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VARSITY

EST^D 1947

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One-to-one supervisions under threat from cuts

VC responds to leaked report that recommends cuts to supervisions and MPhils

JESSIE WALDMAN
deputy news editor

A report from the University's Planning and Resource Committee obtained by *Varsity* proposes drastic changes to the way in which students at Cambridge are taught.

The leaked document, which *Varsity* received on Tuesday, was prepared by the Working Groups on Organisational and Financial Efficiency in an effort to "identify efficiencies" in the university, including in undergraduate and postgraduate education. Economizing measures being considered include a reduction of one-to-one supervisions, and culling some smaller MPhils currently running at a loss.

The Groups were set up to form a contingency plan, following what *The Reporter* describes as the "bleak outlook" of the 2010 budget report. The content of the leaked report was discussed at the Planning and Resources committee meeting on the 24th November 2010

It shows that currently around 13% of supervisions in Cambridge take place on a 1:1 basis. By increasing the student-staff ratio to 2:1, the Groups estimate that the university could save £600,000 per year in payments to supervisors. When asked in an interview with *Varsity* whether this was an appropriate area in which to attempt cost-saving measures, the Vice-Chancellor replied:

"Any place within the university is an appropriate place to be looking for efficiencies, because every pound that you save is a pound back to the university's mission, nobody is actually appropriating the resource."

He emphasized that these discussions are taking place with the cooperation of academic departments. "Nobody's coercing anyone, what the senior tutors are doing is looking at what the norms are to see if that's the best way in which they can deliver their mission. So in supervisions, sometimes one-to-one is the best, and therefore it should continue."

Varsity raised the issue of the History department, which prides itself on offering one-to-one tuition to all undergraduates. Could it continue to do so? "If it decides that... that is an important area, it is right for it to continue."

The Vice Chancellor however maintained that he "absolutely" believed that a reduction in the number of one-on-one supervisions would not necessarily mean a fall in the quality of education. "It's not a matter of attacking the quality that is likely to be delivered", he argued, but rather a question of whether the university is delivering teaching "in the optimum way to maintain that quality." He added that when he taught at Cambridge, "I preferred to do supervisions six-to-one, because I happen to like the group dynamic".

In another section which explored the possibility of closing MPhil courses which attract small numbers of students – a move that could save the university £100,000 per year for each course closed – the report noted that

"not all Master's courses are designed to be income generators". When questioned as to whether any course should be considered an 'income generator', the Vice-Chancellor said that, while he could not "defend the language" in which the issue was phrased, some courses are "career-based", and students who "immediate benefit" financially from them should "ensure that the university also benefits appropriately". He categorically denied that courses are 'designed' to make money, insisting that the sole criterion is "academic achievement and quality". When *Varsity* asked Professor John Rallison, chair of the report committee, to clarify this statement he said:

"Some courses operate at a significant financial loss, but the university runs them because they are considered particularly important, or have a particular effect on our research effort. Other courses must generate income ... At a time when economies are needed, the balance must be reassessed."



EDITORIAL

As the evolution of Varsity implies, with its combining of a real-time website and new look newspaper, there is more than one side to the word ‘cut’. Twenty days into the New Year, ‘cuts’ has established itself as the buzzword of 2011. Doom and gloom, it seems, is the order of the day, and not without reason. University funding is being slashed, fees are going up, and now a report has recommended the cutting of one to one supervisions – the very building blocks that distinguish an Oxbridge education.

A ‘cut’ might imply damage, but it can also be a time to cut away dead wood, to sharpen and polish what we have. The expectation of those making cuts is one of responsibility. The University needs to be aware of the impact of what it cuts. Likewise, the Union needs to consider where it can be more austere, but always with its fee-paying membership in mind. The larger question is, when every penny is at a premium, what do you value most?

This University is a renowned centre of learning. To enlarge supervision groups would be to reduce teaching quality and so the reputation of the University. In the case of the Cambridge Union, no one would think less of it if the extravagance were toned down for a while. In the midst of frugality, what does an indoor ice rink really symbolize? After all, its first commitment should be to improve its role as a platform for open debate, rather than present itself as a fairground.

Cuts are not only a measure for frugal times – when looking to shed what is not needed we are forced to focus on our assets and ultimately evaluate the ‘cut’ we produce.

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EMAILS, LETTERS & TWEETS

NO CONFIDENCE IN NUS

Dear Editors,

Following your coverage of the Aaron Porter interview, I am writing to suggest that it is time for Cambridge students to join their SOAS companions in expressing their dissatisfaction with Aaron Porter, in the form of a vote of no confidence.

The NUS, much like CUSU, acts as a breeding ground for would-be politicians, with no real interest in the people they claim to represent. Porter’s manner and rhetoric exudes those institutions he should be challenging: his “principled opposition” to the cuts smacks of Clegg’s fatuous explanations.

Porter clearly lacks any mandate to represent a student body that so ostensibly disregards his power. Politicians are used to being unaccountable: it is our duty as students to make sure Porter doesn’t enjoy this luxury until he reaches the safety of Westminster.

I hope Varsity will support my campaign of no confidence.

Rory Horsman, Darwin College
 via letter

NOISING OFF

Dear Editors,

I am writing to express my displeasure with the ongoing building works around the city- especially those in the name of “maintenance” for our fine colleges, faculty and administrative buildings. Chaotic noises, crude jeering from the workmen and repulsive aesthetics are in no way conducive to an environment of academic excellence.

Furthermore, they are more than a minor inconvenience, with the “necessary” detours delaying me for up to 10 minutes a day! When will the student benefit from this out-break of “renovation”, I ask? Not until college sort out their priorities something about the Baltic conditions in MY room!

Disgruntled
 via email.

PRODUCER’S ADVICE

Some events just don’t need to be made into films - http://www.varsity.co.uk/news/2992

Ikenna Obiekwe
 via twitter

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PEEPING TOO SOON

Dear Editors

On reading Laurie Tuffrey’s article on the demise of Peep Show’s comic genius, I could not help but feel a mixture of outrage and nostalgia, and thus have opted to regurgitate a healthy dose of both.

Outrage: This series, though admittedly somewhat lacking in its first episode, has been bang on the money. The Christmas episode reached unforeseen levels of communal embarrassment (abhorred by most of civilized society but adored by avid Peep Show fans such as myself, contorted in repulsion yet unable to change the channel/turn off the DVD); the New Year’s Eve episode, an uncomfortably apt series finale, concludes with Mark FINALLY getting what he wants, Dobby about to move in with him, and a newly-homeless Jez being repeatedly whacked with a crowbar by Super Hans.

Nostalgia: Whatever your thoughts on the latest series, it’s been a good run. From David Mitchell’s oddly sexual unsexiness and obsessive interest in the two world wars, to Johnson’s...well, every word, this series shows no obvious demise.

Mr Tuffrey, I can only hope that you have seen the rest of the series and reprised your initial judgment. Why toast when you can roast?

Digby Carey
 via email

PISTOLS AT DAWN

In 1932 controversy about some of the stories resulted in the editor being challenged to a duel....Varsity you dogs you.

Douglas Thomson
 via twitter

WANTED: WEB DESIGNER

Will get shot for disloyalty but am actually looking forward to seeing Varsity’s new website. #envy

Zoah Hedges Stock
 via twitter

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DIGITAL DIGEST



LYON’S DEN - PRESENTER AUDITIONS
 www.varsity.co.uk

With Charlie Lyons headed into the sweet retirement of finals, the search is on for VarsiTV’s next big name. The choice is yours. Check out the talent at VarsiTV and text to vote for your favourite before 4pm on Sunday.



THE V3
 www.varsity.co.uk/opinion

With a juicy taster of what’s to come on page 6, head online to check out Varsity’s new Online Columnists. From masturbation and philosophy, to George Alagiah on crack, there’s enough here to meet even the most insatiable needs.



VERIFIED
 The Thistlewood Reports

Beleaguered MP, the Rt. Hon. Arthur Thistlewood, on the view from the backbench. Trialled by expenses scandals, whipped in all directions and worried by the Alternative Vote, here is the inside loop on the daily Westminster grind.



VARSITY BLUES
 The Top 5: Sporting Mascot Related Videos

Some classy sporting moments from some bizarre, bendy and cheerleader eating mascots. Inspiration for a new Varsity mascot?

YOU THE COMMENTATOR

A pick of the week’s comments from the website

“Go wave your silly banners at Tony B and Gordon B - their incompetence has virtually bankrupted the whole country - there is no money left. Grow up kiddies ” Alec McCallum

“Where can I get hold of one of those Huppert masks? Ebay?” William Findlay



Union spending hits record high

Amidst a mood of national austerity, they're spending more than ever. But do the books balance? Varsity investigates the Union's accounts.

MATILDA HAY

2006–2010:
£556,040
spent,
£183,541
earned

Constitutional
review:
£46,282

Jesse Jackson's
visit: **67 new**
life members

Blue Room
refit: approx.
£20,000

Leather
furniture for
bar:
approx.
£12,000

Cambridge
membership:
£155.50

Oxford
membership:
£208

JEMMA TRAINOR & KURIEN PAREL
deputy news editor & university correspondent

A *Varsity* investigation into the finances of the Cambridge Union Society has revealed that the Union has been operating at an annual deficit of more than £200,000 since 2009.

The Union spent over £233,000 more than its income in 2009 and £212,000 more in 2010. In contrast to these figures, it had previously finished with a surplus for all other financial years reported to the Charity Commission, reaching a peak of £174,000 at the end of 2007.

The Union has undergone significant changes since 2008, most notably becoming an incorporated charity in 2010. This transformation is partially responsible for the deficit, as the Union accounts have been obliged to include depreciation of assets (approximately £80,000 in 2010) as part of expenses, which are not included in earlier records. But even with the depreciation taken into account, the Union's spending is currently pitched at record high levels.

In 2005, *Varsity* published a damning comparison of the Cambridge and Oxford Unions, with the former falling far short of the standards of its traditional rival. The Cambridge Union was heavily criticised, not just for being an 'Old Tory Club', but also for a lack of investment and its dilapidated build-

“Everything that has been done has been done for the betterment of the Union membership.”

Colonel William Bailey, Bursar

ings. A then student told *Varsity* that “the building is crumbling, the bar is a cross between a steelworks and a brothel, the speakers for the last few years have been distinctly underwhelming, and the whole place is presided over by an ambience of treachery and backstabbing.” Accusations of censure were also levelled at the Society's administration, with several former Presidents remarking that the Union just “didn't know how to run itself as a business”.

In response to growing dissatisfaction, the Union launched a new programme of refurbishment and reform. Union expenses saw a gradual increase from 2006, followed by a drastic change in 2009, when the Union spent £288,202 more than it did in the previous year – despite income increasing only by £11,521. In all, during the period 2006 to 2010 spending increased from £265,000 to £821,000 while income increased only from £426,000 to £610,000.

A major cause of this substantial increase in spending is the extensive refurbishment of the Union building and its embarkation on a new development plan. In four years time the Union will celebrate its bicentenary,

and there is a desire amongst some to return the Union building and facilities to their former glory.

The Union has taken a sensitive, if expensive, approach towards its restoration of the 19th-century building, originally designed by Alfred Waterhouse. Notable renovations have ranged from bringing the building up to modern health and safety standards, to technological improvements such as installing plasma screen TVs into the Society's overflow rooms. Union bursar, Colonel William Bailey, told *Varsity*: “everything that has been done has been done for the betterment of the Union membership.”

The Union has also made a concerted effort to engage more with university students, trying to shake off its outdated ‘Old Boys’ Network’ image by increasing expenditure to attract prominent names, such as the Reverend Jesse Jackson. The visit was considered a success: as a result of Jackson's visit in 2010 the Society believes that it gained 67 new life members.

The increase in spending is justified by union officials as offering members a more rewarding experience for their fee. Lauren Davidson, the current President, told *Varsity*, “We appreciate that students pay for membership of the Union; the president and other student officers are then responsible for ensuring that that membership is worth it. Part of this is putting on brilliant debates and events, and similarly important is maintaining and improving the facilities on offer so that the Union is attractive and usable. Obviously this is an ongoing process, but I think that the work we have already done and the work we plan to do clearly benefits members and increases the appeal of the Union.”

