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VARSlTY

Friday 21st October 2011

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An unfair election?



The Vice-Chancellor casts his vote in Senate House. The University has come under fire from academics and students for encouraging members of the Senate to vote for their chosen candidate, Lord Sainsbury

CHANCELLOR ELECTION 2011

Andrew Griffin
ASSOCIATE EDITOR

Senior members of the university used their position to support Lord Sainsbury's bid to be chancellor, a *Varsity* investigation has found.

The heads of a number of faculties and departments sent emails to their members implying that they should vote for Sainsbury as chancellor.

Sir Christopher Hum, the Master of Gonville and Caius College, sent an email to all Fellows of the college

giving “advance notice” that Sainsbury would be dining as his guest earlier this month.

Hum claimed that the future chancellor would be his “personal guest”, but that “in view of the forthcoming elections for Chancellor, I shall try to give him an opportunity to talk to as many Fellows as possible.”

He also told members of the college that “If Fellows wish there to be some form of discussion over dessert I am sure that he would find this very valuable.”

Earlier this week, *Varsity* revealed that an email had been sent to employees of the Cambridge University

Press, which stressed that Sainsbury has been one of the university's largest single benefactors in recent years.

After informing members of the rules for voting, the email went on

200,000

Estimated number of members of Senate House eligible to vote

5,558

Number of valid votes cast

to encourage employees to vote for Sainsbury, the university's official candidate.

A similar email was sent to the Cambridge Neuroscience email list – which includes a number of prominent academics – which told members “Without wishing to force opinion, if you have yet to make up your mind, you may wish to consider Lord Sainsbury of Turville”.

David Ford, the Regius Professor of Divinity, also wrote an email to members of the Divinity Faculty in which he wrote “I would urge you to join me in voting for him this week.”

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Fire in the disco: *Varsity* looks at the hot topic of Cambridge's changing nightlife



Reviews p27

“The film pursues one side of what is really a more complex argument”

India Ross
on *The Greatest Movie Ever Sold*



Sport p35

Blues get La-cross with close defeat at the hands of Reading. See full match report.



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Varsity

Established in 1947
Issue No 744
Old Examination Hall, Free School Lane, Cambridge, CB2 3RF
Telephone: 01223 337575 Fax: 01223 760949



As if we didn't know it already, this weekend's Chancellorship election was seen by the University as an unwelcome irrelevance, a frustrating (but easily overcome) obstacle in having their own nominee elected.

There is no reason, now, for anyone else to think otherwise. Ostensibly, this university is a transparent self-governed body of scholars, committed to learning and knowledge. In reality, it is being run increasingly like a business, and power is being progressively transferred away from academics and towards the executive, in the name of efficiency and corporation. True, this is partly a reaction to economic reality. Yet we have

seen this occur with a worrying intensity – witness last year's bursary debate and no confidence vote, and the University's reaction to the government's higher education policies in general.

This paper was careful not to give its support to any particular candidate in the race – they each have their advantages and disadvantages, and we are not arrogant enough to suppose that we either should or could affect the democratic will of the Senate. But this is no business of the University's either, which should no longer believe that it can choose a candidate and automatically have them elected.

This was why this election was already problematic, even before this week's

revelations. Oxford University does not presume to decide its chancellor, it allows its members to. Cambridge should follow its lead, and be proud to do so – if the Chancellor is only a symbolic position, then it should at least be meaningfully symbolic.

This election should bring with it other reforms, too: undergraduate members, those who have the most proximity to many issues facing the university, should be able to vote. Elections should be conducted online, to up this election's embarrassingly low – and undemocratic – turnout. Perhaps Cambridge gets the elections, and the chancellors, it deserves. All we have the power to do now is to wait and see.

Letters, Emails & Comment

COMMENT ON ARTS COMMENT

Dear Sirs,

I would like to disagree with George Shapter's piece about the the state of visual arts in the University. Whilst he is right to mourn the loss of the Shop Jesus Lane, I believe that if he is looking for visual arts at the University, he is looking in the wrong places. His comment that 'it was hardly ever there in the first place' strikes me as bizarre. In his Cambridge career so far, has he never come across a theatre poster, a photograph in a fashion spread, or even an illustration in the paper he writes for?

Perhaps what he is saying is that there are not enough gallery

exhibitions of student artwork within the University, compared with the number of plays or concerts performed. He has perhaps missed the key distinction between these. Whilst it is common to buy a ticket to see a play or a concert, commercial galleries would not dream of doing so. Indeed many offer incentives such as free wine or live music in order to attract people to an opening night. This coupled with the high cost of renting a space means that any society hoping to stage an exhibition would have to be confident of selling several pieces a show in order not to go out of business.

Even those student art exhibitions that are staged in free venues, and therefore do not have to charge artists for the privilege of exhibiting their own works, are generally poorly attended. Is it any wonder that most artists would rather opt for a print run of 5,000 for a magazine illustration or theatre flyer?

In order to encourage the art scene in Cambridge, I suggest one

starts by recognizing that graphic arts exist outside museums the same way that dramatic arts are not limited to classical interpretations of Greek tragedies. Despite all the criticism that theatre reviewers direct towards a play's directing/lighting/acting, I've yet to see one that even mentions the poster.

