – but Trident has been delayed, civil liberties have returned and the government we have is greener than any government in history.

For some people these achievements (amongst others) are not enough. For those of us who believe education should be free, however, there is one sure way to get rid of tuition fees. Give the Liberal Democrats a stronger mandate at the next election. A Liberal Democrat government, or a stronger Lib Dem coalition faction would surely remove tuition fees.

The NUS is short-sighted, and is overcome by a short-termism that will make things worse, not better, for UK students.

Yours
William Barter, Cambridge

Online this week



COMMENT

Jemma Trainor on those troublesome tabloids.

NEWS

From the protests to the run for president at the Union, *Varsity* have got it covered.



REVIEWS

Missed the architects' party? Read the review online, then just pretend you were there.



Inside this week

MAGAZINE

Charlotte Runcie on home – the final consolation prize.



COMMENT

Tanne Spielman on emerging from the comfort zone of Cambridge.

THEATRE

Some (slightly far-fetched) predictions for next term's theatre, plus all the week's reviews.



ARTS

The Arts Team have kindly put together a fantastic quiz for the end of term. The prize? A slap-up meal with them. What's not to like?



Credit: Last week's article on p. 4, 'Churchill Dean slams press coverage' included a brief reference to College disciplinary records. *Varsity* wishes to clarify that, as stated in the online version of the same article, these records were acquired by esteemed and respected Cambridge student website, the *Tab*.

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.

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

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Day in pictures: how the protest unfolded



ANDREW GRIFFIN



ANDREW GRIFFIN



JACK WILSON



ANDREW GRIFFIN

12.00

The protest began in front of Great St Mary's Church. Approximately 650 students gathered with banners, drums and horns.

The protest, organized by Cambridge Defend Education, included students from the University of Cambridge, as well as a number of sixth-formers and secondary school students and University staff.

Students as young as twelve from Coleridge Secondary School also left their lessons to join the protest, despite legal requirements that they should be in school.

Two fourteen-year-old students told *Varsity*, "We were in the classroom when we saw the protestors going past. We knew what it was about, and so wanted to be involved. We'll probably get in trouble for it but it's our future."

Around ten secondary school

students were stopped by the police during the march, and escorted back to school.

The activists marched through the city centre, bringing traffic to a standstill and chanting slogans such as "Tory scum".

Only six police officers were deployed.

13.15

After marching peacefully through Cambridge, around 500 protestors congregated outside Senate House.

Police deployed on the scene stood by as protestors began to climb over the railings onto the private University property of the Senate House Lawn. A ladder was even set up to enable more people to climb over.

When asked by a *Varsity* reporter why they were not doing more to prevent students trespassing, one policeman commented, "They are

just sitting on a piece of grass."

13.45

More than 500 students occupied the grounds of Senate House.

One student climbed up the scaffolding on one of the buildings of Senate House and attached an anti-cuts banner. He was later brought down by the police.

A confrontation between a protestor and a police officer occurred on the grass. This student was later taken away by police officers.

14.00

Protestors gathered in the centre of the lawn to decide what direction the demonstration would take next.

There was consensus that they should stand in solidarity with all those affected by cuts and that a demand should be made of the University to come out in opposition of

the cuts.

Protestors took a collective decision to "escalate" the demonstration and storm the building.

14.15

Protestors surged forward amid chants of "no ifs, no buts, no education cuts" but soon began chants of "let us in, let us in" and "we are peaceful, what are you?" as protestors clashed with police stationed outside the doors.

By this stage, fifteen police vehicles arrived on the scene, as students scaled the wall and pushed forward against a line of police in an attempt to enter the building.

Police resorted to the use of their batons to hold back the crowd of students, leading to some minor injuries and accusations of "police brutality" from protestors.



JACK WILSON



JACK WILSON



ANDREW GRIFFIN



ANDREW GRIFFIN



ANDREW GRIFFIN

University under criticism over handling of protest

CONTINUED FROM FRONT PAGE

"The University will not be announcing any firm plans or decisions until the University has reviewed the details of the government's proposals."

The University has also come under criticism from protestors at the University's handling of the protest on Wednesday, in particular the use of police on University property and a lack of dialogue with protestors.

A spokesperson from Cambridge Defend Education said, "The protests were marred by police aggression and brutality against student protestors."

"When the University should have been supporting the students'

message against cuts and fees, they instead invited the police onto the University grounds, where a

"I don't think the former Vice-Chancellor would have allowed this"

number of students were injured in unprovoked assaults."

At the time of going to press, Cambridge Defend Education were in the process of writing a motion that will be submitted to an emergency CUSU Council meeting,

which calls for the University to denounce police violence against its members and on its property.

Cambridge Defend Education is also planning to put together cases for wrongful arrest and assault charges against policemen.

One protestor told *Varsity*, "The police drew their batons as we were walking towards them and began hitting protestors. They were totally unprovoked."

One fellow, who did not wish to be named, told *Varsity*, "The use of police on University property is a worrying precedent."

"I don't think the former Vice-Chancellor would have allowed this. Students should write to the Vice-Chancellor asking for explanations.

"I would have expected the University to enter into a dialogue with the students protesting outside the Senate."

A University spokesman told *Varsity*, "The University was preparing to send representatives to initiate discussions with protestors."

"Once protestors decided to march onto the building, university offi-

"The protests were marred by police aggression"

cials withdrew for their own safety, and police with whom we had been

working closely, formed a line to defend the building."

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Prince Phillip to step down as Chancellor

CATHY BUEKER

Prince Philip has decided to relinquish his duties associated with over twenty organisations, including his position as Chancellor of the University of Cambridge, when he turns 90 on 10th June 2011, the Palace announced on Monday.

"Prince Philip will be 90 next year and he feels he should ease down on his commitments. He will still be associated with over 800 organisations," a spokesperson for Buckingham Palace said.

The Prince fulfilled 326 engagements with such groups last year, a number surpassed only by the Queen, Princess Anne and Prince Charles.

Prince Philip, who also has the title of the Duke of Edinburgh, will step down as Chancellor for two universities: the University of Cambridge and Edinburgh University, posts which he has held since 1976 and 1952, respectively.

He has been fulfilling these royal duties since 1947, when he married the Queen.

His wife, however, who will be

85 in April next year, has not yet announced any such plans to reduce her workload of royal duties.

Other roles Prince Philip will be relinquishing include his position as patron of City and Guilds of London Institute, UK Athletics and the Royal Agricultural Society of the Commonwealth.

Although the Prince had an operation on his hand several months ago and a chest infection in 2008, his aides emphasised that this decision was not linked to concerns about his health.

The Prince is currently on a tour of the Gulf with the Queen and Prince Andrew.

Students expressed gratitude at the Prince's service to the University. According to one student, "It's nice to have such a distinguished figure as the Chancellor of the University. The next Chancellor will certainly have big shoes to fill."

Others were more apathetic. "I didn't even know he was the Chancellor," said one student. "It doesn't seem as if the Chancellor is very involved in University life anyway."

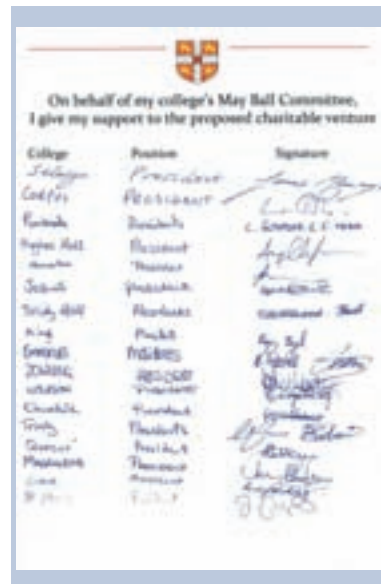
May Balls to raise funds for charity

Cambridge RAG plan to cash in on May Week revelry

OLIVIA CRELLIN

May Balls are due to donate a percentage of their ticket proceeds to charity this academic year.

May Ball presidents gathered



Pledge signed by JCR Presidents

together in an event on Monday, supported by the Master of Trinity, to discuss the prospect.

Cambridge RAG, who conceived of the idea with Trinity May Ball president Nick Chapman, were also in attendance to help facilitate the event. The money raised as a result of this scheme will not be a part of their ballot.

Every college, with the exception of St John's, was able to attend the event and all signed a copy of a pledge to implement this charitable plan. St John's later signed the pledge likewise.

Dominic Collingwood, president of the St John's May Ball committee said, "The proposal outlined by RAG to give money to charity is not a new one, but comes in a revamped format. St John's May Ball has supported charities for many years and, since 2008, it has had a £5 opt out option on sale of tickets, giving students the opportunity, and indeed responsibility, to partake in charitable giving."

He added, "By combining these charitable donations from all May Balls, RAG has the opportunity to

give a substantial amount to good causes."

The current donation model has been suggested at £2 or £3 per ticket but RAG president, Emma Cooper, has said that "it's up to each College how they want to include it [the donation] in the ticket price."

She added, "It's fantastic to see colleges collaborating, and putting aside the usual sense of competition between balls."

In response to the decision to request donations during this time of economic hardship, Cooper said, "As to the financial cost to students, I think this move couldn't come at a more appropriate time."

"It will be a fantastic statement for the May Balls, as a Cambridge institution, to be able to respond to accusations of decadence and privilege with a gesture that demonstrates students' sense of social responsibility."

"£2 from every ticket is a small price for those who have committed up to £200 for a single ticket, but collectively it will make a huge difference."

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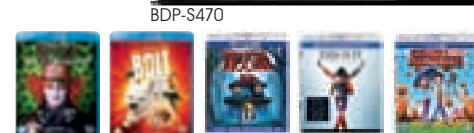
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Lack of welfare provision not to blame for student deaths

JAMIE GOODLAND

Tess Maddock, 21, died after falling from Beachy Head in East Sussex on 30th October. Maddock was a student of Theological and Religious Studies at Jesus College, but was unable to return for her final year due to ill health.

Dr Stephen Siklos, Senior Tutor of Jesus College, announced in a press release, "Tess was a brilliant theology student who had gained a starred first in her first-year exams."