However, this high expenditure also indicates that, contrary to previous rumours, the chance of any decrease in membership fee seems unlikely. The cost of membership has steadily risen over the past few years, and some worry that this trend may continue.

While increased safety, aesthetic attractiveness and exciting speakers are certainly not cause for complaint, the Union's transformation from a shambolic student society to a more corporate business model may have its own problematic implications. As the Society achieves its goal of attracting more and more members, the limited capacity of the Union chamber may well become a more pressing issue. With guests such as Sir Ian McKellen and Bill Nighy gracing the Lent Termcard, demand for these events will no doubt be high. A serious question remains for members as to whether or not watching these events from a plasma screen in an overflow room is currently worth £155.50.

The Union is expected to unveil the next stage of its development strategy soon. Preliminary discussions indicate that plans to combat the high spending involve aiming to raise money from sponsorship and alumni donations. According to the 2010 Trustee's report,

the new Development Director was hired to launch a ‘major’ fund raising campaign across the estimated 56,000 worldwide members of the Union.

Donations from alumni in the past have been negligible (£801 in 2010, £20 in 2009), while historically alumni fund drives have been hindered by

the University's reluctance to allow the Union access to alumni records. Sponsorship currently is insufficient, accounting for only £11,000 of Union income in 2010.

The total funds available to the Cambridge Union Society currently stand at £7.8 million.

COMMENT: IS THE UNION GOOD VALUE FOR MONEY?

“It's easy to complain about the cost whilst enjoying the perks of being a member; but when you're one of the few who isn't, the price doesn't seem that off putting.”

—Emily Carlton

“Members get a lot out of the Union, but charging such a high fee puts the Union out of reach of a lot of undergraduates. It can only be ‘good value for money’ if you have that sort of money available to spend.”

—Leonie James

“In my first term, I attended multiple debates, heard fantastic speakers, and saw a Footlights smoker - all for ‘free’. I am very much looking forward to what Lent Term has to offer.”

—Clare Cotterill

“They should keep some form of long-term membership, but also introduce termly and even pay-as-you-go systems... It would certainly diminish the air of elitism the Union would appear to cultivate by pricing some University members out.”

—Lizzie Homersham

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The University Theatre Syndicate wish to appoint a full time Theatre Manager for the ADC Theatre, starting 2011.

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SHOW APPLICATIONS

Easter Term 2011

The ADC Theatre is now accepting applications for productions in the first three weeks of the Easter Term for:
Mainshows (Tuesday - Saturday, starting at 7.45pm),
Lateshows (Wednesday - Saturday, starting at 11pm),
One Night Stands (Tuesdays, starting at 11pm).

If you have any ideas you would like to discuss, or would like further information or an application form, please visit adctheatre.com/about/hiring or contact Phil Norris, Manager phil@adctheatre.com or 01223 359 547.

www.adc theatre.com



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PRESS CUTTINGS

The pick of the week's papers

TUNISIA VIOLENCE INTENSIFIES

Several ministers have resigned from Tunisia's national unity government, just a day after it was unveiled. The Prime Minister, Mohammed Ghannouchi had hoped the announcement of the new administration would placate demonstrators. But new unrest broke out in response to Ghannouchi's decision to keep several members of the RCD, the former ruling party, in their positions.

GAY COUPLE WIN LEGAL CASE

A Judge has ruled that owners of a hotel who refused to allow a gay couple a double room acted unlawfully. Martyn Hall and his civil partner Steven Preddy were awarded £1,800 each in damages at Bristol County Court after the refusal was deemed "an act of direct discrimination and therefore a breach of the law".

LAST ORDERS FOR CHEAP BOOZE

The Coalition Government has introduced a minimum price for the sale of alcohol, in a step towards a proposed ban on selling below-cost drink entirely.

Cambridge GM chickens fight flu

ISOBEL WEINBERG
science correspondent

Cambridge researchers have made a breakthrough in the study of transgenic animals, which could be of immense importance in preventing the spread of avian flu.

In a study published in the academic journal *Science*, researchers report the creation of a strain of genetically modified chickens that is incapable of transmitting bird flu. The study was led by Dr Laurence Tiley, of the Department of Veterinary Medicine, in collaboration with the Roslin Institute in Scotland, the animal sciences laboratory famous for breeding Dolly the Sheep.

The researchers developed transgenic chickens which become ill when infected with influenza, but do not pass the virus on to other chickens, even ones that have not been genetically modified. They achieved this by a modification of the animals' DNA. A gene injected into the chickens leads to the manufacture of a 'decoy' molecule. The decoy is highly similar to a crucial viral molecule which is needed to control the virus's replication cycle. When the decoy is present, the virus is tricked into recognising it instead of the native molecule, and the virus fails to replicate and spread to other birds.

The research has the potential to be of great importance globally in preventing the spread of so-called Bird Flu, a group of potentially lethal avian

influenzas. Of particular concern is the notorious H5N1 subtype, which, since it emerged as a mild disease in Hong Kong in 1997, has mutated to become highly virulent and transmissible to humans. Epidemiologists are concerned that this virus could mutate to a form which is transmissible between humans, opening the possibility of a global pandemic in which millions could die.

Professor Douglas Kell, Chief Executive of the body that funded the research, said, "The potential of pathogens, such as bird flu, to jump to humans and become pandemic has been identified by the Government as a top level national security risk."

If transgenic chickens were used commercially, it would keep Bird Flu from being able to decimate entire chicken stocks rapidly. Furthermore, by preventing transmission to humans, there would be a vastly reduced risk of a human pandemic developing. Currently, H5N1 is being held in check by vaccination, but new vaccines must be constantly developed as the virus mutates. In contrast, the transgenic chickens provide a future-proof solution that will continue to be effective.

The transgenic chickens are currently not suitable for human consumption. The next step for researchers will be modifying them to produce a strain suitable for commercial use. Researchers also hope to create chickens which are fully resistant to avian flu.



Huppert masks hide red faces as Julian dodges EMA demonstration

TRISTAN DUNN
political correspondent

Students from the University of Cambridge, Anglia Ruskin University and local sixth form colleges took part in a protest outside Cambridge railway station on Wednesday, in an attempt to lobby Cambridge MP Julian Huppert on the issue of the Educational Maintenance Allowance.

The protestors convened at 7.30am outside the entrance of the station believing that, on the basis of his tweeting record, the MP would be disembarking a train at around 7.45am. Mr Huppert, however, never arrived at the station, and instead chose to remain in London to vote in favour of scrapping the EMA on Wednesday.

A spokesperson for Defend Education,

the organisers of the protest, told *Varsity*, "Some of us were almost certain he [Huppert] wouldn't turn up. We felt as the train station ferries a lot of sixth formers (and commuters) in and out of Cambridge it would be a useful place to get our message out."

Approximately 30 protestors convened with banners and chanted phrases such as, "No Ifs, No Buts, No Education Cuts." Transport police were present and ensured that the protestors did not enter the station itself. They also attempted to make the students move away from the entrance area, however the protestors refused.

The proposals to scrap the EMA were voted through Parliament on Wednesday afternoon with a government majority of 59.

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Passion to Perform

DEUTSCHE GUGGENHEIM, BERLIN, GERMANY



“Fees will certainly have to be higher than £6000”

Tom Parry-Jones discusses cuts, access, and maintaining educational excellence with Vice-Chancellor Leszek Borysiewicz



Leszek Borysiewicz’s grand office in Old Schools sits across the court from the now-symbolic Combination Room. We’re seated, not at his imposing mahogany desk, but in two facing armchairs tucked away in a corner. If not exactly intimate – the University’s head of communications sits to one side, taking notes – it at least suggests this will be a discussion rather than a lecture. The cervical cancer jab pioneer and former head of the Medical Research Council has been in office in Cambridge for three months. I remark that, with extraordinary protests and universities facing what he has called “the most fundamental changes for a generation”, he seems to have taken up office in a whirlwind. Does it feel like that to him?

“It’s certainly an exciting time in many ways”, he begins, but pauses and adds, “but that’s not really what matters”. Far from evading the point, the Vice-Chancellor seems eager to address the “very important” changes to higher education directly, and not merely with regard to Cambridge. In considered tones, he speaks of the University’s need “to lead on behalf, if you like, of the whole United Kingdom.” His words seem to reflect a genuine belief in the sector, at one point describing higher education as “one of the few things that Great Britain is actually going to be very good at in the global competitiveness that already exists.”

If he feels such a responsibility, how does he reconcile it with the University’s near-silence in the run up to the Commons vote that was so heavily criticised by protesting students and academics? In only issuing a statement of University’s Council on December 8th, does he feel that Cambridge missed a moment to influence the debate? “The issue is what do you actually mean by influencing the debate?” He speaks of his own efforts in the Commons and the Lords, but what becomes clear above all is his distaste for “extemporary statements”, particularly in the media, as a way of communicating universities’ interests. “Do I believe that

the way of getting this message across is to blazon headlines in the newspapers? The answer is no.” Rather, he argues that as a “very democratic” university, Cambridge must “take a measured and considered opinion across the spectrum” and that, following a month of formally announced discussion, this is what Council’s “unanimous” statement represents. With regard to protesters, he argues that the University “do not constrain anybody from peaceful protest”, in particular the silent protest on Monday, but that actions such as the “illegal” occupation “do cross a line”. Does he regret how the the University handled it? “The answer to that, in broad terms, is no”.

On the issue of fees, the Vice-Chancellor seems under no illusion that maintaining access in Cambridge “is not going to be easy”. He seems acutely conscious that poorer students may

“I’d like to be in a position that whatever happens down the line, it is no more expensive for a student to come to Cambridge than any other university in the UK”

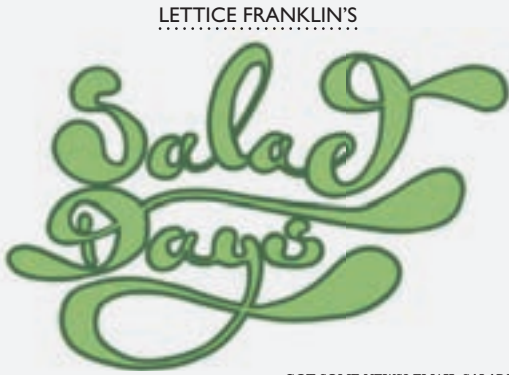
decide the new fees “may not be something that they wish to incur in order to pursue a university degree”, and speaks of “the harshness of the costs that they face” and their “fear of debt”. Nevertheless, he argues that Cambridge’s as yet undecided fees will “certainly have to be higher than £6000” in order to remain static against the cut in teaching funding.

He seems reluctant when asked if the University might make this shortfall up out of its endowment, arguing “there is a limit ... the endowment itself is not a bottomless pit”. Yet his overall vision for access and bursaries could be interpreted as very ambitious indeed. “I’d like to be in a position,” he declares, “that whatever happens down the line it is no more expensive for a student to come to Cambridge than to any other university in the UK.” When he restates this later in the interview, this becomes “top university”, the Vice-Chancellor catching himself mid-sentence. A call for his clarification the next day brings none, only the suggestion from the press office that we got a “good interview”.

On the Government’s cuts to public funding, he appears to interpret the statement of Council very strongly. He declares it to mean that “any cut to higher education is to the detriment of the University and to the university system as a whole.” He speaks of the specifically “public benefit from individuals attending university”, though he falls short of condemning the cuts outright when challenged. In this area he clearly also takes the maintenance of the arts and humanities very seriously, suggesting “moving resources from the sciences” to them, because, “I fundamentally believe that you need a broad based university”.

It is this balance of conviction and financial concern that marks many of the Vice-Chancellor’s answers. He takes each question put to him seriously, rather than trying to dodge them, and is at no point clearer than in his open willingness to discuss the leaked report uncovered by the news team, despite a visibly agitated press officer. Whether this calm, methodical but reserved approach enables him to maintain “the best university in the world” in a turbulent, outspoken climate will be the test of his seven-year tenure.