*Claudia Stocker, Gonville and Caius College
www.camgraphik.com*

SAINSBURY'S SUCCESS

Under STV this is a handsome win. With no need for any run-off rounds. I hope all the comedy candidate campaigners will respect the democratic will of the Senate

*George Iglar, Cambridge
via Varsity Online*

I propose that in celebrating his win, Sainsbury should award each alumni 1000 Nectar points, anyone

Dixon Tang, Cambridge

via Varsity Online

PEDESTRIAN PROBLEMS

Dear Sirs

I wish to make a comment on the dire state of pedestrianism in Cambridge. I recognize that this city is better equipped for the walker rather than the driver or cyclist, but there is an etiquette involved in pedestrianism - and it is being wilfully ignored. The good pedestrian is cautious, aware of his surroundings and capable of rational thought; the hobbledehoy who traipse the streets of Cambridge display none of these qualities.

Yes, the city possesses a beautiful skyline, but this is best appreciated *from the pavement*. Standing, completely stationary, in the middle of the road, taking holiday snaps of your favourite college is obstructive and rude.

An anonymous and angry Cambridge resident

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

EDITORS Rhys Treharne & Laurie Martin editor@varsity.co.uk **ASSOCIATE EDITOR** Andrew Griffin associate@varsity.co.uk **DIGITAL EDITOR** Joe Robertson digital@varsity.co.uk **DESIGN EDITOR** George Shapter design@varsity.co.uk **NEWS EDITORS** Tristan Dunn & Samantha Sharman news@varsity.co.uk **CHIEF NEWS REPORTERS** Matt Russell & Joanna Tang deputynews@varsity.co.uk **COMMENT EDITOR** Felix Danczak comment@varsity.co.uk **SPORT EDITOR** Matt Blythe sport@varsity.co.uk **DEPUTY SPORT EDITOR** Michael Taylor sport@varsity.co.uk **CHIEF SPORTS CORRESPONDENT** Matt Dickinson sport@varsity.co.uk **MAGAZINE EDITOR** Louise Benson magazine@varsity.co.uk **FEATURES EDITOR** Kirsty Gray features@varsity.co.uk **ARTS EDITOR** Zoe Large arts@varsity.co.uk **THEATRE EDITOR** Sophie Lewisohn theatre@varsity.co.uk **REVIEWS & LISTINGS EDITORS** Madeleine Morley & Helen Cahill reviews@varsity.co.uk **FASHION TEAM** Yinsey Wang, Chloe Spiby-Loh, Lucia Corsini, Aurien Compton-Joseph, James Evans fashion@varsity.co.uk **VarsiTV EDITOR** Millie Riley vtv@varsity.co.uk **PHOTOGRAPHY EDITOR** Joseph Snelling photos@varsity.co.uk

CHIEF FEATURES WRITERS Clemmie Hain-Cole and Freya Berry features@varsity.co.uk **FEATURED THEATRE CRITICS** Fred Maynard, Zoe Tomalin & Richard Stockwell theatre@varsity.co.uk **FILM CRITICS** India Ross, Alice Bolland & Charlotte Green film@varsity.co.uk **LITERARY CRITIC** Charlotte Keith literary@varsity.co.uk **VISUAL ARTS CRITICS** Holly Gupta & Louise Paterson visualarts@varsity.co.uk **MUSIC CRITIC** Rory Williamson music@varsity.co.uk **CLASSICAL MUSIC CRITIC** Hanna Grzeskiewicz classical@varsity.co.uk **FOOD CRITIC** Jessica Donnithorne food@varsity.co.uk

PRODUCTION MANAGERS Alice Hancock & Natasha Pesaran production@varsity.co.uk **CHIEF SUB EDITORS** Laura Blomvall, Felicity Davies & Patrick Sykes subeditor@varsity.co.uk

BUSINESS & ADVERTISING MANAGER Michael Derringer business@varsity.co.uk

Varsity BOARD Dr Michael Franklin (Chair), Prof. Peter Robinson, Dr Tim Harris, Mr Chris Wright, Mr Michael Derringer, Miss Alice Hancock (Varsity Society President), Miss Charlotte Wu, Mr Rhys Treharne & Mr Laurie Martin



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DIGITAL DIGEST



VarsiTV

VarsiTV Sessions: Episode One with Jake Alden-Falconer

VarsiTV Sessions kicks off with Cambridge student and singer-song-writer Jake Alden-Falconer. Jake debuts his new track 'Heaven is no place for cars' from Trinity Hall's Master Lodge.



LIFESTYLE

A Passage to India

In part four of his series of travel journal extracts, Tom Belger describes how train travel in India adds an element of adventure to a cross-country commute.



VICE

Spruce a soup

From that familiar first glug as you pour it into the bowl, to the suspicious odour wafting from the microwave, shop-bought soups can be depressing. Jessica Donnithorne shows you how to enject life into your favourite broth.