Less than a month earlier, on October 4th, George Starling, 19, a second-year engineering student, was found dead whilst in residence at Peterhouse.

Starling was the college son of Mingwei Tan, 20, who died as the result of injuries sustained in a road traffic accident in London on September 30th. She studied Medical Science and was president of the University's karate club.

On October 11th, Pavel Kantchev, 22, a second-year law student, was found dead in his room at Girton College.

A spokesperson from the University's Counselling Service announced, "When tragedies such as these occur colleges notify us immediately and we offer help and support as appropriate, as we have done in these cases."

Mark Phippen, head of the service, told *Varsity*, "If someone finds themselves in really difficult circumstances and is hesitant about seeking help, we would urge them to talk to someone. One of the good things about Cambridge is the very wide range of support that is available here."

He also stated, "The Counselling Service is available to students of all the Colleges and clearly we are very

keen that those who need to speak to a counsellor know we are here and are able to help."

Phippen explained that the Counselling Service works with "student groups such as the JCRs and MCRs, and CUSU and the [Graduate Union]." Also, "we keep our website up to date with information about the Service and a wide range of self-help information, because we know that sometimes people may be hesitant about seeing a counsellor in person."

Morgan Wild, CUSU's Student Support Officer, said that there was "no evidence that a failure of the welfare system played any part" in the deaths of Starling and Kantchev, whilst the other two deaths were a separate matter.

"Welfare provision in Cambridge is far and away one of the best pastoral systems in the country," Wild stated. "The amount of money the university puts into student support is very large."

Extra funding was secured last year to facilitate the employment of a full-time, professional Student Advisor to work with the Student Advice Service, a comprehensive support network, provided by CUSU, which offers independent pastoral care to all students.

In addition to these services, all Colleges offer professional pastoral support for students in various forms such as the College Nurse, Personal Tutors, Directors of Studies and the Chaplain, whilst JCR welfare officers operate from within the student body. Several colleges also employ their own College Counsellors.

The Counselling Service can be accessed online at www.counselling.cam.ac.uk, and the Student Advice Service at www.camstudentadvice.co.uk.

News in Brief

Emma has top chefs

Emmanuel College has been awarded the highest score at the University of Cambridge Culinary Competition 2010.

Results of the competition were announced at an awards ceremony held at Christ's College last week. Emmanuel took the Stewards' Cup, awarded to the highest scoring team, from the champions of the last three years, Sidney Sussex College.

Emmanuel collected five Firsts (in the Live Competition, Canapés, Cold Starter, Hot Main Course and Afternoon Tea Cakes classes). Firsts were also won by Sidney Sussex College (Hot Vegetarian Main Course), Girton College (Under 21's), St John's College (Cold Sweet), Christ's College (Petits Fours) and Murray Edwards College (Front of House).

New building for science departments

Local charities have been awarded £45,000 in a prizegiving ceremony held at the University of Cambridge on Tuesday. The Bridge the Gap charity walk raised £22,500 for the charities Arthur Rank Hospice Charity and Press Relief.

The annual walk, which takes place every September, is a five mile route taking in some of Cambridge's most spectacular architecture, including ten Colleges. This year the walk attracted a 2,700-strong turnout.

Part of the money raised will be used for Day Therapy, which provides patients with practical and emotional support. It will also support Hospice at Home which provides specialist end of life care for patients in their home.

Downing announces May Ball theme

Downing College has revealed the theme of its May Ball in 2011 will be 'Olympus'.

Speaking to *Varsity*, Sophie Wawro, President of Downing Ball Committee said, "Olympus is about partying like the gods – it means extravagance, decadence, luxury and debauchery. The aesthetic is Grecian and a little supernatural, evoking the home of the gods above the clouds at the top of Mount Olympus."

On being asked why Downing has chosen to release the theme so early, Wawro said, "As the Downing Ball is a biannual event the Committee felt that it would be fun to start to build anticipation early."

Ticket prices range from £115-£145 and will go on sale in late January, at first to Downing students and then to the rest of the University. **TRISTAN DUNN**

Latner defies Union penalties

Controversial candidates breaks election rules by giving interviews to the student press

OSAMA SIDDIQUI

One of the most closely-watched Union presidency races in recent memory took another striking turn this week, when candidate Gabriel Latner was handed a stiff penalty for speaking to the press, in contravention of election rules.

In a defiant move, Latner chose to give another interview. His exclusive comments to *Varsity* appear online in full at www.varsity.co.uk.

Latner was initially penalised by the Union's Returning Officer 20 per cent of the first-preference votes cast for him, when it was found that he had commented for an article

that appeared in the online student news website *The Tab*.

According to Union's election rules, candidates are prohibited from any form of written campaigning, including giving interviews to the press.

Latner appealed the decision before the Union's Appeal Panel and found himself being docked for another 20 per cent, bringing his total penalty to 40 per cent of all first-preference votes cast for him.

According to the Appeals Panel, the decision to double Latner's penalty was based on "the severity of Mr Latner's offence, the reasonable foreseeability of its impact, and the

damage that it has caused to the fairness of this election."

The Appeals Panel consists of Jan-Jonathan Bock, ex officio Senior Committee Member, Julien Domerg, ex officio President, and Rahul Manisagni, current CUSU President.

It remains to be seen whether Latner's interview with *Varsity*, given on Thursday evening, will result in further penalties being imposed on him.

Reactions to the penalty among the Union's membership seemed mixed. According to one member, "I support the decision of the Appeals Panel. Latner thought he could have his cake and eat it too, by getting

additional publicity, while paying a nominal price in terms of votes."

Another member criticised the Panel's decision: "40 per cent seems too much. They are basically hand-capping him from winning the election. It seems as if it is not so much about election rules, as it is about their previous grievances with him regarding the Israel debate."

Latner gained notoriety earlier this term after being banned from the Cambridge Union for allegedly verbally abusing a guest.

During the debate titled, "This House believes Israel is a rogue state," Latner reportedly told fellow proposition speaker Lauren Booth, "I'm going to nail you to the fucking wall up there." Booth is a journalist and the sister-in-law of former Prime Minister Tony Blair.

The comments resulted in current Union President James Counsell taking disciplinary action against Latner, by banning him from the Union.

Since then, Latner's ban has been overturned and his membership has been reinstated, following his apology to Booth. Booth has reportedly not accepted the apology.

In addition to Latner, two other candidates are running for the position of President: Francesca Hill and Christian Gowers.

Manifestos of all three candidates appear online on the Union's website. Voting takes place today. All Union members are eligible to vote, either online or in person at the Union.

Christian Gowers



Gowers has pledged to improve the quality of speakers, to encourage member involvement in debates, and to appoint a technical committee so that AV, Ents Tech, and the Union website can be run by students on a more "formal basis". Gowers also hopes to start publishing recordings of debates online.

Francesca Hill



Hill has highlighted her experience as the Union's Executive Officer and to her record of delivering an on-budget, sell-out Freshers' Ball. Her ideas include letting students choose the weekly motion, coordinating speakers with exam timetables, and introducing a "buy one get one free" offer on coffee.

Gabriel Latner



Latner's candidacy is based in a critique of the Union's current practices. According to him, the Union has "lost its way" and the debates have become "stuffy, routine, and all too often, boring." He has made two pledges: a cheaper bar and a president who listens to member concerns and suggestions and acts on them.

Carbon emissions to cost colleges

KIRSTY GRAY

According to the Government Spending Review, Cambridge Colleges will now be financially responsible for their carbon usage. This comes just weeks after the government has reduced Cambridge colleges' research funding.

Money made by the government from selling credits for carbon usage will no longer be recycled back to its participants but will instead be used as a new source of income for government spending.

The Carbon Reduction Commitment's (CRC) Energy Efficiency Scheme previously required organisations – including Cambridge colleges – to buy an allowance for every tonne of CO₂ that they planned to emit in the coming year. Organisations were then placed in a league table based on carbon reduction performance, with those near the top standing to gain money while those at the bottom footed the bill.

"Essentially, what was a pretty complex stick-and-carrot scheme has been transformed into a simple stick," Downing Bursar, Dick Taplin, explained to *Varsity*.

Cambridge colleges' environmental concerns would undoubtedly rank them in the upper sections of the league table, allowing them to break even or make a profit from their efforts.

It is now estimated that the scheme will cost the 31 colleges

around £750,000 in the first year – an added burden after the effects of the economic downturn and drops in donation interest.

What is essentially a tax of £12 per tonne of CO₂, is set to rise each year, draining colleges' already limited resources to implement environmentally-friendly technological improvements.

"This is money we could have spent on reducing our carbon emissions," Jennifer Brook, Churchill Bursar told *Varsity*. "The CRC scheme is simply a distraction – and an expensive one at that."

The changes have intensified hostilities to the scheme that were already brewing.

Organisations are forced to register for the scheme only if they produce over 6000 mW hours of electricity per year. No Cambridge college would have qualified individually therefore, but instead they were judged as a group.

Cambridge colleges – with the anticipated support of Oxford – are now drafting a collective complaint to CRC authorities to expose the scheme's inhibiting effects on carbon reduction.

"It is a shame that the government do not seem to be showing more support towards educational institutions that actually try to help the environment," lamented one Caius engineer.

Nevertheless, the steeper costs mean that colleges are reluctant to give up on their energy-saving



Recycling facilities at Pembroke College

efforts, despite the fact that they have been left more financially restricted to impose big changes.

"An exciting suggestion is to have energy-use league tables between staircases in colleges," described Sachi Findlater, Cambridge colleges' CRC Coordinator. "The small efforts of students can make a significant collective difference."

College welfare officers seem to agree that they now have to "interpret their job in a very 'local' way."

Meanwhile, Taplin maintains, "We should all face this challenge – with its new tax – in a positive and innovative manner." Downing, therefore,

is considering lights powered only by using a hotel-style utility card, something that Clare College already have implemented in their second- and third-year accommodation on Chesterton Lane.

Students praised the new carbon management scheme. According to a third-year economist, "Studies have shown that financial incentives and penalties work when it comes to making people take positive action on the environment."