@ The entire transcript of the interview between Tom Parry-Jones and Vice-Chancellor Borysiewicz is available online



Why did the tomato blush? Yes, okay, everyone knows the punchline– if you don’t, it’s thigh-slappingly hilarious and can be found on websites called things like www.reallybadjokes.com – but my entire motivation for writing this appropriately-named column was the chance to include this joke. Furthermore, I can suggest an alternate answer, that will, I hope, make the joke almost excusable: because it found itself, like me this week, writing an incredibly saucy (and no longer safely tomato saucy...) column in a student newspaper.

This was never what I intended. I was intoxicated by my editor’s wide smiles and the word ‘column’. I am a column addict. I want to marry Tim Dowling, perhaps move on to an affair with Robert Crampton who seems like he’d be up for it, and then when all is discovered and my life dissolves into chaos, be rescued by Jon Ronson, with his reassuringly rhyming name and wit and charm and, and... I could’t resist a seemingly small step towards these heroes in the lofty cosmos of the Sunday papers.

I had moments of panic – would I descend a slippery slope and devote inches to who was seen snogging who beside the Van of Life? – but my editors assured me that I was to write about the Week’s News, the serious News. I would not be “Belle du Jour” or Carrie Bradshaw.

The problem is that, this week, the serious News is literally all about sex. Even my Google Literary Quote of the Day highbrow Trollope, had the colour of a lads’ magazine: ‘Dance with a girl three times, and if you like the light of her eye and the tone of voice with which she, breathless, answers your little questions...then take the leap in the dark.’ Cambridge seems to have woken up to 2011 a new woman, sluttier and gathering rosebuds while it may, left, right and centre, and according to Keith Willox, bursar of Sidney Sussex, on college doorsteps. Offering shelter from a snowstorm, one porter gave me a guided CCTV tour. “You’d never believe what we see on our cameras... Things go on here” Flash to dark,alleyway, “Annd here.” Pan to secluded steps, “And...” Dramatic pause. “EVEN HERE” And there is the post-card-weary central court of famous and historic college. In similarly illustrious venue, the seats of the

Union debating chamber formerly held by Churchill and Roosevelt, are to be filled by porn star, Johnny Anglairs, and porn director, Anna Span, arguing that ‘pornography does a good public service’. Gosh.

The Gala bingo hall on 42 Hobson Street was also faced with a tarring up as No Saints Ltd. presented plans for a cabaret club, complete with five dancers - the ‘Resident Dollz’, whose costumes cost ‘in excess of’ £25,000. The Council has resisted the lust epidemic and rejected the company’s plans. Head of the company, multi-millionaire Stephen Thomas stated defensively: “It is not a disco. What we are talking about is a revelation in the leisure industry.”

Thomas clearly understands the power of a theme – ‘Saints’, ‘a revelation’ – if this was found in some well-thumbed novel in the English Faculty Library, these words would definitely have been underlined and “RELIGION!!” written rebelliously in the margin. Perhaps Thomas has already checked out the University Library’s exhibition celebrating the 400th anniversary of the King James Bible. You would think, wouldn’t you, that here, in a LIBRARY, in an EXHIBITION, about BIBLES, that one might escape the smell of sex in the air. Na huh – the star of the Resident Biblez, if you will, is a copy of the 1631 ‘Wicked Bible’ which contains the phrase “thou shalt commit adultery”, as the printers “accidentally” omitted the word “not”.

Maths too, it turns out, is chart-toppingly sexy, as Cambridge’s Stephen Hawking is voted British Bloke of the Year in Nuts. Hawking apparently responded: “Thanks, Nuts. I’m pleased to hear I’m Britain’s favourite ‘Nut!’” Can this be true? Is Hawking’s mind so untainted by the smut infecting Cambridge, can the man who understands what the Black Hole paradox is, and may actually have solved it, miss the pa-retty basic sexual innuendo of Nuts’ name?

Cambridge itself entered a bit of a Black Hole this Wednesday when 2,400 households lost power. Given the premature Spring fever hitting the city, one suspects that, as libraries’ lighting dimmed, Sainsbury’s shoppers bonded in stilled queues, and unexpected lunch breaks stretched luxuriously from 11.26 to 2ish, that somewhere, someone followed Trollope’s advice and took the leap in the dark.





This House Believes...

Floxx (the new FitFinder) is sexist

PROP.
Tanne Spielman

Where is the irony in reviving a pop-art phenomenon which imitated real cartoon strips of gender stereotypes?

I don't see it.

After the outcry about the original *FitFinder* website, *Floxx*, which refers to "flocks of sheep following the crowd" has now emerged as a success story with over 1000 people 'liking' the website alone.

In the wake of the centenary commemoration of International Women's Day, anyone willing to sign up to such a website should think again.

What Martell describes as "harmless flirting" is in fact a forum for explicit ranking of purely physical attributes of predominantly women, just as Zuckerberg's original website involved a rating comparison of female students, evidently most popular with the male caucus.

This is a rebrand of an old concept, supported by a Dragon, rearing its ugly fire-beathing head. And with the continual struggle for equal pay, do we really want to encourage a female student to ditch her degree for a date?

OPP.
Rich Martell, founder of *Floxx*

After the controversy of last year's *FitFinder* launch, I had steered myself for a barrage of negativity about *Floxx* when it launched last week.

Sure enough *Floxx* has been the target of some fairly hysterical accusations. Not least the overegged idea that it is sexist.

These criticism are based on some huge presumptions about the gender of *Floxx* users. The fact of the matter is that 51% of posts on *Floxx* have been about women and 49% about men. The trend is similar on the *Floxx* Facebook page, with females making up 49% of all fans.

Maybe it's because I am a bloke that people have been so quick to judge male *Floxx* users as salivating troglodytes, but they really should have done their homework.

Floxx acts as a level playing field – anyone who argues otherwise is frankly a little short sighted and has inevitably fallen victim to their own stereotypes.

Truth is, women are just as likely as men to scout out potential dates and drool over 'hot' people. Our stats prove that.

Arguably, it is the people who are picking apart the ethics of the site that should be questioned about moral ambiguity.

Alternatively, everyone could just lighten up.

France, unveiled



JOANNA BEAUFOY

After banning the veil, it's time France confronted the rhetoric of a very different "occupation"

Sitting on the steps of the Old Schools at the end of last term on the phone to a French journalist, occupation vocab was proving problematic. "L'Occupation," he said, meant the occupation of France by the Nazis from 1940 to 1944. To a French person reading his article this is the only thing the word can evoke. To describe a student demonstration, he insisted, the word was too strong. "Pour nous," he said, "c'est la guerre".

But how else to translate it? After all, that was what we were doing, occupying another's territory. The French journalist leapt on the solution: he would disarm the noun by using only the verbal form: "les étudiants occupent la salle depuis cinq jours" (the students occupied the room for five days), and, where forced to use the noun, he would replace "occupation" with "manifestation" (demonstration).

It's a term that reared a far more tasteless head when Marine Le Pen recently described the presence of Muslims praying in French streets as "une occupation". Le Pen, daughter of the notoriously bigoted Jean-Marie Le Pen, was elected to succeed his leadership of the National Front last Friday.

Here rhetoric is referencing a growing tension in French culture. In July last year France banned its citizens from appearing fully veiled in a public place. The fine is €150 (£127).

After a court case last week in which a woman appealed after being fined €22 (£19) for wearing a niqab whilst driving (it was decided that a car is not a public place), attention has suddenly been brought to a new issue: Muslims praying in the street.

For the new leader of the National Front, Muslims praying in the street apparently concerns not just all French people, not just all defenders of the secular state, but the very "identity" of France, despite the fact that praying Muslims cause cars to be diverted from only two streets in the country.

Praying Muslims block traffic: surely

the cover image of Le Pen's 2011 *Guide to Occupied France*.

Yet this devious and manipulative strategy is reminiscent of the banning of the niqab. A tiny number, an estimated 1,900 French women who actually wore a full body and face veil, were exploited in Sarkozy's 'national debate on identity' launched in November 2009 to "represent" France's 5 million Muslims.

Despite the efforts of powerful people in the media to exclude Marine Le Pen from televised political discussion shows – shows only marginally less popular in France than their version of *Come Dine with Me* – and to tuck her exploits into the dusty corners of the newspapers, any polemic launched by the National Front receives wild attention.

Comparisons with the UK indicate the urgency of France's problem. The tension surrounding Le Pen's appearance on television recalls the fierce debates in the UK over Nick Griffin's inclusion on *Question Time* in October 2009.

France, however, needs to be even more alert: in the first round of the last elections in 2007, the National Front received 10.4 per cent of the vote. Compare this to Griffin's 1.9 per cent in May last year.

Those who might retort by complaining that Marine Le Pen is 'occupying' their television screens cannot deny that there is a strong democratic impetus for giving her airtime, and performing implicit censorship is always going to be suspect – and, in terms of viewing figures, commercially dicey.

President Sarkozy's centre-right Government managed to move the anti-niqab movement from the extreme

right to centre ground, by promoting the human rights and feminist dimensions over the Islamophobic one.

In a similar move, politicians have jumped on the praying-in-the-street issue, saying that the lack of places of worship for Muslims is indeed an issue that needs to be addressed.

This appears to have some basis in fact: reports of make-shift prayer spaces being set up in basements and worshippers spilling out onto pavements around mosques circulate and fuel the debate.

But, in a country where headlines are constantly being fed with anecdotes from extremists from both sides – people demanding that all

school meals should be

Halal; that the building

of minarets should

be banned; that the

secular state should

be modified to

provide separate

male and female

swimming areas –

it seems unlikely

that France will

build the 2,200 new

mosques, doubling

the existing number,

that are supposedly

needed to satisfy demand.

To engage in Marine Le Pen's occupation analogy by trying to transform it into a debate on the provision of places of worship is to integrate her aggressive, Islamophobic discourse into a discussion that should only be about improving conditions for Muslims within the parameters of cultural sensibility.

If more mosques are to be built, the idea that it would happen on the basis of a bigot's disgust at an imaginary occupation of French Muslims says the worst possible things about France.

Everyone can see that Marine Le Pen has not the slightest interest in ensuring Muslims have a space to pray. It helps no-one to pretend that this is what she is really encouraging people to talk about.



“Praying Muslims block traffic: surely the cover image of Le Pen's 2011 *Guide to Occupied France*.”

Two fingers to 2011

The New Year gets a big V sign from one of Varsity's new online columnists

ROSS KEMPELL



What 2011 holds in store for us is really something very difficult to grasp and almost beyond imagination, a bit like a romantic city break in Pyongyang or George Alagiah on crack.

Sure, the future lies in wait, but as yet it is a million unknown decisions away, a looming shapeless void not unlike Nick Clegg's conscience, the road to which promises nothing but an obstacle course of broken dreams and library fines.

And as our University and our nation coughs, splutters and skids its way into three hundred and sixty-five brand new days of limitless possibility, we are left with only a few precious certainties on which to cling.

There will be bloodshed, war and terror. There will be weeping and gnashing of teeth. There will be another series of ITV's Dancing on Ice.

But in a world where everything eventually finds its way onto Wikileaks, is it safe to air any more predictions for year ahead? Well, losing five stone or giving up smoking is already out: much

more likely to succeed in 2011 are New Year's revolutions.

These aren't just contained to student movements – Brendan Barber et al. will continue to hold the country to ransom with their unions' less-than-protestant work ethic.

But no need to worry: it's fairly easy to mitigate the inevitable disruption by simply choosing not to travel anywhere in 2011, at all, by any means whatsoever, and certainly not by train. Or tube. Or aeroplane.

Just as the proletariat will bitch, the rich will get hitched. Yes, 2011 is very much the year of Kate and Wills, and whilst you're perfectly right to be excited, please remember that they want to keep it on the down low as much as possible, not least out of sensitivity in this age of austerity.

So, in what promises to be the most low-key, high-profile event ever that never happened, the Prince and Kate caught-in-the-Middle-ton will begin their new life together as the youth wing of the UK's most functional family. And of course, we probably won't hear much about it.

Anyway, just before it all kicks off

in earnest, it's reassuring to note that guidelines have been issued from the palace to ensure that all official kitsch released in time for the wedding remains tasteful. Only certain images of the couple can be used, only certain wording can be emblazoned, and the Prince's coat of arms can't be reproduced on anything dodgy like a commemorative breathalyzer, for example. It's fortunate, then, that there aren't any unofficial merchandisers jumping on the occasion with all the alacrity and tenacity of Julian Assange stumbling across a big unlocked filing cabinet marked 'secret' falling out of an embassy window.

And woe of woes, it's also worth noting that experts say this year will see what's called a 'Euro crisis'. Whether that comes in the shape of the collapse of the doomed single currency or the cancellation of Take That's reunion tour remains to be seen. Whatever happens, as appositely named pop band Europe once predicted, this is indeed "the final countdown" for our closest neighbours. Ireland's sunk already, and Spain and Portugal are next. You could say

the end is neighboria.

Closer to home, it's known on good authority that the Coalition Government will collapse by the end of 2011. Then we may well be hurled back to the uncertain days of last May, jumping down the wormhole of political insanity once more like a stupid pigeon flying into a window over and over again. Since a Nick Clegg resurgence is about as likely as Gok Wan joining the SAS, perhaps it's now time to survey our swamp of political nothingness for possible leads...

Meanwhile, across the pond, this year will see the selection of the Republican candidate who may well replace Barack Obama at the next contest for the most important, influential and powerful office on earth. The front-runner for selection is Sarah Palin.

Oh. Happy New Year!



For more from our online columnists go to

www.varsity.co.uk

Stop Press: Patrick Kingsley explains why students should look beyond print and follow a wider move online

PRADEEPA SIVANTHIRAN



If you're reading this in print, I know what you're thinking: *Varsity's* a bit light this week. What's happened to that nice fashion spread? Where's most of Sport? Where's half the paper, in fact?

Three years ago – when I edited this very rag – I might have shared your pain. If you'd suggested lopping 16 pages off our print-run and shifting most of the content online – which is what your enterprising new editors have just done – I probably would have had a right strop.

But I'd also have been wrong: newsprint is dying, and has been for some time. Online media is the way forward – and to realise even this simple fact, as *Varsity* is in the midst of doing, is to begin to engage with the future of journalism. By focussing its attentions online, *Varsity* can both contribute – in its small way – to the discussion about how we gather news in the twenty-first century, and better prepare its journalists for the realities of the industry outside.

This isn't just rhetoric. In the last ten years, all UK newspapers lost around a quarter of their circulation. In 2000, *The Daily Telegraph* sold about a million copies a day, *The Guardian* over 400,000. Today, they shift just 620,000 and 265,000 respectively, according to figures released last week. These readers haven't been lost – they've just gone online. In the last year, the *Guardian's* website readership rose from 31.7 million unique monthly readers to over 40 million; in the same period, the *Daily Telegraph's* went from 30 million to nearly 32 million. At present it's a trend led by people of our age – but, by the end of 2012, more Britons across any generation will use online media as their primary source of in-depth news analysis than print newspapers.

What's more, newsprint doesn't just face a terminal decline in readership: it's been hurt hard by a drop in advertising revenue – something which affects student papers just as much as the nationals.

Thanks to the recent economic crisis, big firms are spending less on expensive print advertising campaigns; thanks to the success of eBay and Craigslist, classified

ads are also on the wane.

In fact, print's predicament has become so dire that media commentators – from Jay Rosen to Clay Shirky, from Michael Massing to John Lanchester – have all but stopped wondering how to save the newspaper. Instead they are predominantly concerned with how we best monetise the news-website, and how we utilise its technologies for the purposes of journalism.

In changing and adapting its print product, *Varsity* can begin to find its own answers to these questions. The first is not so relevant to *Varsity*, since student media are unlikely ever to demand their readers pay for content. On Fleet Street, though, the question of financing news-websites is an urgent and unresolved one. Most online operations have remained free, preferring to expand their audience (and in turn their appeal to advertisers.) *The Times*, on the other hand, has retreated behind a paywall and demanded readers subscribe for content – a move which is not seen

as wildly successful. As I wrote in a blogpost for *Varsity* a year ago, a multi-lateral paywall which – like Sky does for television, or Spotify for music – offered users access to thousands of news websites for a small monthly subscription might prove more effective.

But how *Varsity* responds to the second question, how to use the technologies afforded to online journalists, is, potentially, a more mouthwatering prospect. Put simply, *Varsity's* new online emphasis should allow it to explain news narratives more often, and in more interesting ways. Instead of being a weekly periodical which recaps mainly stale news, *Varsity* can now bring you online stories as they happen throughout the week. And rather than just conveying these stories in static, text-heavy formats, the *Varsity* team – no longer fettered by the need to bring out a full 32-page print edition every week – will finally have the chance to devote proper time and resources to video and audio journalism. There needn't just be

wordy, after-the-event analysis, but in-the-moment live blogs too – a glimpse of which we saw with *Varsity's* excellent live coverage of last term's Old Schools occupation.

Of course, it is important to avoid technological utopianism. Websites lack the clear news hierarchy of a paper edition; their design is often cluttered, and they do not allow for the typographical variety that print does. Most problematically, people simply have shorter attention spans when reading articles online.

And yet, taken as a whole, *Varsity's* shift of emphasis from print to internet is something to be excited about. With fresher and quicker ways of communicating news, *Varsity's* new incarnation will hopefully offer an enhanced, interactive experience for you, the readers – and a more formative one for its writers.

PATRICK KINGSLEY WAS EDITOR OF VARSITY IN 2008. HE CURRENTLY WRITES FREELANCE FOR THE GUARDIAN.

“Instead of being a weekly periodical which recaps mainly stale news, *Varsity* can now bring you online stories as they happen throughout the week.”



Gabriel Prokofiev treats Varsity to a sampling of his classical remixes

“Why should classical music belong only in concert halls? Why can’t it be heard in the same venues as popular music?”

Tuning up the beat

Kate Whitley speaks to Sergei Prokofiev’s grandson **Gabriel Prokofiev**, a DJ, producer and composer whose own brand of classical music is redefining the genre

Gabriel Prokofiev runs a clubnight in London. DJs play between live sets, the bar is busy, people mingle. Then, a string quartet walks on to set up their music stands. They tune up and wait for a hushed silence before beginning to play. This is a night of classical music.

Prokofiev is a composer, just like his famous Russian grandfather, but he also runs the Nonclassical, the classical music clubnight. His own music is frequently performed there, along with that of many other contemporary composers. As a music student at York he was constantly frustrated by the divide between the world of classical music and the rest of his life. He tells me that his reason for starting the whole enterprise was simply that he wanted his friends to hear his music.

Why should classical music belong only in concert halls? It certainly didn’t originate there. Indeed, why can’t it

be heard in the same venues as popular music? Nonclassical challenges assumptions about what classical music can be. Gabriel is very keen for the night to become “a regular feature of London nightlife”. If it takes off, classical music could be seeing an entirely new audience.

I’ve been to Nonclassical several times, and was also invited by Gabriel to curate. Several of the musicians I normally play with refused to take part: “Why should someone be allowed to chat to their friends and drink when they should be listening to the subtle nuances I have been practicing for six hours a day!”, they protested. I would argue that if six hours’ practice a day is really worth it, then you should be able to persuade someone to listen to you rather than to buy another beer.

When I raised this problem with Gabriel, he explained that the point of Nonclassical is not that the audience is noisy, but that they *could* be:

“the atmosphere you get when a whole room of people listen silently even though you know they could be drinking or talking is incredible”, he says. He finds the etiquette of the concert hall unhealthy: “You have no idea what audiences are really thinking, and this really has allowed a lot of crap trends to continue in concert hall music.” Nonclassical makes the interaction between performers and audiences more real, and therefore more risky.

In his Bethnal Green studio Gabriel shows me his current work, which includes remixing a Beethoven symphony for John Axelrod. He visited France to record samples in a rehearsal, and had a great time having the choir do whatever he wanted, experimenting with different languages, ranges and sounds. But he insists that he “doesn’t want to just be remixing old classics,” and the Nonclassical website describes the clubnight as “possibly a new genre

of music”. When I question him more closely about this, he laughs apologetically and says: “that quote is a bit old, maybe we should have it taken down. But if I had to, I guess I’d describe the genre as immediate, punchy, and rhythmic – not typically academic.”

It is true that contemporary classical music is often seen as ‘academic’ – complicated, atonal and boring – and classical composers today are faced with disinterest. Gabriel takes a very different approach to music. He says that “ideas from electronica and dance music – looping, and production techniques” have influenced his pieces through his work as DJ and producer.

Indeed, one only needs to hear his string quartets or the *Concerto for Turntables and Orchestra* that he wrote for DJ Yoda in 2006 to feel these influences. While composers such as Vaughan Williams used folk melodies in their music, Gabriel treats electronica and hip hop as the ‘folk music’ of today. His work is tuneful and

exciting, rhythmic and immediate – and still modern. “Most composers nowadays aren’t creative enough,” he says. “The problem with writing a piece without having the experience of listening to it fully is that you divorce it from reality, when the whole power of music lies in distorting time and perception.”

I’ve been to other similar nights in London which try to make the music ‘friendly’. One of these is This Isn’t for You, curated by Matt Fretton at King’s Place. It all feels so patronising: they casually lay out bean bags, turn on ‘mood lighting’, and give you beers in plastic glasses. For some reason – maybe because it’s so disorganised, grimy, badly presented and chaotic – Nonclassical feels *real*. Gabriel’s clubnight is redefining ‘classical’ for a new venue, and a new generation.

@ More classical music online: Interview with upcoming conductor **Nicholas Collon**



The Great War was over and everything was on the up. Fashions were getting ever more frilled and fanciful, with society ladies trapped under layers of lace and enormous hats. Then along came someone who changed everything.

Coco Chanel’s aesthetic absolutely defined the 1920s. She introduced flapper dresses – loose with a dropped waist – and bobbed hair. She even wore trousers, something which was shocking for a woman of that time. There was still

a large gap between the rich and the poor, but Coco Chanel brought utilitarian fashion to the fore with her use of tweeds for women, jersey for outerwear and those striking little Breton striped tops which we all know and love.

At the beginning of the 1920s, women wore delicate fabrics and pale colours to show that their maids could keep them perfectly clean. Chanel, however, made black a mainstay of every woman’s wardrobe and Elsa Schiaparelli, a contemporary, invented the hot pink colour of the same name.

The Surrealists had come to town and Schiaparelli adored them, designing amongst other bizarre favourites the famed lobster dress. Their aesthetic was one of bizarre juxtaposition and a world of dreams, corresponding with the turning upside-down of everything which had come before. Women were wearing ‘poor’ fabrics and striving to look less and less womanly.

However, some things stayed the same. There was still only one ‘fashionable look’ at any one time, and hem length was much discussed. It remained

at mid-calf generally, with the same length for evening gowns as well as for day dresses, as had been usual for centuries. Women still wore hats whenever they went out, although outré styles like turbans became fashionable, and heels were of a middling height.

What really changed was the silhouette, which became sporty, boyish and athletic rather than hyper-feminine. Undergarments were created to flatten, not emphasise, the bust, and from this sprang a whole new, practical look.

SUZANNE BURLTON

Cupcakes and why I hate them

Food & Drink Editor **Andrew Tindall** argues that cupcakes are nothing but a triumph of style over substance

I am not a man to use the word 'hate' lightly, but whenever I see a stand of dainty cupcakes I worry about the future of human civilisation. Granted, cupcakes are pretty; however I believe they represent the worst features of modern food (and, by extension, everyone else is wrong).

Cupcakes are the only food where presentation is the sole purpose. Obviously food should look beautiful, but ultimately it should be eaten. Deep down, we all know that miniature versions of food and drink are never as good: no-one has ever had fun with a Fun-Sized Mars Bar and the edge to middle ratio of the Mini-Cheddar is completely off. By contrast, a double G&T is more than twice the fun of a single. The tiny size of cupcakes

compromises their ability to retain moisture and hence offset the sweetness of the (usually excessive) frosting. If half the time spent making pretty icing had been invested in making a fulfilling sponge that balances sweetness, shortness and moistness then maybe I'd be ready to embrace cupcakes as A Good Thing.