"If the colleges are forced to pay for the carbon that they produce, there will be an incentive for them to produce less."

Comment

Comfort-zone Cambridge

Cambridge students will emerge from the insular world of college life and the UL, degree in hand, without ever having engaged in the real world



TANNE SPIELMAN

As the end of term approaches in sluggish delirium, in the frantic final tapping out of essays and the Christmas festivities around the corner, there comes a moment to consider what has been achieved. For the vast majority outside the academic scope: arguably, much less than desirable.

Although most Cambridge students would pride themselves as active and engaged in current affairs and aware of socially relevant topics, sitting in the Maypole having a gander about the Con-Dem policies does not qualify as such.

Whilst canvassing recently for a political candidate for a Cambridge ward, it struck home the nostalgia of the comfort-zone of college life. Granted, students may come from a variety of backgrounds with a mixed array of daily doses of support, but once here, we all become quickly reliant on the friendly porter or the comforts of the college bar. It is all too easy to ignore the plea from a charity student society to spend an hour helping out for a fundraiser or two.

Recently, a history graduate remarked on their experiences, showing genuine surprise at the prospect of a fresher having joined

numerous societies and starting a new innovative project: "the furthest I got was from the bar to the library, I just didn't have time." Whilst the terms are short and condensed, if Facebook-fuelled procrastination could be translated into participation in a project or a club, the scribbling of an article on a political issue, or even attendance at a controversial talk, productivity would soar.

A sit-in for the cage of Amnesty International outside King's College Chapel would appear a purely symbolic gesture and the eager mass seen assembled recently to protest against tuition fees in the city centre may achieve very little, but this shows at least an initiative

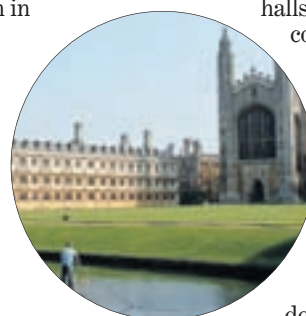
to stick your head out beyond the boundaries of the stoned walls of college.

With the high percentage of Cambridge students guaranteed reasonable, if not exceptional job prospects, the path from formal halls and supervisions to the comfy leather armchair of the Canary Wharf office appears all too smooth. Holidays spent waitressing and terms spent auditioning for lead parts in the upcoming play, there seems a lack of real *exposé* to the struggles outside the average student's routine.

I am not advocating the often patronising cliché of the richness of the school of life uttered to those who do gain an opportunity to have the invaluable experience

of higher education, but rather that we may use our particular tuition to broaden our horizons rather than turn our backs to the wind. A talk on human rights may fuel an idea to write to the local MP or a case study in that battered textbook could just stimulate volunteer work in a local green charity. The opportunities are plentiful and the rewards are a trifle more than the words of praise spoon-fed from your DoS.

Do we really want to come out of an insular tunnel of trips to the UL and sound bites of Nietzsche, degree in hand, without engaging in the real world? As the next generation to enter the work arena, should we not try to stick our hands in the dirt (symbolically in the least)? It might just be time for a new year's resolution to take stock and be active, not only to use those fine intellectual tools to *cultiver son jardin*, but actually to give a tad back.



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THE ESSAY

Harry Potter and the Age of Illusion

Last Friday, the first part of *Harry Potter and the Deathly Hallows* opened at cinemas in the UK. Seven weeks earlier, Durham University students attended the opening lecture of Harry Potter and the Age of Illusion. The attention of the press and television on the former was expected; on the latter, not so. Therefore, it came as something of a surprise when details of the lecture were announced on national radio and television.

Why all the fuss? Was it simply another example of Pottermania in the run-up to the final film? On the other hand, there had been world-wide interest when the new optional module was approved by the University's Learning and Teaching

It is curious that the more one studies the world created by J.K. Rowling the less one focuses on the magic. The story is not simply about spells and blast-ended skrewts, but is about humanity and the human condition.

Committee some months earlier to be part of the Education Studies degree. All new modules have to go through this vetting process to make sure that they meet the required standards in terms of aims, learning outcomes, assessment arrangements and such like. One cannot imagine many other modules attracting so much attention. Still it gave newspaper editors an excuse for some catchy, punning headlines.

The magical module, as it has been dubbed by some, had been some years in the making; and grew out of increasing references to the Potterverse in allied modules on Identity, Culture and Citizenship education. The connection between the boy wizard and Durham is a strong one. Not only are the students members of the Harry Potter generation, but Durham was one of the locations used in the first two films. Indeed, some students appeared in the films as extras. It was appropriate that the first lecture took place in the Great Hall of the mediaeval castle which houses University College, for this was the original preferred location for the Great Hall at Hogwarts. Alas, the University was unable to guarantee enough shooting time for the film crew so Oxford was chosen instead.

In many ways the opening lecture



EMMA SMITH

Discussing his creation of a 'magical' undergraduate module which explores intolerance, friendship and citizenship in Harry Potter, **Martin Richardson** explains why the boy wizard has so much to teach us about morality and the human condition

stands testimony for much that has followed so far. The students were ceremonially sorted into their houses. However, this was not mere theatrics; for at the heart of the ceremony was one of the essential elements that makes the Potterverse so rich in potential and relevance. Are all the houses in Hogwarts the same? The Sorting Hat thinks not.

So, are all Ravenclaw students clever? Is Gryffindor just for the brave? Is Hufflepuff the friendly house? And are all Slytherins cunning and ambitious? If so, is it the same with Cambridge colleges: are they all the same? Which is the best college? Does it matter if you go to Emmanuel or Peterhouse? Where does Fitzwilliam fit in? Are we all sorted at birth? What about the sorting that goes on in schools, the workplace, in sports clubs? Back to Slytherin: is ambition a bad thing? The point of the Potterverse and by extension the magical module is that it has the potential to shine a light on our own world.

The Durham module sits in the School of Education, not in the

English Department. Thus, the series is not looked at as literature per se. Though, on a personal level, I find the books well-constructed and eminently readable. Further-

The point of the Potterverse and by extension the magical module is that it has the potential to shine a light on our own world.

more, I find the arguments of some who criticise the writing a little disingenuous.

Thus to paraphrase: someone said that they thought the first book was awful; the second was rubbish; the third was terrible; the fourth worse

than the third; and so on. One must either admire their stamina to keep reading book after book when the previous ones were so bad; or conclude that they hadn't actually read the books in the first place.

On the other hand, a lot of people have read them, for book sales cannot be far short of half a billion. Thus, whilst the films, merchandise and theme park continue to make a fortune for Warner Brothers, this is not just about media hype and clever marketing. In the final analysis, it is the written word that drives the Hogwarts Express.

It is curious that the more one studies the world created by J.K. Rowling, the less one focuses on the magic. Indeed, the story is not simply about spells and blast-ended skrewts, but at its heart it is about humanity and the human condition. The philosophy contained in the text has been criticised by some as home-spun and clichéd, but it is pretty powerful stuff nonetheless. When Dumbledore talks about it being our choices rather than our abilities that show us who we truly are; or when

one is encouraged to do what is right rather than what is easy, these are discussion points that go well beyond the school classroom and the lecture theatre.

Why should one spend so much

Whilst I believe that this morality tale is quintessentially British in so many ways, it has a universal and unifying appeal. In the end right does triumph over might, but at a cost.

time investigating the mythical world of Harry Potter when there is so much in our own world to focus on? It is an important question that deserves greater consideration than I can give it here. Thus, why should one consider family values, or prejudice, or the moral universe of the school, or any number of other themes (and there are lots of them) in Harry Potter?

I think it is the universality of the Potterverse, and its global appeal. There can be no part of the world that is untouched by Harry Potter. There will be people in China, Chile and Cheshire who have a view on Severus Snape or on Neville Longbottom. Whilst I believe that this morality tale is quintessentially British in so many ways, it has a universal and unifying appeal. In the end right does triumph over might, but at a cost. Also, all of the characters are wonderfully flawed: like life, it is not a simple tale.

As a sort of postscript, it is not without irony that I am completing this on the day that the new Education Secretary, Michael Gove, has announced the Government's intention to encourage schools to adopt traditional values. Thus he suggests a return to prefects, uniforms (with ties) and a house system. Let the sorting begin!

Dr Martin Richardson is Course Leader of Education Studies in the School of Education at Durham University. He is responsible for the creation of the 'Harry Potter and the Age of Illusion' module which forms part of a BA degree in Education Studies.

Charlotte Runcie: On Going Home



“The idea of ‘home’ has been turned into an abstract consolation prize – a poor alternative to dancing around under the studio lights, covered in fake tan and glitter.”

This week's column is brought to you by Chris Rea's *Driving Home for Christmas*. In fact, the whole piece might be more enjoyable if you just pop the song on in the background while you're reading – there's a nice live version on YouTube. Or you could just sing it merrily in your head. If you haven't heard it before, try singing the words “driving home for Christmas, with a thousand memories” to whatever tune you like, and you'll get the idea. Then YouTube it when you get a chance, because it's brilliant and probably the most mellow Christmas song in the world. Hear it and see snowflakes.

My life at the moment involves a lot of coffee, partly due to end-of-term stress but mainly because I've only just taught myself to like it black. This is a revelation; now I can make it in my room without having to go to the kitchen to get milk. Even better, I can sit alone in steamy cafés drinking a neat little grown-up Americano, talking on my mobile to distant, glamorous girlfriends, saying things like, “Uh huh. Uh huh. Oh, darling, I know.”

Not that I actually do this.

More often than not I just sit in Starbucks with one of their inappropriately ginormous ‘Venti’ mugs of black coffee – the kind you have to hold with both hands, so you feel like a child – listening to the endless loop of their Christmas playlist. This is how I have come to love the work of Chris Rea (and several different dodgy covers of ‘White Christmas’). It's also how I've come to think a lot about going home, which is always another comforting but disorientating experience that makes you feel like a child again.

The idea of going home has become totally distorted as it's been swept up into reality TV show rhetoric. When a reality show contestant is



evicted, or eliminated, or has received the lowest number of votes and so will not be proceeding in the competition – however dramatically the producers want to phrase it – they accept, with weary resignation, that they are going home.