A properly iced cake is a real objet d'art: a joy to behold, with folds of icing



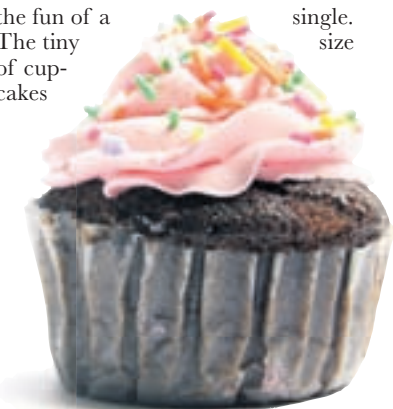
Cake is a greedy indulgence to be carved into huge slabs, its carcass forming a pie-chart of your progress.

indulgence to be carved into huge slabs, its carcass forming a pie-chart of your progress. Cupcakes are meagre, bitty and subconsciously remind the hungry that the object of their desire is unjustly rationed.

But, most of all, cupcakes steal the limelight from other 'portable' confections: favourites such as flapjacks, brownies and even the humble rice crispy cake are relegated to a joke by their fascistic pastel presence. At a bake sale a tray of sticky, moist gingerbread topped with a sharp gloss of lemon icing is overlooked in favour of hard, bubble-gum coloured, dog-turd icing on a piece of dish sponge.

So I implore you to listen to your stomach and sink your teeth into a slice of proper cake. Don't let your eyes trick you out of the teatime treat you deserve.

and gnarled, scorched fruit peeking out from underneath it, full of promise. As you grip the knife, you're filled with a mix of disgust at the prospect of destroying something beautiful, and anticipation for sweet crumbs rolling down your chin. Cake is a greedy



The New Year Fresh Start Mixtape

MADDY MORLEY

New Year means fresh start which means fresh sounds to make you think that everything is going to be alright; sounds to make you forget the past (or at least only remember the best bits); sounds that sound like the future; sounds to make you think that this is going to be the best year EVER.



featuring...

Death Cab for Cutie - The New Year
Beck - New Round
How to Dress Well - Ready for the World
Alessi's Ark - Over the Hill
Solar Bear - She Was Coloured In

Listen to this and other Varsity mixtapes online at varsity.co.uk

How to... Bed a Bedder

TOBY CROCUS

① Preparation

Get a bed. This should be easy, check the room. This done, you're going to want to make your room inviting. Light a few candles; she'll love that, it's literally fire. Put up some cool posters. If you're a linguist, smack up *Le Chat Noir*, but if you're male put up the *Pulp Fiction*/*Rocky* one; you've seen films, show it off. The key is to put up loads. This will convince her you're both cool and rich. Book collection is crucial. I recommend *On the Road*, *Porterhouse Blue*, *Ulysses* (the more recent one) and a book on Banksy. If you're worried she won't notice them up on your shelves, chuck 'em in the bin.

② Research

Learn her name, for God's sake learn her name, but whatever you do, don't seem ignorant. Here's the script: "Hello. I presume your name is Brenda." She'll either say yes, or correct you. Done. Now use her name as much as possible. Make it a verb or adjective and plough in. For example, you might say "You are, Brenda, an idiot," instead of "You are not an idiot."

③ The Opportunity

Lure her up the stairs with a trail of pillowcases and bins. On the door you'll need a sign: "Come in Brenda, it's getting crazy dirty in here!"

④ The Act

At this stage, you do need to be attractive. If not, go back to stage one and buy more posters (the sensitive one of those two girls snogging on a bed or the beer that shows you're up for anything, including, but not limited to, beer). If you are a looker, then it's simple: take any balaclavas you've got on off, and show her the goods. If she's not convinced by your looks, simply lie. If you're not crying by this point, proceed to full sex.

⑤ The Clean-Up

She's a bedder. It'll be fine. Now for a gift of flowers/mops to take home to her inevitably distraught family.



n. a person who is self indulgent in their fondness for sensuous luxury

When the opportunity arose to write a column with a hedonistic slant I felt relief; I always knew that the wild and frivolous hours of my youth spent amassing and archiving Mexican postage stamps for something. Even as I write this I sprawl naked upon a divan, nude except for a shower of collectable tiddlywinks, while Michael, the Chief Executive of Stanley Gibbons, shyly feeds me grapes.

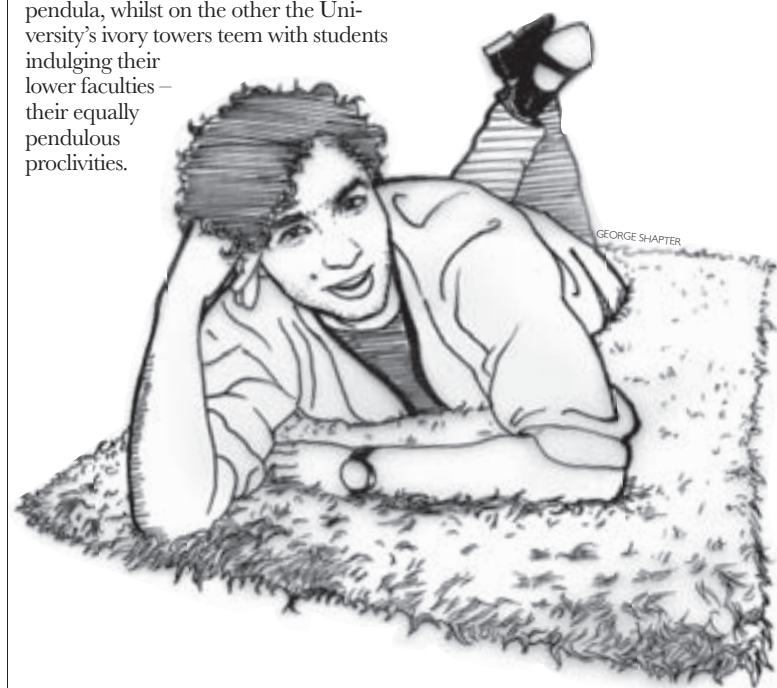
It is not only for this current depravity, however, that my staircase in Trinity is of historical interest with regard to Cambridge hedonism. In the 1930s Wittgenstein occupied the room across the hall from mine, and A. E. Housman the room below his. During an attack of diarrhoea Wittgenstein begged Housman, in a message sent via the bedder, for use of the poet's loo, then the only one on the staircase. The reply came back negative. Wittgenstein was informed that Housman's stance as a 'philosophical hedonist' meant that he preferred not to give permission, no doubt to the German's great constipation.

Perhaps those were lighter, brighter days, when amusement could be gleaned from the smaller things – things as small, that is, as watching the man Bertrand Russell called "the most perfect example of genius" waddle across the court rather rapidly. And yet it is a slightly calculated, stuffy joke of Housman's – not quite a conceit of Bacchanalian proportion, a hedonism more technical than wild. Housman's starchy revelry set against my more lush interaction with Michael, who has just now begun to tease my nipple coyly with an antique duster, serves to illustrate one of the seeming contradictions of Cambridge life. On the one hand we inhabit a city devoted to our higher faculties, a cool world of textbooks and pendula, whilst on the other the University's ivory towers teem with students indulging their lower faculties – their equally pendulous proclivities.

Debauchery and an excess of rational thought make unhappy bedfellows, who clumsily head-butt each other just when things are beginning to heat up. One of maturity's markers is foresight, and after dalliance with pleasures of the moment even the crudely philosophical must soon turn an eye towards future revelry – must recognise that the latter is often limited by overindulgence in the former. Lechery is all about balance. Or, as our Prime Minister wisely has it, too many tweets might make a twat. Maximal licentiousness, then, becomes subject to a temporal calculation. Byron put the problem expertly in 1819 when he wrote to his accountant: "you are right about *income* – I must have it all—how the devil do I know that I may live a year or a month? – I wish I knew that I might regulate my spending in more ways than one. – As it is one always thinks there is but a span." When he wrote that he was 31 years old and right to imagine but a span for both his sexual and economic spending, or, for that matter, for spending of any other kind, because five years later he too would be spent – dead of a fever contracted in Messolonghi.

To weigh intensity of experience against longevity is an impossible guess, but one that we must perpetually make. T. S. Eliot's words "But our beginnings never know our ends!" capture Byron's problem concerning foresight and its limits, but pun to add a further complication. Not only is it impossible to know where our actions will end us in the future – one sense of 'ends' – but our true motivations, our 'ends' in the sense of our purposes, desires, are not always apparent at the incipience of our doings, even to ourselves. No one can be certain of what they want, nor how to get it, nor how long they have in which to do so. And yet some spans are more definite than others. Three years at Cambridge is one of them.

PETER LEGGATT



varsity

CALLING ALL BACHELORS & BACHELORETTEES!

STILL LOOKING FOR LOVE IN TIME FOR VALENTINE'S DAY?

Varsity presents Varsity Blind Date - Auditions Sunday 3-4.30pm, Emmanuel College Queen's Building

Intelligent Design

Varsity speaks to some of Cambridge's most talented graphic designers about the inspiration, technical challenges and artistic decisions behind their publicity artwork



1 Francesca Balestrieri on the double function of publicity design

"My main concern while working on this project was to create an aesthetically pleasing image; I believe the main purpose of a poster is to attract attention through visual means. It would be intellectually dishonest to call my work 'art', though. There is an inherent duplicity in designing a poster to advertise an artistic event. The artwork I have created essentially draws attention away from itself, towards another artwork: the play. I would compare my work more to 'gastronomic art', fulfilling certain stereotypes and expectations in an agreeable way."

2 Julia Carolyn Lichnova on the use of digital media in her poster

"This poster is almost entirely computer-generated. The girl is drawn in digital watercolour to make the vivid, pastel colours look glossy and plastic and to make them pop out from the grey background. The walls are built up from several texture scans, so that their grit forms a contrast to the girl's smooth colours. The cracks are taken from photographs or drawn on digitally, and the floor is taken from several images of pebbles which then had their perspective modified. We thought the text needed to be harsh and textured, as if it had been stamped forcefully onto the

poster, almost branding it. Ultimately we wanted to underline the 'reality' aspect of the play, rather than the bubble-gum, sugary pop aspect."

3 Dylan Spencer-Davidson on negotiating the conflict between art and marketing

"This was actually one of the most difficult posters in terms of finding a compromise between my own ideas and those of the actors, producers and directors. There were a few ideas that I wasn't allowed to go through with: my favourite was having the two 'o's in Footlights over Ellie's eyes, to

It would be intellectually dishonest to call my work 'art'

make her look like she was wearing glasses. I thought that was quite LOL, but I think it works without it as well; it's just even more deadpan."

4 Olly Rees on the (non) relationship between text and image in his design

"I scanned the photo of the girl and then put the text on top. The fact

that the text is white and eats into the youthful image could potentially have a 'deep' message about youth being eroded by type/offices/forms/grown-ups. It doesn't though."

I never arrive at a photo shoot with an image in mind, that would be recreating, rather than creating

5 Edward Quekett on typographical decisions

"Particularly in this poster, mixed media plays a large role: the artwork is in 'analogue' (i.e. drawn) and the typography is digital. Though I admit I toyed with the idea of doing the text by hand, but figured that time constraints and ease of working digitally with type outweighed its benefit in this instance. Typography produced by hand, however, can differ considerably in style from digital typography. Whilst in some cases I would let that slip, I was not going to let that happen here. My issue was that purely digital type is

vector (artwork that is scalable without loss of quality), but those hard and crisp edges stand out sorely on the rougher hand drawn stuff. So some blending has to be done, usually a combination of multiple layers and some considered blurring to make a more unified piece."

6 Chrystal Ding on where her inspiration came from

"The comedians themselves. I never arrive at a photo shoot with an image in mind, since that would be recreating rather than creating something. If you have something in mind already then you stop looking out for possibilities; there are always going to be so many with such an unpredictable bunch of people. I knew that watches and time might be vaguely relevant, so tried variations on that theme in as many ways as they would oblige me – and they happened to be wonderfully obliging – keeping my eyes open for anything particularly striking. But perhaps it just comes down to a terrible pun: clocks have faces, people have faces. I suspect more people here have a soft spot for puns than would be willing to admit."

7 Rebecca Pitt on how her artwork is tailored to her audience

"As this is an Arts Theatre show, the target audience is broader than just the student community. I couldn't be too risqué as it needs to appeal to a fairly conservative audience, as well as

school groups. With Shakespeare, I think it's important that the potential audience members (most of whom aren't English students) can feel like they know the play. It was better to use a simple image of Beatrice and Benedick facing opposite ways, which would be easily recognisable from a basic knowledge of *Much Ado About Nothing*. A more perplexing image might put people off if they can't understand the image in the poster; they might feel it's unlikely they would understand the narrative."

If people can't understand the image in the poster, they might think they won't understand the narrative

@ READ MORE ONLINE
Go to www.varsity.co.uk
for extended interviews
with these designers



Erasmus students at Musée Rodin, Paris. From left: Matthew Waxman, Pippa Keen, Thomas Loupias, Clemmie Hain-Cole, Cyril Lecerf-Maulpoix, Marion Abramov. Photographed by Paula Petkova.



The Royals
Nutty as a pot of Sunpat, but 2011 is set to be their year. What with *The Kings Speech*, The Royal Wedding and the Queen's head remaining on our beloved stamp, Britain's most dysfunctional family still reigns supreme.



kimjongillookingat-things.tumblr.com
Just pictures of Kim Jong-Il looking at different things.

Japanese cat cafés. Japanese people have it so good: advanced technology, cute schoolgirls, strange condonement of bizarre sexual practices. And now this. Anyone can come and hang out with felines freely, providing they're nice to the moggies while chillin' with a mocha. Jealous much?



Guys in Uggs
Dividing the masses. Is it right? Is it wrong? We can't both be wearing them.



iPhone apps – especially **Angry Birds**. If the birds can be angry, so can we. If everyone could stop singing their praises please, birds are loud enough without your added vocals.

Power cuts: Not really very helpful if you are trying to: eat, work, function... in fact get anything done that isn't walking freely in a field.



Dissertation Chat: Yes, we know you've got 10,000 words to write. But so does the rest of the library. So stop going on about it and write it. It's only a really, really, really long essay after all.



ART

Monet

Grand Palais, Paris
(Wed 22nd September 2010 - Mon 24th January 2011)
★★★★★

The Monet exhibition currently showing in Paris is garnering its fair share of international hype. This is the biggest retrospective of the painter's work for over a decade and it is extensive, with 176 paintings displayed across three floors. The organisers knew that this would be a popular show: signage is found in three languages, and audio-guides in more. As I arrived it was raining heavily, and despite holding the Sésame pass I had to queue outside for 45 minutes before finally entering into a gallery which was crowded with visibly steaming people. As such, the curation was to be crucial in smoothly guiding the crush of visitors around the exhibition.



Claude Monet. *Rue Montorgueil, Paris, Festival of June 30, 1878*

Whoever assembled this show did not do it well, given this foreseen popularity. The paintings were arranged thematically by subject, which undermined chronology and produced confusing displays. A simple chronological ordering would have resulted in a degree of thematic ordering, and would have been considerably more transparent to viewers. However, the hype was somewhat justified, as there were certainly a lot of paintings from all over the world: even one from the Fitzwilliam Museum was found rubbing shoulders with the others. There is a photographic quality in the immediacy of Monet's light studies: he used paint to draw light. He was studying something which photography is ideally suited to – the varying effects of light on the same subject. Rather than grabbing a black-and-white camera, Monet chose to look beyond the simple depiction of light and dark by exploring its chromatic effects. The studies of ice floes depict the sombre end of this colour spectrum, whilst the Cliff at Pourville provided opportunity for a vibrant, warm palette. Even within his considerable stylistic variations, Monet's sensitivity to the colour of light is profound. I would have liked to know more of the details surrounding the paintings, such as the artist's personal circumstances and contemporary reception. Seeing the portrait of Monet's wife Camille on her deathbed displayed alongside paintings of her as a vivacious society woman was jarring and bewildering, without any contextual information to explain so stark a contrast. Such shortcomings were all too frequent in an exhibition which failed to reach its full potential, not through a fault of the art, but through the most basic errors of organisation.

MAVIS MCKENZIE CECIL

THEATRE

The Taming of the Shrew

ADC mainshow
(Tues 18th - Sat 22nd January)
★★★★★

Considering ticket sale figures and the reputation of the European Theatre Group (ETG) I had high hopes for their production of one of Shakespeare's most renowned comedies. And as the genre would suggest, it was, above all, funny. Every glance, gesture and tone of voice resulted in laughter, and the acting was of a suitably high standard to enable the exploitation of some of the more obscure humour in Shakespearean language. As is expected from a prestigious dramatic society in the home run of a touring show, the energy and chemistry of the cast meant timing was never awry. Jason Forbes was a standout comic talent as Tranio, whilst Tom Pye displayed great flair for making the most of a series of cameo roles. However, this production also emphasised a thought-provoking reading of the play, tracking Katharina's progress from an unruly and unmarried girl to a subservient and obedient wife. Sophie Crawford came to the fore in

The ETG certainly presented a bold version of the play

her chilling monologue as Katharina at the play's climax, as the once free-spirited woman berates her peers for failing a test of their obedience to their husbands. Shakespeare may well have



intended the play as a farce (probably satirising rather than expounding extreme patriarchal values), but the danger that this could fail to connect with a modern audience justifies the company's successful and innovative interpretation of the play as a cautionary moral tale on misogyny. However, such a dramatic range did damage the flow and unity of the play as a whole. The transition from laughter to tension was at times more awkward than effective, disrupting continuity and resulting in a sometimes disrupted and jerky feel. That said, the cast played the audience superbly well: the comic moments were genuinely funny, the tense truly harrowing. Petruchio needed to be at the centre of

this contrast, and Joey Batey proved his diverse acting talent to be equal to the challenge, highlighting humour whilst displaying strong sensitivity to the production's harder edge. Setting the play in a travelling 1950s fairground, however, may have been an creation too far. Despite being well established by the vibrant set, stylishly choreographed dance routines and even the occasional magic trick, its effectiveness is inevitably limited by the Shakespearean script, and added little to the humour or meaning of the play. The era in particular felt like an odd choice, as surely few audience members likely to be at this student production can relate to the 1950s. With the issues of sexual inequality and separate

gender spheres still relevant to society today, it would perhaps have been more effective to use a modern day setting rather than allowing the audience to banish these issues to a minority travelling community in a bygone age. The ETG certainly presented a bold version of the play, as befits their self-proclaimed innovative and experimental style. Although the frequent switches from comedy to tension jarred at times, I warmed to the contrasts of light and dark in the play. Here is a thought-provoking production which is also greatly entertaining, presenting a reading which fully exploits the humour of Shakespeare's comedy whilst bringing home a serious message.

RICHARD STOCKWELL

COMEDY

Liam Williams's Stand-Up Show

ADC Lateshow
(Tues 18th January)
★★★★★

When somebody stands before a Cambridge audience and declares that "This is a poem I wrote in my third year," the inevitable ensuing giggles have for too long been considered an inappropriate expression of critical opinion. In Liam Williams' one-off showcase we were finally allowed to breathe a 'lol' of relief, and the sold-out ADC enjoyed a night of true comic

talent. Footlights Phil Wang and Dannish Babar supported Williams in his home-from-home-coming show. Williams graduated from Homerton two years ago, having built a strong reputation in the university comedy circuits and laughing with the competition through the rounds of national contests. Babar still relies heavily on his insisted resemblance to Marmite, and Wang on his own to Michael McIntyre, but it was great to finally see both develop this familiar material a little. Babar's highlight was a rant on the misleading titles of plays which fail to deliver the protagonists they promise: *Cat on a Hot Tin Roof* was shown to be a masterpiece of false-advertising, consisting of just another "load of

Americans talking". One can only imagine what Babar is expecting from Pornography. Wang peaked early with his vivid tale of Cabinet copulation, in which he satirised the coalition in order to set up his pitch for a new 'efficient porn' genre. He was, however, fantastic in the role of compere, successfully entertaining the crowd between sets. Ultimately, it was Williams who stole his own show. Whilst the others had

devoted an extraordinary amount of time to distracting the audience by fiddling awkwardly with the microphone stand, Williams set it immediately aside; whilst Babar spilled a glass of water, Williams simply drank his. Men from the boys. The pace and energy of his delivery did justice to thoughtfully written material. He puts his English degree to fine use, drawing on linguistics to flesh out 'Grammar Man', his super-alter-ego who fights injustice one split infinitive at a time, and explaining why the opening sentences of *Prufock* are his chat-up lines of choice. Williams is certainly one to watch. Articulate, witty and confident, may his be an example for many aspiring Cambridge comics to follow.

PATRICK SYKES

LIFESTYLE

The Varsity Hotel

Thompson's Lane, Cambridge
★★★★★

For all of Cambridge's charms, it's not one of the hippest cities to visit. The rise of the Boutique Hotel, a phenomenon which has remoulded the face of many a European city, and has been catalogued by a torrent of equally modish travel guides, seems to have passed our university city by. This isn't hard to understand, nor is it a criticism. Cambridge's rich history and captivating cityscape stand it in good stead as a tourist hot spot. But there certainly was a gap in the market for a stylish hotel that didn't just see itself as a refuge for the weary sightseer. This gap has now been plugged. Tucked away on the opposite side of Magdalene, you'd be forgiven for not

being aware of The Varsity Hotel. Yet its understated exterior gives away nothing about the hotel's astonishing interior. The design and artfully placed furnishing celebrate the 'Varsity' part of the name. Each room is named after an Oxbridge college (mine was the



'St John's suite') and the decoration is cleverly linked to the history of that particular college (a portrait of Wordsworth by Benjamin Robert watched over me as I slept in the glorious four-poster bed). A guide is included in the room providing information about all the art throughout the hotel, making your experience not only relaxing, but informative too. The most impressive aspect though, and what really sets The Varsity Hotel apart from its competitors, is the view. Floor to ceiling windows offer a previously unknown panorama of most of the city, and the extensive wooden decked balcony offers a place to sit back and enjoy the University's own dreaming spires. Linked to Glassworks Spa and the River Bar restaurant, it has a lot to offer aside from being a base for the tourist trail. With a rooftop garden opening soon, and an outdoor cinema for sultry summer evenings, it is set to become one of Cambridge's coolest locations.

LARA PRENDERGAST

FILM

London Short Film Festival

London
(Fri 7th- Sun 16th January)

★★★★★

The eighth London Short Film Festival (LSFF) ran from the 7th to the 16th January this year, during which over 250 short films were aired at 22 venues throughout London. At the heart of the festival were nineteen themed screenings of new short films, with categories ranging from experimental and abstract to comedy and documentary. Also in the programme was a wealth of guest screenings, live events, retrospectives, installations and Q&A sessions. Interactive workshops ran throughout the festival, as did a roster of industry events, providing opportunities for networking and insider information on all aspects of the film industry. With so much on offer I only attempted to get a taste of the festival, and chose to attend two screenings: 'Fucked Up Love' and 'Family Affairs'.

My main qualm with 'Fucked Up Love' is that none of the films were especially imaginative in their interpretation of 'love', and none of the love shown was particularly 'fucked up'. There were no transgressive desires or unusual love-objects (cf. the inflatable doll in *Lars and the Real Girl*), and none of the films interpreted 'love' in a broader, non-romantic sense: platonic love, say, or in the form of a ruinously obsessive passion or hobby.

That said, some of the films were real gems. *In the Meadow* (dir. Dave Alexander Smith) was the most quirky and uncomfortable: in a production reminiscent of Michael Haneke's works, a pair of mime artists humiliates and assaults a couple, apparently wantonly. The film eventually suggests that this is



In Between Asking (2010) - "Notable... pleasantly understated"

punishment for the man's infidelity to his wife, when it is revealed at the close that his companion was in fact his mistress. Unexpected and unsettling to the end, the film, satisfyingly, hints rather than tells. Alexander Smith is one to watch out for.

In Between Asking (directed by Lucy Luscombe) was also notable: two early-twenty-somethings are sat on a bench the morning after the night before. Whilst the audience is initially confused about their identities and their relation to each other, the film discreetly builds up details about their characters and their under-achievements. Pleasantly understated and awkward, the production was perhaps most impressive for the fact that it starred and was written as well as directed by 23-year-old Lucy Luscombe.