It's the familiar cry of the post-sing-off *X Factor* star, who wails plaintively in next week's introduction video that she is “just not ready to go home yet; I'm having such an amazing time”. Going home is admitting defeat.

Even *Strictly Come Dancing* contestants, who actually stay at home during their stint on the show and commute into their sparkly BBC wonderland each weekend, talk about “going home” to mean being voted off the programme.

It turns the idea of “home” into an abstract, rubbishy consolation prize, something

mundane and dreary and everyday compared to the primetime showbiz adventure they've embarked on as a sort of holiday. It's a poor alternative to dancing around under the studio lights, covered in fake tan and glitter, while a benevolent Bruce Forsyth looks on.

Meanwhile, for the celebrities on *I'm a Celebrity, Get Me Out of Here!*, “home” has by this point in the show become a golden memory – a place of almost mythical comfort and delight. Though, really, so has anywhere you can so much as sit down without someone tipping a bucketful of cockroaches down your shirt.

So which is a term at Cambridge? Glitter and dancing, or a nest of Australian Jumping Spiders? Really, driving home for Christmas is a mixture of extremes: a break from the excitement, some respite from the pressure of the studio lights, and finally being able to sleep somewhere that isn't a hammock filled with snakes. For some of us it's claustrophobic; for others it's a chance to breathe. But at least Chris Rea got it right about the thousand memories.

V GOOD



Regaining your sense of child-like wonder

thanks to a brain-rewiring hangover... suddenly the fact that your legs are carrying you, all by themselves, is enough to make life beautiful.



The 3D book of boobs - get yer specs out, boys.



Kate Middleton does for royal blue

what Keira Knightley did for emerald green in *Atonement* - the Issa London dress sold out in hours.



New study announces **women become “more alluring if they angle their head forwards so they have to look slightly upward”**. So men like being gazed at in an subservient, adoring way – big newflash.

Nuclear wipeout fears courtesy of N Korea – so demotivating, but apparently not an acceptable

reason not to do your essay. But what if it's the last thing you ever do?



Creepy horse bike. V gd/V bad comes full circle in their vigilant monitoring of the horse bike market.

V BAD

Dear Varsity,

Having had a long, hard think about it - pros consisting predominantly of saving anything between 40 cents and €3 per day, and cons ranging from unreliability to rape - I have come to the conclusion that in this public transport-forsaken land, hitch-hiking is the way to go. I generally prefer accosting old men for lifts (increased possibility of debilitating illness = greater chance of a successful escape, if necessary), and I have also been known to lure in postmen (a less dangerous demographic I know not, but useful nonetheless in evading change-of-address fees). This is all lovely and intrepid, but you really know you're living the Caribbean dream when hitching a 5am moonlit lift with a string vest-wearing Rastafarian who has managed to hotbox his Renault Twingo before daybreak constitutes a pretty normal Monday morning commute.

However, in a desperate attempt to escape a world of ever increasingly fulfilled Caribbean clichés (yes, I am writing this as turquoise waters lap at my feet and crabs lay eggs in my shoes), I recently opted for a night of mindless Western excess and accepted an invitation to the country's only casino. Having never before frequented such an establishment, I decided, along with two

equally rum-infused compatriots, to get stuck in as inelegantly as possible. And so it was that into this faux-refined lonely man emporium we burst, four €5 chips in hand. Never since my first egg-dwelling jelly-sexing alien all those years ago (no? then you were clearly never an 8 year old) has a plastic object wielded such promise, such magic. We screamed with delight when €5 became €10 at the blackjack table, wailed when we lost, all the while betting behind hulking, taciturn Guadeloupians who were losing 100 times our bet without so much as a flicker of recognition. We watched the roulette wheel go, uncomprehendingly accepted chips from our self-appointed sugar daddy in the corner, demanded (non-existent) paninis, and attacked the slots with religious fervour. €80 up by 5am, both elated and bored, I resolved to return to the clichés. After all, no casino on earth is going to fill my shoes with baby crabs...

Hax x

Ali Mackinnon is online

Aiding Aid

Jess Kwong wonders whether the charity fighting to change the lives of war-affected children in the Democratic Republic of Congo is asking the right questions

Look closely at *Varsity's* fashion spread from 12th November, and you'll notice that one of our models is wearing a gunmetal whistle. This is not a mere accessory. It comes from Falling Whistles, a non-profit organisation to whose remarkable story and mission we were determined to draw some attention.

During a TOMS shoe drop in 2008, Sean Carasso found himself on the fringes of the Democratic Republic of the Congo (DRC), one of the most dangerous countries in the world. After a decade of civil war, the DRC is still wracked with conflict and struggles to rebuild on the shakiest of economic and political foundations. Sean and his companions stumbled upon a military camp where the National Army were holding five boys who had been abducted and forced to fight for the rebels. The boys told him that kidnapped children who were too small to hold a gun were given whistles and sent into the jungle as bait. "The horror grew feet and walked within me," Sean recorded later on his blog. When he got home, he founded Falling Whistles, which funds the rehabilitation of war-affected children in the DRC. Aid is a tricky subject, particularly in places which are still in transition between conflict and reconstruction. While large, international bodies are ill-equipped to assess the specific needs of communities, smaller local organisations often lack the resources to implement programs effectively.

The best NGOs are only as good as the people they have on the ground.

After university, I spent some time living in Freetown, Sierra Leone, a city that has one of the highest concentrations of non-governmental organisations (NGOs) in West Africa. Like the DRC, Sierra Leone has been slowly recovering from a devastating civil war, but the quantity of aid projects has not produced visible improvements in quality of life. During my time there it became clear to me that misdirected aid projects lead to squandered resources, frustrated beneficiaries, and discouraged donors,

and can be profoundly detrimental to the growth of a developing country. In a recent study, economists Raghuram Rajan and Arvind Subramanian found that because they cause a developing country's currency to become overvalued relative to that of its trading partners, "aid inflows have systematic adverse effects on the relative growth of labor intensive and export sectors". For the DRC this would impact the mining sector, which produces the valuable minerals used to manufacture electronic devices. Since aid makes up more than 25% of the national income, the damaging effects that the study identifies could pose a serious threat to economic growth in the DRC. These problems are exacerbated by the naive assumption that donating to development projects is always a good thing. Moral philosopher Peter Singer frequently argues that none of the problems with aid can justify not giving, but when bad aid is not only ineffectual but destructive, it is worse than none at all.

Kidnapped children who were too small to hold a gun were given whistles and sent into the jungle as bait.

After I read Falling Whistles's annual report, I still had questions. For one thing, I am deeply sceptical about NGO jargon: opaque terms like "sensitization" and "psychosocial rehabilitation" whose sophistication belies emptiness. I challenged them to explain these to me and asked for more detail on the actual use of funds. What does it mean to pay for a student's 'tuition'? Who runs operations in the DRC? Does Falling Whistles have a trustworthy representative based there who monitors the program's effectiveness? I worked for an NGO in Freetown that, as it turned out, was run by a crook. Its mission was also the "rehabilitation of war-affected youth" but its director was selling donated computers for personal profit and touring the world as an expert in post-conflict reconstruction. The best NGOs are only as good as the people they have on the ground.

I spoke to Houston Shearon, their Development Consultant, who told me that although Falling Whistles does not have a permanent representative at their partner organisation in the DRC, an associate "regularly checks up on operations". I asked about the long-term vision of Falling Whistles and what it plans to do when stability is eventually established in the DRC and rehabilitation becomes less relevant, while vocational training and education become vital. Houston responded that Falling Whistles hopes to adapt to the changing needs of the community, but at present their "goal is peace in the DRC".

I remain undecided about Falling Whistles. It troubles me that they themselves weren't sure about some of the information I requested, but as a relatively new organisation they are in an excellent position to scrutinise their own operations more closely. While Singer advocates the creation of a "culture of giving", I think aid needs more than that. It needs a body of responsible donors who are willing to find out whether or not something is working, support it when it is, and demand improvement when it isn't. Not all students are in a position to give but perhaps the best thing we can do for aid is what we do best: think critically, and ask the toughest questions we can.



THE BIG FAT ARTS QUIZ 2010

Merry Christmas, one and all. This week we present to you our round-up of festive head-scratchers to mull over as the snow begins to settle and Rudolph comes out of retirement once again. There is no better way to get excited for the Big 25 than to score top marks and win a Christmas dinner date with all three of the current *Varsity* Arts crew! Answers should be sent in to arts@varsity.co.uk by the afternoon of Monday 29th November.

Art

Who built this year's Serpentine Pavilion?

- a) Jean Nouvel
- b) Jean Nouvelle
- c) Jean Newvell

Who was the biggest loss to the art world this year?

- a) Alexander McQueen
- b) Frank Kermode
- c) Louise Bourgeois

Why can you no longer walk on the

sunflower seeds at the Tate Modern?

- a) People were nicking them
- b) They were releasing poisonous gases
- c) You can't

Andy Warhol's *Coke Bottle* sold for how much?

- a) £2 million
- b) £22 million
- c) £220 million

Books

Who won the Booker Prize?

- a) Tom McCarthy: *C*
- b) Howard Jacobson: *The Finkler Question*
- c) Ross Kemp: *On Gangs*

What is the name of Alan Sugar's new autobiography?

- a) *Sugar Daddy*
- b) *Fired Up*
- c) *What You See Is What You Get*

J.D. Salinger died at the beginning of the year. But what do the initials stand for?

- a) Jerome David
- b) Jack Daniels
- c) Jane Diana

Seamus Heaney's new poetry collection is entitled:

- a) *The Human Stain*
- b) *The Human Chain*
- c) *Simon Haines*

Music

Who directed the video for Susan Boyle's cover of 'Perfect Day'?

- a) Simon Cowell
- b) Mark Ronson
- c) Lou Reed himself

What did Justin Bieber invent this year?

- a) A colour: Bieber Purple
- b) A drink: Bieber Juice
- c) A TV channel: Bieber C One

Who composed the score for *The Social Network*?

- a) Nine Inch Nails
- b) Take That
- c) Vampire Weekend

Which band has finally succumbed to iTunes?

- a) The Sex Pistols
- b) The Beatles
- c) NSYNC

Film

The Arts Editors can't agree; what was the best film of the year?

- a) *The Twilight Saga: Eclipse*
- b) *Scott Pilgrim vs. the World*
- c) *Winter's Bone*

Which important arts body was dissolved this year?

- a) The UK Film Council
- b) The BBC
- c) Blockbuster

What does Emma Watson look like (with her new hair 'n all)?

- a) A great quiet night in.
- b) A horrible Monday afternoon
- c) A text-your-mate-worthy morning after.

"I knew [BLANK] was possible because I'd done it to my wife." Which film title completes the phrase?

- a) *Winter's Bone*
- b) *Inception*
- c) *Kick Ass*

Photo Round

Who is this girl and why did the photo cause such controversy?



Which harpist is pulling this provocative pose?



To which teen film star do these lovely lips belong?



Who's the award-winning novelist standing second on the right in this *Simpsons* moment?



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Edward Herring
A Groundling
1990-2010



SIMON HAINES

I barely met Edmund Herring, but his unceasing devotion to my nether regions is testament to the tenacious, obsessive fetishism that characterises the journalist, poet, and even, person. Edgar and I first met over “drinks” – although I never knew him to take in liquids, having an impeccable lymphatic system. Conversation centred around that same system as well as my recent production of *GCSE Set Text: The Musical!* which Edwin seemed to be quite enamoured with. He was kind enough to call me “the most complacent man in Christendom” but I proved him wrong, didn’t I? By being alive for longer than he. But, to give Endor due respect, the man was a visionary. In the clinical sense.

I think if Enward was a real human and not an vacuous literary construct, he would have told us all how (s)he wanted me to use these few words – the word limit which he so often pissed away on verbiage – instead to shamelessly promote Martin Sherman’s charming romantic comedy with a kick, *Passing By*, which I’m directing at the ADC this week. But I won’t. Because I know in my heart of hearts that all that Edburt would have really wanted was to be alive and not a corpse.

Now: theatre! So much to see, so little time! I imagine a highlight of this week will be Oliver Soden and Josephine Starte’s performances in David Hare’s *Bluebeard. Ecclesiastes in Peckham*, as new writing, and starring, as it does, the ravishing Greg Potts and the ravishing Gjaliulia Galastrow, will be great fun. And of course I can’t wait to see Ben “Bavvy” Kavanagh take to the stage as the Pieman of Hamelin – don’t trust him kiddies! (Genuinely, proceed with caution.)

I’d like now like to take the opportunity to pass the baton of obsession with all my heart and balls on to one of the most incredible people I know, whose name truly deserves to be written in capitals: TAMARA ASTOR. She’s in the pantomime, but she’s fab, but also she’s wonderful. Notably, Cambridge also bids a fond farewell to that Capital, capital Gentleman Mr. WILL SEAWARD (more like C-word!). Next week, I’ll be watching *Romeo and Juliet The Lateshow, Memory of Water*, and *Arabian Nights* (a devised piece; love the last thing they did – it involved my friend’s foot getting lacerated, but all in good sport).

Engmul was a good person and quite tall. He died obscurely, choking on his own eloquence. He will be certainly probably missed.

Blackbird

Corpus Playroom

(until Sat 27th)

★★★★★



“How many twelve-year-old girls have you slept with?” asks Una of Ray, the man who sexually abused her fifteen years ago. She’s come to see him at work and her visit is unexpected and desperately unwelcome. They stand in the staff room. He urges her to leave, she refuses until the littered and bare space becomes a thrashing ground for

Soden managed his role as Ray with subtlety and sensitivity – and in an impeccable Scottish accent.

the characters to remember and recount the experiences of their illicit relationship, which started with smiles at a family barbecue and ended with a six-year prison sentence for Ray and a life of shame and resentment for Una.

But bad luck if you hoped the play would embody the scandalous quote which began this review, and which promised the usual sensationalism surrounding the issue of paedophilia. David Harrower’s play bypasses this sensationalism and explores difficult issues with uncertain and disconcerting answers. It is interested in the false security that opposites provide; Ray and Una are not only paedophile and victim, just as we are left unsure of right and wrong, love and hatred, and finally, then and now.

Not surprisingly, these are tricky roles to undertake and the production could have easily become excruciating for all the wrong reasons. Oliver Soden, however, played Ray just right. He wasn’t a sweating child molester: he was an over-worked 55-year-old man, defensive and convinced of his innocence, convincing an audience that he really had loved Una. I first saw Soden in the flawless production of *The Chairs*, which still remains one of the best pieces of theatre I’ve seen in Cambridge. Less impressed by some of his later performances, I was pleased to see him managing this role with subtlety and sensitivity – and in an impeccable Scottish accent.

Though Josephine Starte as Una was sometimes prone to overacting, she equally gave a solid performance. She could be a little too histrionic and not natural enough. But she was given many of the more sexually explicit lines, and it’s hard to ask a middle-aged man whether he masturbates over you without sounding a little awkward.

This is a play made up of speech and minimal movement, requiring strong actors who can sustain an audience’s attention. Starte’s longest monologue narrating the end of their relationship never became tiresome, pulling us deeper into the intricacies of her experience. Her commanding performance was complimented by Soden’s silent and tormented reactions behind her.

At the end of *Lolita*, Humbert Humbert realises that the tragedy of the story is the absence of Lolita’s voice from the sound of playing children. Because of him, Lolita never had a childhood. In *Blackbird*, Una seems to be in a protracted state of childhood as she clomps around the stage in her oversized heels. Una’s costume, a low cut top, tight pencil skirt and high heels isn’t the most appropriate get-up for a visit to see the



man who took advantage of you. If the outfit seemed to display Una’s

The play explores difficult issues with uncertain and disconcerting answers.

sexual empowerment, the audience quickly realised that Una was just pretending; just pretending to have gained control by finding him, just pretending to believe she understood her feelings.

The question throughout was whether Ray was also pretending, could we ever trust that he was reformed? The play’s final twist startles and shocks, but ends the play still posing more questions.

ZELJKA MAROSEVIC

View from the Graduate

Nick Mohammed



I suppose the ADC, for me, will always be the place where I feel I cut my teeth (if such an expression still exists). (I’m regretting using that expression already.) I suppose – like many things – it’s the people that make a place and – for me – the ADC is no exception. Pretty much all of my experiences performing there as a student were with the Footlights and, what with us being a close bunch of friends (both back then and today), I kind of associate my time in Footlights and the ADC together. In that respect, the ADC still feels like a close friend and it’s always a pleasure popping back, whether to trial a potential Edinburgh show, or watch the latest SHIT. Kidding!

I wouldn’t say there is a particular downside to the ADC, really. I suppose the bar (I initially typed ‘bra’)



can get quite thespy, but if there’s anywhere for thespes to reside then surely it’s the Amateur Dramatic Club theatre, Cambridge University. It makes sense for them to be there, and if people don’t like that about the place, then one can always frequent The Baron of Beef (CHEAP plug!) Back in the day I certainly indulged in the odd post-show, ADC-poured almond liqueur whilst dissecting that evening’s



performance of *Pygmalion: The Impro-Opera*, say. And – providing no-one took themselves too seriously – it was always a bit of fun. It certainly had the latest licence: Drunk-addict!

Audiences were often overly friendly, I remember, compared to what you’d get elsewhere, and perhaps there was a danger of pandering to that. But, more often than not, most performers seemed

aware of this and so - again - it wasn’t a major problem.

Like most clubs and societies it probably suffered/suffers from the odd bout of internal politics and there was arguably the hint of animosity between the ADC Club and Footlights. But I genuinely think that was because most Smoker sketches in 2006 involved - or at least ended with - covering the stage in beans.

Long live the ADC. It’s literally one of the best platforms around.

P.S. My Mum would love to get her hands on the banner hanging outside, by the way.

During his time in Cambridge Nick was a more than active member of the Cambridge Footlights, appearing in various Tour shows, *Smokers and Pantos*. His debut BBC Radio Four series *Quarters*, based on last year’s Edinburgh show, aired in early 2009 and has been re-commissioned for a second series. He has just completed filming for a second series of double-BAFTA-nominated sketch show *Sorry I’ve Got No Head* and is currently working on a new BBC Three series *The King is Dead alongside Simon Bird and Katy Wix*.

GUIDE TO STAR RATINGS: ★★★★★ Fear and Trembling ★★★★★ Theological Set-back ★★★★★ J.B. Priestley ★★★★★ Back in Black ★★★★★ Transubstantiation

Ecclesiastical Perks

Corpus Playroom
(until Sat 27th)

★★★★★



Eccelesiastical Perks, a title lazily but fittingly taken from the Half Man Half Biscuit song of the same name – if a snatch of between-scene soundtrack is anything to go by – is a piece of new writing by Sidney Sussex student Michael Christie. Father Andrews (George

falsely accusing him of sexual assault. The play deals with the fall-out of such an accusation on a man's life – including the way that the British media reports it as a story with an easy villain, and the way events try Andrews's Catholic faith. Impressively, these themes rarely feel dealt with in a heavy-handed way. By telling the story through the life of one priest, and making this priest an innocent sympathetic character who never loses his faith, the lasting effects of the accusation were not preached about but simply shown. The sympathy that Andrews evoked ended up being a palatable enough defence for the immediate vilification of any person merely accused of child abuse.

Whilst this is described as a 'dark comedy', as is probably fitting for a play about the accusation of child abuse, the laughs when gone for weren't always as strong as they should have been. Andrews's incriminating unintended innuendos about filling the children with the Catholic spirit failed to be funny, for the audience could guess his fate already.