'Family Affairs' screened the

following day and presented eight shorts about family dynamics in various permutations, was superb. *Marigolds* (directed by Stephanie Zari), another film which displayed the strong influence of Haneke, stood out in particular. The production centres on a mother's

“The LSFF ... should be one of the cultural highlights of the year.”

sexual desire for her son and the lust, jealousy and self-disgust that a visit from him and his beautiful girlfriend induces. Pink marigold gloves recur

throughout the film, culminating in resonant symbolism in the final scene where, marigolds on, the mother masturbates on the same bed that she heard her son having sex on the night before, and which she was in the middle of frantically cleaning. The gloves, acting as a physical barrier against the 'contagion' of sex, paradoxically provide a safe means by which the mother is able to satisfy her own incestuous desires.

The LSFF seems to be a relatively well-kept secret, yet with such a diverse and vast programme it should be one of the cultural highlights of the year. For anyone who is keen to witness emerging or underground talent, or for anyone who believes that there's more to cinema than Hollywood, the London Short Film Festival is an absolute must.

LUKE VANCLIFFE-DAVIS

ART

Lucia Nogueira: Mischief

Kettle's Yard
(Sat 15th January - Sun 13th March)

★★★★★

“Our way of thinking is not as linear as it is in Europe... In art you obviously have a background in art history that is very rich. We don't have that in Brazil at all... We just do everything in a very empirical way, even art.” So writes Lucia Nogueira (1950-1998), and there is a definite, joyous empiricism about her work, as one would expect from an exhibition whose title is *Mischief*. *Hide and Seek* (1997) greets you soon after entry, featuring a fridge turned against the wall, presumably counting to a hundred (or forever).

Discarded objects – found on the street, as Nogueira reports – are playfully manipulated by the artist to produce witty object-narratives. And yet, there is something about this playfulness which is mere surface movement: behind Nogueira's wit is something desperately sad.

Her five-minute black-and-white film *Smoke* (1996) clearly illustrates this melancholy. A black bench looks out to sea; a black step-ladder appears alone in a field; black kites drift through the sky. These objects are anthropomorphised, yes – but it is loneliness, not liveliness, that is connoted.

This tendency is reflected further in Nogueira's sculptural work. In *Pulse* and *At Will and the Other* (both 1989), her bags of black beans huddle together as if some closeness has to be found in a world otherwise desolate and empty. In an untitled piece opposite, two

aluminium drinks cans gather close, stripped of their identity, staring over the edge onto which they are placed.

Nogueira's drawing continues to fuse childishness and melancholy. One striking penned image features a field of blank faces, staring. Opposite, another work is almost entirely black, an acre of darkness, encroaching. The images she

“It is loneliness, not liveliness, that is connoted”

offers, however warm or tender – helicopters or pink elephants – are traces of something seemingly departed.

There are many elements to Nogueira's work – sex, sensuality, robustness – but this show emphasises melancholy above all else. The discarded fridge staring at its wall, counting; the wooden drum prevented from rolling with such mortal definitiveness; bags of black beans, huddled. This is a profound and touching show. **LAWRENCE DUNN**



THE ESTATE OF LUCIA NOGUEIRA/ANTHONY REYNOLDS GALLERY

LITERATURE

Granta Magazine: The Best Young Spanish Language Novelists

★★★★★

The most recent issue of Granta magazine admits that it is ambitious. “Now we have expanded beyond the English language to bring you the next Mario Vargas Llosas and Roberto Bolaños,” it boasts. Indeed, the collection of stories from young Spanish-language novelists tastes like Bolaño and Llosa: each story exhibits that distinct combination of gothic, meta-literary and political fiction which is only found in Spanish-language writing. And it is true that, in the margin of ‘The Girls Resembled Each Other in the Unfathomable’ (Carlos Labbé, Chile), I couldn't help writing “Pierre Ménard”.

The most promising stories are those which depart from their tradition and cleverly invert the typical subjects of sex, writing, and the dissatisfaction of youth. Andrés Barba's story ‘The Coming Flood’ is an odd gem, beginning with a line not fully understood until the end: “First her ears hear; they open. Then her eyes can see; they open. Her face, a revolving door, swings open and shut, open and shut.” She, Mónica, fantasizes about getting a small horn attached to her forehead, but the perverted plot does not undermine its seriousness, and its prose is deliberate.

Some of the stories, and particularly the excerpts, fall predictably short of escaping postmodernist discourse: half of them refer to consumerism or the ‘void’. Moreover, many of the pieces

succumb to irresolution dribbled with lightly intriguing observations: “couplehood: the abjection of observing and participating in the other person's obsessions” (‘Gerardo's Letters’) or “Spending is about the fear of dying” (‘Eva and Diego’). ‘The Hotel Life’ (Javier Montes), however, is self-aware: it begins as a dull story about an idiosyncratic hotel reviewer, but becomes engrossing when the character and reader are simultaneously surprised (exhilarated?) by a cold pornography shoot in the reviewer's room.

Other highlights include ‘In Utah There Are Mountains Too’ (Federico Falco, Argentina), which tells the story of a young atheist girl who falls in love with a Mormon missionary; ‘After Helena’ (Andrés Neuman, Argentina), which detachedly explores enmity and grief; and ‘The Bonfire and the Chessboard’ (Matías Néspolo, Argentina), an eerie and absurd story conflating reality and a chess tournament, in whose margin I wrote “David Lynch”.

Granta was founded in Cambridge in 1889, and has a knack for predicting trends in contemporary writing. This issue endeavours to defy the pitfalls of translation, and despite qualms about originality, we have not heard the last from any of these novelists – who are young but neither dissatisfied, nor naïve. **NAUSICAA RENNER**



Keeping It Reel

ALICE BOLLAND

As we say goodbye to 2010, we also sadly say goodbye to cherished British actor Pete Postlethwaite, who lost his enduring battle against cancer on 2nd January. His death marks a tragic loss to British cinema: in the words of Bill Nighy, “he is irreplaceable”. In memory, here is a brief glance over this brilliant actor's 40 years of success on our screens. Pete, you will be missed.

5 Romeo and Juliet

In Baz Luhrman's modern-day rework of this Shakespearean favourite, Postlethwaite gives a memorable performance as the quirky, compassionate Father Laurence – a fitting role for an actor who began his life with dreams of becoming a priest.

4 Brassed Off

Postlethwaite's performance in this British comedy-drama is genuinely heartfelt: he adopts the role of the inspirational figurehead of a colliery brass band, attempting to keep morale high as the pits close around them. Despite verging into schmaltz, Postlethwaite's portrayal of band-leader Danny is poignant and patriotic – a true national treasure.

3 Inception

Postlethwaite secured a small but vital role in one of 2010's biggest films, the mind-boggling thriller from Chris Nolan. Surrounded by a stellar cast, including Di Caprio, Pete was superb as the dying millionaire at the core of the drama. The interaction between Postlethwaite and his onscreen son (Cillian Murphy) is touching, and brings a tear to even the most cynical of eyes.

2 The Usual Suspects

Postlethwaite shines as the sinister Mr Kobayashi, lawyer and right-hand man to Kaiser Soze, the infamous mob lord. With a star-studded ensemble including Kevin Spacey, this is a deliciously twisted detective thriller from *X-men* director Bryan Singer.



In the Name of the Father

This will be the film for which Pete Postlethwaite is best remembered, and rightly so: he delivers an outstanding performance as Giuseppe Conlon, the father of one of the four men falsely accused of the 1974 Guildford bombings. This film, based on real events, depicts a story of true suffering and injustice: the father/son storyline at the core is beautifully portrayed by Postlethwaite and co-star Daniel Day Lewis.

This week's...



Theatre

The Way Through the Woods
Wed 19th - Sat 22nd January
ADCTHEATRE 23.00 (£5)
Combines verse, music and magic in a new and devilishly dark retelling of *Snow White*.

Much Ado About Nothing
Tues 1st - Fri 4th February, Matinée performances: Thursday and Saturday, 2.30pm
CAMBRIDGE ARTS THEATRE 19.45 (£15)
Carl Heap directs the Marlowe Society in a fast paced showcase of the eternal battle of the sexes.

Pornography
Wed 26th January - Sat 29th January
ADCTHEATRE 23.00 (£6-4)
Violently dark. Startlingly poignant. A little bit naughty.

Closer
Tues 25th January at 7pm and Sat 29th 9.30pm
CORPUS PLAYROOM (£6)
Obsession, violence and sex collide when four people meet for the first time. First they fall in love. Then they fall apart.




Film

The Kings Speech
Tues 18 - Sun 23rd January
CINEWORLD 12.30-21.20 (£5.10)
The Golden Globe winning film starring Colin Firth and Helena Bonham-Carter in a Royal tale of familial struggle, humiliation and personal triumph.

Blue Valentine
Tues 18th - Thurs 20th January
ARTS PICTURE HOUSE 16.20-21.10 (£7.50)
A standout film at the 2010 Sundance, London and Cannes film festivals depicting an intense and beautifully obsessed story of modern love found and lost.

Breathless (A bout de souffle)
Thursday 20th January
ARTS PICTURE HOUSE 17.00 (£7.50)
A 50th Anniversary re-release of a classic capturing a living, breathing Paris full of crime, cop chases and love.

Black Swan
Release date - Friday 21st Jan
CINEWORLD (£5.10)
A tortured New York ballerina competes to win the coveted lead role in *Swan Lake* in this sensual and psychological thriller.



Exhibitions

Lucia Nogueira: Mischief Exhibition
Sat 15th Jan - Sun 13th March
KETTLE'S YARD (FREE)
The late Brazilian installation artist's work is to be showcased this spring. Her ethereal sculpture has been shown in London and now it's Cambridge's turn.

Beauty Walk Trail
Tues 11th January - Wed 1st June
THE FITZWILLIAM MUSEUM (FREE)
Take a walk around the museum and nominate the painting or object you find the most beautiful. This trail has been designed in connection with the series of lectures on Beauty organised by Darwin College.

Francesca Woodman
Weds 17th Nov - Sat 22nd Jan
VICTORIA MIRO (LONDON) (£35)
Victoria Miro will present a selection of fifty photographs created between the early 1970s and 1981. Woodman's work focuses on the relationship with her body as both the object of the gaze and the acting subject behind the camera.




Talks

'Transnational Organised Crime'
Sat 22nd January
GONVILLE AND CAIUS COLLEGE - THE BATEMAN ROOM 16.30-18.00 (FREE)
Dr Frank G. Madsen will talk about crime networks around the world.

Naum Gabo Talk
Thurs 27th January
KETTLE'S YARD 13.10-13.40 (FREE)
by Sebastiano Barassi, Curator of Kettle's Yard
One of the pioneers of Kientic Art, Naum Gabo's talk will certainly be moving.

'The Science of Risk' Panel Debate
Thurs 20th January
MCCRUM LECTURE THEATRE, BEN'ET STREET 19.30-21.30
FREE ENTRY. FREE REFRESHMENTS PROVIDED.
Presented by The Triple Helix Events, this talk will focus on a discussion of how good our perception of risk is. In new science technologies, who's responsibility is it to communicate risk? Do you know your risk? Why not take the risk, and go along.



Music

Feeder
Weds 16th February
THE JUNCTION 19.45 (£22.50)
Feeder return triumphant from their summer festival tour to perform at The Junction. The gig will feature songs from their recently released, harder-edged sounding album *Renegades* alongside their classic anthems.

Thin Lizzy
Friday 21st January
CAMBRIDGE CORN EXCHANGE 19.45 (£24)
One of rock music's most recognizable names explodes onto the Cambridge music scene with a fresh sound, look and attitude.

Friday Lunchtime Concert
Friday 21st January
KETTLE'S YARD 13.00-13.50 (FREE)
Daniel Tse, bassoon soloist plays a medley of Mozart.

The Cult
Sat 22nd January
CAMBRIDGE CORN EXCHANGE 19.45 (£28)
The Cult return to the UK after the release of their new capsule collection.