Acting ability was mixed. There were good performances from Harry Michell as the school's headmaster Mr Clark, and Giulia Galastro as Andrews's well-

meaning but inadequate friend Ruth. But it was Potts who lifted this production. Between a gentle Yorkshire accent and a timid air (all pushing his glasses up his nose and awkward laughter) he truly expressed the vulnerability and helplessness, as well as the



comedy, of his character. The way Andrews reacts when he is told by Clark of the accusations against him induced an impressively

Overall this is a play free of pretension, with some very very funny (and some very poignant) moments.

powerful rush of sympathy from the audience. In lesser hands, that scene would have been hilarious, for all the wrong reasons. In a similar way, Andrews's breakdown, preceding his transition to a slightly more passive-aggressive and jaded person by the end of the play, actually managed to be believable. This acting alongside Christie's writing of Andrews meant that he was an excellent central character that usefully lifts the rest of the characters and casting.

Overall, *Ecclesiastical Perks* is free of pretention, particularly for a play that deals with Themes with that 'T' so heavily capitalised. With a few very funny and some very poignant moments, this is definitely worth an hour of your time.

HELEN YOUNG

Potts lifted this production. He truly expressed the vulnerability and helplessness of his character.

Potts) has left his previous job at a village school to teach RE in a Catholic secondary in Bradford, and he finds the new environment tough. Two of his pupils end up

Footlights Smoker

ADC Theatre

★★★★★

Sitting in the middle of the front row moments before this smoker began, I consoled myself with the thought that these nights always go to a script: I could therefore rest assured that I wouldn't be engaged in the kind of audience exchange that sees invariably fat and bald men reduced to stony-faced laughing-stocks on comedy DVDs. Unfortunately, this was a misjudgement, and I was to pay for it, but in the meantime there was certainly some notable comedy in this Footlights smoker.

Phil Wang kicked proceedings off with some strong stand-up focusing on porn and snap-happy tourists, the latter mercifully sparse in this, the "vagina of winter". The audience enjoyed some memorable one-liners, including Wang's regretful assertion that his lover, gripped by "post-coital awkwardness", doesn't hang

sketch in which a desperate "Harry Radcliffe", shunned for every job post-Potter, retires to have sex with horses. Harry Potter sceptics, let's unite: now even the Footlights have recognised that ridicule is the proper treatment for this dweebish series and its salivating followers. Subsequently, there were big laughs for the sketch where a "confidence" lecturer struggled to show any confidence in himself, undressing along the way; for the stand-up who revelled in having robbed a bank and having the sperm to show for it; and for the bickering musical couple who sang about their "fucked" relationship, for which they at least partly had the "really fat and a little bit racist" third-party adulterer to thank.

These were some of the highlights in a smoker which, elsewhere, was not particularly inspired. The recurring chess sketch in which one of the players just didn't know how to play the game failed to raise the roof, though its angry finale did leave members of the front row with wayward pawns to keep as memorabilia. The conclusive stand-up, more properly described as a sitting man coiling his head into the pits of his own stomach, was a bit messy and unfocused, though I'd be harsh not to mention the raucous reception received by the suggestion that Moses had invented Mountain Dew (Jew...get it?).

My own moment came when Dannish Babar came off-script to ask how I was reviewing the smoker thus far. In a burst of mildly inebriated gusto, I jokingly told him it was "shit" and the impassioned Babar, sniffing blood, took me to the cleaners in a fantastic spray of come-backs which had everyone in stitches. Well done, Dannish: it was moments like this which certainly made attending worthwhile. It's just a shame that much of what was on offer didn't quite reach the same heights.

DARYL HUTCHEON & WILL GRAHAM

My moment came when Dannish Babar came off-script to ask how I was reviewing the show.

around: in essence, she simply "comes and goes".

This set the tone for a smoker where stand-up won the day but sex jokes were a bit too frequent, and possibly betrayed a slight lack of underlying substance. That's not to say that some of them weren't bloody funny: I was thrilled by the

(Another!) View from the Graduate

James Walker



My experience of Cambridge theatre was a premature one. I'd been part of a National Youth Theatre show when I was applying and I soon began to realise what an intimidating number of the other cast members were either going, or were already at, Cambridge. This meant that when I somehow managed to get to Cambridge myself I'd embarrassingly already been up to see one or two plays at the ADC.

I did lots of auditions in my first week and got a small part in the European Tour, and that was it. I had made my Cambridge Theatre bed and from then on kept doggedly trying to lie comfortably in it. But I was incredibly lucky. I got to do some Footlights shows, a Shakespeare tour, even Edinburgh and each thing linked into the next through a network of rather spurious social connections and ad hoc performances. My experience of Cambridge theatre was, therefore, inherently cliquy but that had a certain realism about it.

The dynamic of Cambridge theatre really seemed like a rather intense microcosm of the national theatre industry, which is just as much about who you know and who you've been seen by as some might say is absurdly the case in Cambridge. On the flip side, however, Cambridge provides a stage for hundreds of smaller productions and personal projects with venues like the Judith E. Wilson, a consistently sometime hub of new writing and more leftfield work. Admittedly it was thanks to the behemoth of the Marlowe Society

rather than the Judith E. Wilson that I was lucky enough to get an agent before I graduated. Nothing tops the Marlowe's annual show for exposure for non-comedians and the Marlowe Showcase is the envy of other Universities because of the sheer volume of agents and casting directors it magically manages to attract. But once you're all graduated and, like me, hoping to work as an actor without the conventional route of drama school, you realise that if you're going to make it with-

I've been really lucky to get some film work with director Andrea Arnold.

out some lightning bolt casting luck, you have to split yourself between trying to develop your own projects from grassroots, still trying to climb the ladder of theatre, or TV, or film, or anything you can find whilst running yourself ragged working to earn money.

I've been really lucky to get some film work with Fish Tank director Andrea Arnold for her new adaptation of Wuthering Heights but now that filming's over its back to working everywhere else I can, writing more letters, exploring production ideas and hoping that auditions keep on coming up. The kind of non-stop work of Cambridge term does prepare you pretty well to try and juggle various shades of unemployment whilst exploring every possible avenue of your interest. I guess that's partly why people say it's a good education. But with fewer and fewer jobs around for graduates, acting doesn't seem like the worst plan in the world, so I guess that Cambridge Theatre is becoming more and more vocationally relevant. Probably worth telling your supervisor that. Or not.

Predictions



Prediction #1

"Everyone should go see *A Rake's Progress* at West Road Concert Hall next term. Oh man, it'll probably be the best opera production ever!" – Huggy Gye

Prediction #2

TCS Theatre Section will begin a policy of rating shows out of 56. This way, the reviewers will have the kind of illogical flexibility that has been denied them by the five-star system. However, no reviewer will be allowed to give any show above 39.

Prediction #3

The Miscellaneous Festival will grow into a week-long Dionysiac festival. Spanning over five days, and expanding out into the other faculties of the Sidgwick Site, the performances will include a variety of psychogeographic dance troupes and other such wonders. The Law Faculty will play host to a plethora of noise bands. The MML Faculty will stage an actual murder for an actual murder mystery event. All free of charge.

Prediction #4

The ADC will finally change its name to: "Arrggghhh! Don't Come!".

Prediction #5

The Vice-Chancellor will ban all Shakespeare productions for the whole of Lent term. In place of student Shakespeare there will be a number of fora to discuss the merits of other Elizabethan and Jacobean playwrights.

Prediction #6

The Fellows of the English Faculty will all perform in a production of *The Sound of Music*. The cast list will have Drew Milne playing Maria, Raphael Lyne as Georg von Trapp and Adrian Poole as the von Trapp children.

Prediction #7

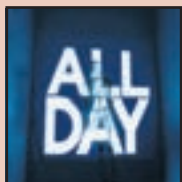
The assassination of Alexander Owen at the hands of an anonymous audience member.

Prediction #8

Max Barton will resurrect his verse-comedy No Magic.

Album Reviews

All Day
GIRL TALK
★★★★★



American mash-up DJ Gregg Gillis returns with yet another mind-blowing album. Opening with the explosive Black Sabbath's 'War Pigs' remixed with Ludacris's 'Move Bitch', it launches the listener into 70 minutes of pure, unfaltering musical energy filled with hundreds of samples from all genres, be it hip-hop, Motown, indie or grunge. Smoother than previous album *Feed the Animals*, his transitions could not be any more inventive, such as in 'Triple Double' where Willow Smith's 'Whip My Hair' is perfectly blended with the Rolling Stones' 'Paint It Black'. This is the ultimate party album, where it's once again cool to dance to E.L.O. restyled with Juicy J's 'Twerk'. Ending with Gillis's take on 'Imagine' by John Lennon, 'All Day' leaves the listener breathless, and wanting more.

JENNA CORDEROY

Pink Friday
NICKY MINAJ
★★★★★



After blowing up on the mixtape scene, throwing some terrifying verses on other rappers' tracks and being outed as Lil Kim's successor (female rapper, not Korean Supreme Leader) Nicki Minaj's debut effort *Pink Friday* arrives to high expectations. If such hype would scare lesser beings, Nicki barely flinches, diving fearlessly into complex internal rhymes alongside Eminem and Kanye whilst exploring multiple personas and voices like a female Weezy with a GaGa side. The outcome should be fire, but Nicki's wonderful potty-mouthed jabs too often fade into generic, saccharine, Fergie-like hooks that have me bashing my head against a wall. Nicki is too good to be female hip-hop's Prince Charles, but like him, I'm still waiting. **SAM GOULD**

Online Reviews

Ellie Goulding, Corn Exchange
Stefan Collini's Teach-in talk
VEER magazine launch
The Affordable Vintage Fair
Christ's Films: *The Room*
The Low, The Junction

London Korean Film Festival★★★★★

Rebecca Hallett comments on a diverse and thought-provoking exploration of the Korean film industry



A Little Pond (2009)

CHRISTOPHER LANE

Now in its fifth year, the London Korean Film Festival has become well-respected on the British film festival circuit. Between the 15th and 23rd November, four films from the past year were shown at the Arts Picturehouse, accompanied by complementary talks and Q&A sessions. With its impressive variety of films, the Festival offered a brief but tantalising glimpse into the growing Korean movie industry.

Opening the Festival was Im Sang-soo's high-budget drama thriller *The Housemaid*, followed by a Q&A session with the director. This film is a remake of Kim Ki-young's celebrated 1960 film of the same name, but with notable differences: in the original, the housemaid essentially sets out to destroy the household, while in the 2010 version the housemaid is relatively innocent (described even as "childlike") and seduced by her employer. When she falls pregnant and refuses an abortion, the man's wife and mother-in-law take matters into their own hands, with tragic consequences.

In the Q&A session, Sang-soo explained the reasoning behind the changes. Firstly, he set the film in an extremely rich household to highlight modern Korea's wealth disparity, hoping to depict what he saw as the immorality of many of Korea's rich families. When asked whether the plot of the film might not exaggerate this, he replied that he saw it as accurate, which left many among the audience unconvinced: the actions of this family are vicious in the extreme. Despite

“The inclusion of two CGI whales flying through the sky was, admittedly, perplexing.”

this potentially reductive social agenda, the film was very well-made, with excellent performances and exquisite cinematography throughout.

Yi Sang-woo's *A Little Pond* is



The Housemaid (2010)

CHRISTOPHER LANE

based on the highly contentious subject of the 1950 massacre of 300 civilians by American soldiers at No Gun Ri. A low-budget film, it strives to inform people about the atrocity, and to provoke consideration of its implication in terms of both war conduct and the way we look at history and responsibility. The film is generally well-constructed and performed, though the inclusion of two CGI whales flying through the sky was, admittedly, perplexing. While it may have been intended as a metaphor for the intrusion of big fish into a little pond, in truth it was simply distracting.

The screening was followed by an enlightening Q&A with Choe Sang-hun, who in 2000 won the Pulitzer Prize for Investigative Reporting based on his article on the massacre. He proved knowledgeable and eloquent, his responses well complemented by the University's own Dr Shin and Dr Morris. The following day Choe gave an illuminating talk about No Gun Ri, further explaining the event and its implications.

The festival also included

Park Chan-ok's *Paju* and Jang Hun's *Secret Reunion*, adding

“A brief but tantalising glimpse into the growing Korean movie industry.”

a formally innovative thriller and a buddy action movie which examines North-South relations onto the LKFF's programme. The range of genres, styles and budgets showcased was particularly notable: *Paju*, for instance, was helmed by one of Korea's few successful female directors, and proved an excellent choice in showcasing this typically under-represented section of the industry. Overall this festival was a success, attracting large audiences which consisted of students, lecturers and people from outside of the University, and I sincerely hope it makes a return to Cambridge again next year.

EVENT

Cornucopia

Faculty of Architecture

★★★★★

Fifth week blues came and went. We survived, fighting for air beneath the suffocating piles of pompous books and indistinguishable lecture notes before rising up with the knowledge that the end is in sight. Unfortunately, while the rest of us evolve, Cindies always seems to be stuck in a week one time warp: the same songs, the same unnecessarily sticky floor. Thank God for the

“The only tragedy of Cornucopia is that nights like this aren't put on more often.”



SEBASTIAN LOMAS

Faculty of Architecture.

Saturday night saw the Cambridge indie crowd crawl out from under their rocks and don unashamedly 'alternative' fancy dress outfits to enter the magnificent world of *Cornucopia*. Bowler-hats must come off to the organisers for the passionate dedication which went into transforming their workplace. They must have slaved tirelessly to construct a mysterious wonderland

of paper cranes, hanging plastic forks, fluorescent stencils and areas of wall space devoted to spontaneous mid-party artwork. The mind-boggling proportions of one barmaid's foot-high mass of hair, ivy and fairylights was an event in itself.

Downstairs, valuable space had been rescued for an intimate oasis of musical appreciation, and projections of burlesque dancers tempted revellers towards the non-stop

DJ sets in the above lecture room. Meanwhile, plastic cups of well-priced alcoholic concoctions fuelled the mass of hardcore drum 'n bass skankers. Offering a contrasting alternative to the sweat-fest upstairs, Folklore Jamboree's soothing harmonies and banjo-violin-guitar dream-team were one of the event's highlights, though Joe Rubini's raw vocals and inventive use of a tape loop were equally hard to fault.

Unfortunately, the Faculty building did have its limitations as a venue. This became nightmarishly obvious when half the female population of Cambridge seemed to experience a simultaneous call of nature and created corridor jams of confused cabaret girls, drag queens and human bananas. Fortunately, inventive decoration of outdoor space reduced the sardine effect by ensuring the party atmosphere could still be experienced outside.

The only tragedy of *Cornucopia* is that nights like this aren't put on more often. After all, the necessary early enforcement of a one-in-one-out policy clearly suggests that there is a demand for these nights. Step up, Faculties of Cambridge. **KIRSTY GRAY**

FILM

Harry Potter and the Deathly Hallows, part 1

Vue

★★★★★

Look at the image below.



What do you see?
a) The symbol of the Deathly Hallows.
b) A penis in a tent.

If your answer is b, please read on...

Watching the first part of the seventh instalment of the Harry Potter saga was akin to catching your parents making out: horrifying, hilarious, tragic, and you can't look away. The attempt to generate sexual tension between the adolescent characters (see unnecessary dress-zipping, awkward dance scene, and even more awkward naked make-out vision) was desperately heavy-handed but provided welcome comic relief from a stagnant storyline. These elements unintentionally redeemed what was a transparent money-making gimmick, and kept the packed cinema in stitches throughout.

Highlights of the film included numerous encounters with Daniel Radcliffe's pasty, pudgy, hairy torso; an unspeakably bizarre description of the light in Ron's chest that dropped him *deus ex*



machina-ly back into the plot; and shots of Burnham Beeches and the Forest of Dean, that were sadly wasted in favour of tent interiors. But even the array of stock British actors littering the production couldn't breathe life into a clunky script that uncomfortably fused

Shots of Burnham Beeches and the Forest of Dean... were sadly wasted in favour of tent interiors.

a coming-of-age drama, a world-saving action flick, and a camping instruction video. After almost two hours of amusingly flaccid teen angst, the symbolic drawing of the titular Hallows was the last straw for an audience that had given up trying to take it seriously. **LOUISE BENSON, JESS KWONG & SIOBHÁN FORSHAW**

EVENT

Teach-In to Fight Fees and Cuts

Cambridge Defend Education

King's and Clare Colleges

Last Sunday the University of Cambridge Defend Education campaign organised a teach-in to discuss the potential consequences of the Browne Review and how the University community can resist it. The conference was organised as part of a national wave of mobilisation against HE funding cuts following on from the 50,000-strong National Union of Students demonstration in London on Wednesday 10th November.

A number of panel discussions and workshops brought together academics, trade unionists, members of CUSU and over 200 students to discuss why it is important to defend the idea of Higher Education as social good, how an attack on universities is not divorced from an attack on the public sector more broadly, and what concrete alternatives exist to counter the mantra that 'there is no alternative' to cutting the budget deficit.

Professor Stefan Collini (English Faculty, Cambridge) shared a panel with Professor Alex Callinicos and Dr Stathis Kouvelakis (both from King's College, London) to discuss the place of universities today. In discussion with an activist from Climate Camp, CUSU President



Rahul Mansigani committed himself to supporting students who choose to occupy against Higher Education cuts. Richard Seymour, (author of *The Meaning of David Cameron*) shared a panel with David Wearing (editor of the New Left Project website) to present some alternatives to the Government's claim that we're all in the economic crisis together, and must therefore 'share the pain'.

One key figure to come out of this meeting is the Trade Union Congress's statistic which points towards the £123 bn tax that goes uncollected, evaded and avoided each year. The swingeing £3 bn cut would not appear quite so necessary if a fraction of this tax were brought in. Students also heard from trade union representatives including the CU Unite branch, Huntingdon Unison and a speaker from the Universities and College Union, who pointed out that the impending attacks on academic job security will directly affect the quality of education which students receive.

The message is clear: it is in the interest of students and lecturers to stand united in the face of this unprecedented attempt to change the nature of university education in this country.

OWEN HOLLAND

FOR MORE INFORMATION AND EVENTS, SEE
WWW.DEFENDEDEDUCATION.CO.UK

ARTS

Galileo and his contemporaries: Portraits by Ottavio Leoni (1578-1630)

Fitzwilliam Museum

★★★★★

We love looking at people – the old notion that physiognomy is a key to psychology has never really left us. So great is Ottavio Leoni's scrutiny of his contemporaries' faces that you leave this little exhibition feeling that you've got to know, on intimate terms, some of the most powerful and remarkable people of the seventeenth century.

A pope, a scientist, an artist, a roué and a rake: the gathering has all the elements for a farce. Ottavio Leoni, whose engraved portraits could be found in every household in Rome, captured likeness and character with sensitivity but without obsequiousness. He engraves as if he were modelling in soft chalk, meticulously rendering the surface of the person's face. Nothing escapes his eye, for to whitewash a face is to whitewash the character behind it. Galileo's drooping eye, Guercino's greasy hair and crossed eyes, Urban VIII's soft face all give us clues as to who these people were.



FITZWILLIAM MUSEUM

Don Antonio Barberini, the man who promoted Rome's theatrical life and who indulged in lovers male and female, is here depicted as a passionate, though disconcertingly sensitive-looking man. His slightly podgy face, a nose to make Freudians think, and a wonderful mop of hair all speak of his rakish life. How different from his brother! A brow corrugated by years of stern thought and a sharp witted aquiline countenance, quite out of place in the soft, pillowy faces of Urban VIII and his Nipote.

And then the man himself, Ottavio Leoni, whose self-portrait is pre-eminently flattering. Placed within the hallmark of his engraved plates – a polygonal frame with the stamp "eques Octavius Leonus Roman pictor fecit", like the mark of a fine chocolatier – his face and hair are beautifully rendered, though no epidermal accidents or physical peculiarities are to be seen. If you haven't met a pope, artist or Galileo, here's your chance: they are waiting at the Fitzwilliam. **YATES NORTON**

CLASSICAL

An Evening of Brahms

West Road Concert Hall

★★★★★

The prestige of CUCO, Cambridge's flagship student ensemble, is such that the orchestra works with professional conductors for every concert. Last Saturday found Peter Ash, artistic director of the London Schools Symphony Orchestra, directing proceedings interestingly without the benefit of the conventional raised platform for wielders of the white baton.