Events

Masquerade: MedSoc Ball 2011
Sat 22nd January
THE CAMBRIDGE UNION 20.00 (£36 MEDSOC/UNION MEMBERS, £40 NON-MEMBERS)
Tuck into the hog roast, sip on champagne and enjoy the cock-tails all night. Live the Venetian dream and dance the night away to some incredible acts in the Chamber.

Career's Service Barrister's Event
Tuesday 25th January
LAW FACULTY 13.00-15.30 (FREE, BOOKING NOT NECESSARY)
What do barristers do? Do you need a First? How do you choose between specialisms? How do you progress? Get answers from course providers, barristers and student advisors.
Media Careers Evening
Thursday 27th January
MILL LANE LECTURE ROOMS 18.30-20.00 (FREE, BOOKING NOT REQUIRED)
Hear speakers from different areas of the media talking about their career paths and courses.

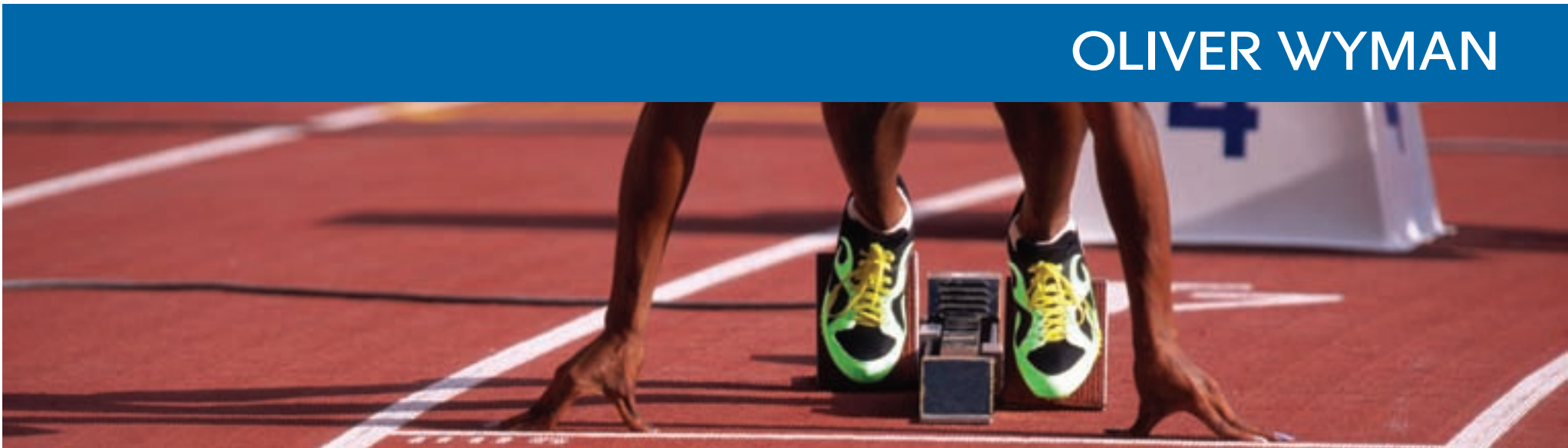


Sport

Ist Division Football: Emma 1st XI v. Trinity 1st XI
Sat 22nd January
14.00
Possibly the biggest fixture of the college football calendar for 2011. Both teams are in the hunt for the title but whoever wins will be the favourite to win the league.

Blues Rugby v. Durham
Sat 22nd January
GRANGE ROAD 14.15 (NO TICKET-NEEDED)
The Blues look to get back to winning ways after their defeat to Oxford at Twickenham with a home fixture against Durham University.

Ist Division Rugby: St John's v. Magdalene
Sun 23rd January
14.00
St John's will be looking to keep the pressure on League leaders Jesus with victory against Magdalene. Anything other than a win could see the title slip beyond their grasp.



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Scorching Blues batter woeful Worcester 4-0

JAMES CORCUT
Sport Editor

Fresh from the winter break, the Blues stepped out onto the Grange Road pitch in a confident manner as they prepared to face the Worcester Vs in the third round of the BUCS cup.

The gulf in class between the two sides became evident early on as the Blues looked to get the ball down and find space despite the bad playing surface. Their tidy footwork was nearly undone in the opening stages, however, when a lack of communication in defence led to a half chance for Worcester's front-man. His shot left goalkeeper Boyde scrambling across his goal as it glanced past the post.

But Cambridge immediately regained their composure, using the flanks to great effect and getting on the wrong side of their opposing markers, who found themselves reduced to committing a series of fouls. With ten minutes gone a free kick from just inside the Worcester half was cleverly flicked on to the back post where skipper Day had crept in for a free header, only to nod it harmlessly over the bar.

It was a short reprieve for Worcester. Their lack of pace at the back meant they were relentlessly pushed deep into their own half. Danny Kerrigan was causing all sorts of problems as he carried the ball time after time from the wing into the middle, testing the



HELEN HILLIARD

keeper from range and panicking the opposition.

Before long their reward came. A rare Worcester foray into the home half was quickly dealt with before Cambridge's Haitham Sherif was released to charge at goal. His pace and control cut through the heart of the defence and he kept his cool to slot the ball past the keeper to cap a quite outstanding piece of individual skill and a slick counter-attack.

But however many times the old adage is said it will never lose its relevance: you are at your most vulnerable after you've scored. A moment of hesitation in defence allowed Worcester their first clear chance at goal. A half-volley seemed destined for the roof of the net, only to be sensationally tipped over by a full stretch Boyde to the disbelief of everyone.

In the second half normal service was resumed. Within two minutes of kick-off Ryan McCrickerd played a delightful through ball to Sherif, who cut it back for Griffiths to slot home. The Worcester heads promptly

went down and the victory was never in doubt. In reality the score could have been much higher. Chances came and went with increasing frequency as Cambridge worked the ball smoothly through the midfield and down the wings. The third finally came in the 75th minute when a corner was whipped in at the near post and eagerly headed home by Day to make up for his earlier miss in emphatic fashion.

As opposition legs grew tired, they resorted to yet more cynical fouling. With three minutes left on the clock, the lively Ryan McCrickerd was clumsily brought down in the area. The referee pointed straight to the spot, waving away the half-hearted protests. Mark Baxter stepped up to drill the resulting penalty into the corner.

Speaking to captain Day at the end, he revealed the key to success in difficult conditions: "The pitch was not as good the one we are used to playing on down at Fenner's. Today was all about finding our first touch and clearing our lines. In the end it was more of a battle than a performance."



Women's Blues come from behind to win

SARA HAENZL
Football correspondent

The stakes were high into this match. The Blues footballers desperately needed a victory as they went into the game sitting at the bottom of the Eastern Region Premier Division. Having dropped valuable points during the holidays due to some notable absences in the team, they must now concentrate on leaving the relegation zone to ensure that they retain their Full Blue status.

Coach Dave Mosley, however, stressed to the players that they should go out on the pitch and enjoy themselves. This was easier said than done as the Blues started the game going into both the sun and a strong wind after Captain Maisie Byrne lost the toss.

The task was made even harder after Woodbridge scored. A cross found one of the strikers in the middle of the penalty area who converted directly. As the game wore on, however, the Blues gained more possession and started using the width of the pitch to their advantage. A long pass found Manon van Thorenburg alone in front of the opposition's goalkeeper. Van Thorenburg duly outran her and set up Mandy Wainwright to score into the empty net. The equaliser was well deserved as Cambridge had been threatening for some time. Emma Eldridge had already threatened with two dangerous efforts, one of which hit the underside of the crossbar.

The second half saw Cambridge dominate as they lined up with the wind and sun now

in their favour. Fifteen minutes before the end an Thorenburg removed the fear of a possible draw against a team only two places above them in the league by converting a Wainwright cross. The final moments saw a Woodbridge chance denied by great defensive work from fullback Michelle Larson.

So the Cambridge crowd – at an away match – could cheer the first Cambridge victory in the New Year. This will hopefully turn into a winning streak. The next hurdle is Kettering in a league cup match on the 23 January. However, many a player's mind might already be focused on the meeting against the Dark Blues, who will come to Cambridge on 26th February. There the Light Blues will have a title to defend.

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“However many times the old adage is said it will never lose its relevance: you’re at your most vulnerable after you’ve scored”

James Corcut on the football Blues’ first challenge of term, page 15



Dark days for Light Blues



Below-par Cambridge lose out in the Varsity rugby match at Twickenham

CAMBRIDGE 10
OXFORD 21

JACK JEFFRIES
Varsity Match reporter

Despite their status as favourites and the momentum provided by a string of wins leading up to their clash with Oxford, the Light Blues trailed their rivals for almost the entire 80 minutes of the Varsity Rugby match..

Defensively Cambridge was the weaker of the two sides, unable to prevent tries from Oxford backs Alex Cheesman and James Crozier. In attack



instances of slick rugby were lamentably rare with Cambridge never looking likely to break through the defensive line.

In the opening quarter of the game, neither side looked likely to take the lead. Thanks to some nervous errors, possession was traded between them and play oscillated between the two halves of the pitch. It was Oxford who eventually broke the stalemate, converting a penalty gifted to them on the Cambridge 22, before capitalising on their momentum to score the first try of the match. Having stretched the defence with some quick offloading outside, they released centre Alex Cheesman who took the ball over the line on the wing.

Cambridge was shell-shocked by the speed at which Oxford had put points on the board and failed to respond. Instead, it was the Dark Blues again who seized the initiative.

They worked their way into the Cambridge half before scrum half Nick Haydon released the back line. Cambridge outside centre Fred Burdon broke quickly from his line but failed to

bring down his man, leaving Oxford the simple task of freeing James Crozier to go over the line to leave the score at 15-0 in favour of Oxford.

The Light Blues could only manage a converted penalty before the teams went into the changing rooms with the score at 15-3.

The Light Blues came out for the

“Cambridge never looked likely to break through the defensive line”

second half knowing they needed to wrest the momentum from their opposition. They seemed to have done this when the ball was shipped across field and winger Rob Stevens went over at the corner, but the try was disallowed due to a forward pass from captain Jimmy Richards.

Cambridge soon found the reward for their efforts as the scrum was re-set on Oxford’s five-meter line four times before a huge drive forced their pack to wheel over the try line. The referee was left with no choice but to award the penalty try. Richards converted, narrowing the deficit to 15-10.

Once again, however, Cambridge was unable to maintain the momentum and soon found themselves pinned back in their own half. The pressure told and a careless offside gifted their opponents another three points.

Some periods of good attacking rugby followed for the Light Blues as they worked their way deeper into enemy territory, but it was killed off by more handling errors, which had plagued them throughout the game.

The antics of a streaker in a Light Blue scarf cheered up the Cambridge crowd momentarily before the game ended on a low note as hooker Jamie Gilbert suffered an ankle injury. The Dark Blues added insult to injury with another penalty, putting the final score at 21-10.

SPORT IN BRIEF

The pick of the week’s papers

TENNIS BLUES TROUNCED BY LOUGHBOROUGH

The Tennis Blues were trounced 12-0 away by the Loughborough First Team. After a long BUCS season in which Cambridge have failed to record an overall victory against strong tennis universities across Britain, the Blues yesterday faced an exceptionally strong Loughborough team in their penultimate match of the campaign. The matches went to form with former world-ranked player, Jonny Kinsella, and his nationally-respected deputy, Scott Dixon, notching up victories against Johnston and Taubenslag, at one and two respectively. Jenkins and Legg also lost. The first doubles pair pushed their opponents to the limit, but finally succumbed 10-8 in the third set tie-break.

PENTATHLETES PUT THROUGH THEIR PACES BY THE ARMY

Cambridge Pentathletes built bridges, crossed ‘explosive areas,’ crawled through tunnels, fenced each other and challenged limits in last weekend’s training camp. Hosted by the Officer Training Corps, the camp was aimed to help prepare Cambridge University Modern Pentathlon Club (CUMPC) for the annual Varsity Match in April.

Pentathlon competitors have to prepare rigorously for the five-event sport which includes swimming, shooting, fencing, running and show jumping. The athletes described the camp as exhausting.

Sport Tube

Search: van der Vaart keepy uppy



Anything you can do I can do better: Rafael van der Vaart’s wife shows off her skills with a football.