Had there been a podium, perhaps there might have been a tidier sense of ensemble. As it was, there were missed entries, ropey handlings of fiddlier sections from the upper strings and a shaky start to Brahms' *Tragic Overture*. The main problem with programming an evening of Brahms is that it is a *tour de force* for an orchestra, demanding near-virtuosic capabilities, blasts of emotive outpourings and buckets of stamina.

Soloists Matthew Trussler and Guy Johnston made a success of the *Double Concerto*, with Trussler's gypsified playing lifting the mood in the third movement and displaying his relationship with jazz violin through cheeky portamenti. When

exposed in the cadenzas, Johnston offered the listener a peachy richness in his sound, sighing and singing to the very end.

There were moments in the *Symphony no. 4* when CUCO and Ash really proved their mettle. The woodwind in the second movement were tight in ensemble with impressive solo sections; Joseph Shiner's elegiac clarinet was particularly noteworthy, demonstrating an inner power to his sensitive playing, one so necessary in imparting Brahms' mixed emotions.

A whole evening of Brahms is a bit like that scene in Roald Dahl's *Matilda* when the fat boy has to eat the entire chocolate cake. It

There's a limit to what even the best of talents can achieve.

gets a bit too glutinous; it's just all too heavy. CUCO is really rather good at playing orchestral music – like the fat boy is good at eating; its instrumentalists possess that elusive combination of innate musicality and instrumental prowess about which conductors of other student ensembles can only fantasise. But there's a limit to what even the best of talents can achieve. Brahms, Brahms, Brahms was a push too far. **ELLY BRINDLE**

Overlooked



ALICE BOLLAND

Winter has well and truly hit, and the thought of venturing out into the cold evening is becoming increasingly unappealing. With this in mind, I suggest you grab a blanket, a cup of tea and your best Colin Firth Christmas jumper and settle down for a cosy night in with this list of the top 5 coldest movies.

5 *Alive* (1993)

This unrelentingly gritty film conveys the true story of a plane crash in the Andes in October 1972. When a plane carrying a Uruguayan football team goes down, the team-mates are pushed to their limits in the battle for survival, eliciting the question: what would you do to stay alive?

4 *4 Months, 3 Weeks & 2 Days* (2007)

This arresting drama deals with the sensitive theme of illegal abortion in 1980's Romania from the point of view of Otilia, a student who offers to help her friend with the unpleasant task. The two young actresses are exceptional, and add to the bleak, melancholic atmosphere of the film. A vivid and striking portrayal of friendship and desolation.

3 *Moon* (2009)

Duncan Jones' directorial debut is hands down one of the best sci-fi movies of recent years. It focuses on provocative themes of loneliness, isolation and the dangers of technology, starring Sam Rockwell as an astronaut living and working a solitary existence on the face of the moon.

2 *Misery* (1990)

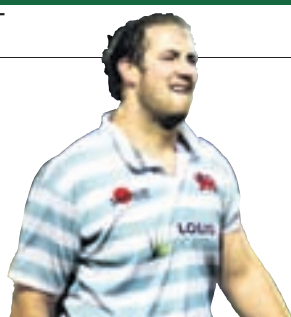
In this classic thriller based on a Stephen King novel, James Caan plays a famous writer who is pulled from a car wreck by his #1 fan (Kathy Bates) during a freak blizzard. As obsession turns into something a lot more sinister, escape soon becomes impossible.



1 *Encounters at the End of the World* (2007)

Esteemed filmmaker Werner Herzog travels to Antarctica to capture some of the most stunning shots ever seen of this eerily stark, stunning environment, in a beautiful exploration of human nature and its relationship with the natural world. 100 minutes of breathtaking and stimulating cinematography, juxtaposed with profoundly human conceptualisation.





SPORT



Varsity Rugby 2010: The line-up

ALEX KENNEDY & DAN WELLBELOVE

Cambridge will enter the Varsity match in two weeks time as favourites after an excellent season so far. Having lost only three games, two of which were against professional sides, Jimmy Richards and team will be extremely confident of back-to-back Varsity victories. Such optimism in the Light Blue camp can only be heightened by the poor nature of Oxford's season. Having lost – and lost badly – all but one of their fixtures, this has been one of the worst build-ups to the Varsity fixture for the Dark Blues in recent memory. Losing by 55 points without scoring to a Saracens Storm side on Monday evening is a good example of where Oxford are at the moment.

Indeed, while Cambridge succeeded in comfortably beating Esher by 21 points to 16, Oxford lost 10-28. Nonetheless they did produce a

strong performance against the Cardiff Blues losing by only five points compared to Cambridge's fifteen. Yet that was their one impressive performance of the year. They are yet to score more than 29 points in a game this season, something Cambridge has managed three times. Try-scoring potential therefore certainly lies with the Light Blues.

It is the manner of the defeats, rather than the defeats themselves, which will concern the Oxford set-up. Porous defence and weak one-up tackles seem to be hampering them, and a lack of incision in the backline has limited their scoring opportunities. Cambridge, by contrast, have performed well when on the front foot. While occasionally the tackling in the centres has been a little weak, Burdon and Reid are an excellent attacking duo and the pace of Stevens and Richards outside of them mean that Cambridge are certainly the more dangerous team on paper.

However, Cambridge have often been guilty of sloppy play at times this season. Missed tackles, spilled ball and imprecise handling have so far been covered by their excellent back play, but this may not always be the case. If Cambridge struggle to get the quick ball that Cushing and co. feed on, they may well not be able to challenge the weak Oxford defence as much as they might. Cambridge thus need to ensure that they remain on the front foot, repeatedly generating quick ball.

Oxford, recognising their inferiority in the back line, may try and turn the game into a war of attrition, keeping the ball tight rather than throwing it wide. This is not the way Cambridge will try and play. They will play with pace and width. If Maidment, Stanton, Baird and the rest of the forward pack get the quick ball that the backs require and thrive off, Cambridge should retain the Varsity trophy.

Average Age: 21
Average Weight of Forwards:
102 kg (16 st 2 lbs)
Average Weight of Backs:
85 kg (13 st 5 lbs)
Number of returning Blues: 4

Number 8, Ben Maidment
Age: 22
College: St Edmund's
Course: Land Economy

1. Prop, William Briggs
Age: 20
College: Magdalene
Course: Medicine

9. Fly Half, Sam Hunt
Age: 19
College: Girton
Course: NatSci

2. Hooker, Jamie Gilbert
Age: 24
College: St Edmund's
Course: Engineering

10. Scrum Half, Greg Cushing
Age: 26
College: Ridley Hall
Course: Theology

3. Prop, Tom Harris
Age: 23
College: Churchill
Course: Law

11. Fly Half, Robert Stevens
Age: 20
College: Jesus
Course: NatSci

4. Lock, Thomas Harrington
Age: 27
College: Wolfson
Course: Gender Studies

12. Winger, Fred Burdon
Age: 20
College: St John's
Course: NatSci

5. Lock, Charles Baird
Age: 21
College: St John's
Course: Medicine

13. Centre, Alexander Reid
Age: 22
College: St John's
Course: Intl Relations

6. Flanker Jason Kururangi
Age: 24
College: St Edmund's
Course: Land Economy

14. Winger, Ilia Cherezov
Age: 21
College: St John's
Course: Chem Eng

7. Flanker, Thomas Stanton
Age: 21
College: St John's
Course: Land Economy

15. Full Back, Jimmy Richards
Age: 27
College: Hughes Hall
Course: Economics

Cambridge's Key Player – Jimmy Richards



Cambridge's captain and best player, Richards is at the heart of everything the Light Blues do. He has an electric turn of pace and is an excellent distributor off both hands. Jimmy is most dangerous when he joins the line outside of the 13 channel where

he draws the opposition winger allowing space and time to the Cambridge wingers. Richards was man of the match in last year's Varsity victory having consistently put Cambridge on the front foot with his breaks from Full Back.

Having played rugby

at an exceptionally high level for Western Province in South Africa, Richards will not be fazed by playing at Twickenham. If Cambridge are to win again this year, they need Richards to be on the top of his game, both in his attacking and defensive play, but also with the boot. While his kicking from hand has been excellent, his goal kicking has been somewhat varied this year. This is something that definitely needs to be worked on before 9th December.

Richards also has the ability to play at Fly Half which means he can often act as first receiver, taking pressure off rugby league convert Greg Cushing at 10. With cover at Fly Half slightly thin, and Cushing having been injured for most of the season, Richards may find himself moving to 10 at the later stages of the match.

Oxford need to shepherd Richards out of the game early, primarily by cutting off his runs in the wide channels. High balls also may cause him problems.

Oxford's Key Player – Alex Cheesman



Having already played in two Varsity matches, Cheesman is one of the most experienced Varsity players that will be running out at Twickenham on 9th December. He is a particularly dangerous ball carrier, and Oxford use him to get over the

gain line and puncture holes in the oppositions midfield. In good try-scoring form this season, Cheesman is one of the few Dark Blues to have performed in the build up to the Varsity fixture. Cambridge centres Burdon and Reid will have to be wary of his ability to

break through tackles and his sharp offloading skills. He also has a decent kick on him and can operate as first receiver which takes pressure off Marr at Fly Half. Cambridge need to attack Cheesman early before he has time to build up momentum.

Standing at 6ft 2 and weighing in at almost 16 stone, Cheesman is considerably larger than both Cambridge centres. Therefore, in order to stop him Burdon and Reid may require some help from a covering flank forward. They must also tackle ball

as well as man in order to prevent him offloading to one of the back three who try and flood the gap that he creates. Cheesman was a try scorer in last year's fixture, and so Cambridge will be wary of his ability.

However, his size means he can struggle against pace. Burdon's dangerous side-step could cause Cheesman problems. The Oxford midfield has been slightly porous this season so far and Cheesman's cumbersome tackling is something Cambridge could exploit.