VarsiTV

Cindies Stories, Episode Two: The Passion of Cindies

We've got Jesus. We've got Ninjas. The second installment of the new series of Cindies Stories continues where the first left off with yet more drunken embarrassment for late-night revellers.



COMMENT BLOGS

The Polemical Medic

Living up to his title, Gregory Lewis argues that if you were either privately educated or middle class, you probably didn't get into Oxbridge on merit. Comments are welcome (splenetic outpourings of rage are optional).

Secrets of the UL

Varsity uncovers some of the interesting facts and the mystery inside the University Library

Ross Kempself
NEWS CORRESPONDENT

The University Library is known to many for its reading rooms and its many miles of books. But for the student who wishes to procrastinate from reading for that difficult essay, you could always search Newton, the library catalogue, for 'Mr. Men'.

Surprisingly, the first thing that it'll bring up is an obscure ecclesiastical treatise from 1712.

And then you'll get every 'Mr. Men' book ever printed. No fewer than 18 pages of Roger Hargreaves magic. But brace yourself for the depressingly familiar: 'order in West Room, not borrowable'.

The University Library – or, the 'UL', as every Cantab knows it – is staggeringly comprehensive in its collections. It's so mind-bendingly vast that it can't even answer questions about its own size.

A spokesperson for the UL said: "The Library has no accurate count of its holdings, and in any case new items are received continually by our Acquisitions Department; a figure given now would be out of date in ten minutes time."

That means that the most recent

title in the collection will be whatever has been added to Newton in the time I took to type this paragraph.

But we can estimate that at the main West Road site – whose infamous (some say phallic) tower looms for miles over the fens – there are in the region of eight million volumes, spread across approximately two hundred miles of shelves. No wonder you get lost every time you go in there.

One student described the UL as "rather terrifying", adding: "every time I enter I feel intellectually inadequate."

However, another student saw the UL in a different light, and found an interesting use for the space.

Describing the library as "romantic", they said: "I had my best kiss in Cambridge in one of its Art Deco lifts."

Everyone knows that it's a Legal Deposit Library: the UL doesn't pay for material published in the UK, including books, magazines, newspapers, maps and sheet music. Instead, they spend their considerable budget on items bought from abroad.

If you are wondering how that money might have been spent, once more, the UL mystifies: "We do not keep records of prices paid and therefore are not able to suggest



The University Library is home to approximately two hundred miles of shelves

what might be the most expensive or cheapest titles in our collections."

The UL is a place of mystery, then, where few certain answers can be found. Even the librarians themselves cannot be sure of what exactly is in the collection.

When asked what the oldest book was, they said: "The transition from manuscript to bound manuscript to printed sheet to a book as we recognize one today was a long development process."

"Taking 'book' in a non-literal

sense, to mean mean a series of marks made by one person to communicate a meaning to another person, our oldest item is a set of Chinese oracle bones dating from the 13th century BC". And that's almost as long ago as you asked the question.

PEOPLE. PASSION. RESULTS.

BAIN & COMPANY



What is management consulting? What do consultants do? Would you like it?

Johann joined Bain in September 2010 after completing his PhD in Engineering at Cambridge University. He obtained his first degree from the Hamburg University of Technology. Johann's first case at Bain was a customer strategy piece for an alcoholic beverages company in Ireland. Subsequently he has worked on a number of due diligence cases in Bain's Private Equity practice.

Why Bain? My main reason for joining Bain was the great impression made by people during the recruiting process. Since starting my expectations have only been exceeded, and teaming up with energetic, fun, smart, and down-to-earth people on a day-to-day basis makes Bain a truly fantastic place to work.

Bain highlight? On my first project in the alcoholic beverages industry our team visited a number of pubs with the client to give us a better understanding of the product positioning and the different types of customers - demonstrating that we do not just crunch data! More seriously, I enjoy working on due diligence projects for private equity clients. Given the short time horizons you need to learn very quickly how to focus on the most important questions and how to tackle them effectively. The learning curve is incredible and the huge impact one can have, even as most junior person on the team, is deeply satisfying.

A final thought? View the interviews as a two-way-process: not only are the firms trying to get to know you – it is also a great chance for you to get to know the firm culture and the people you might work with in the future. Ask as many questions as you can and really try to find out whether you would enjoy the job and working with your potential future colleagues.

Where to find us...

Case Study Workshop
Terrace Room, Trinity Hall:
Wednesday, November 2
12.00-14.00 and 14.30-16.30

In these sessions, we will take you through a typical case study step by step, and share hints and tips on ways to prepare for strategy consulting interviews.

Bain & Company Presentation
Howard Building, Downing College:
Wednesday, November 2
19:00-21:00

Our main presentation is our chance to tell you more about Bain & Company. You will meet Bain staff of all levels and have the opportunity to get to know our people and our firm over drinks.

www.joinbain.com

We would be delighted to meet you at any of our events. Please pre-register via the Cambridge University page of our website.



Continued from page 1

The turnout was very low, with 25% of the electorate, 5558 voters, casting valid votes.

Outside of Senate House, where voting took place, many who had voted complained that they had only heard of the election by chance, through media coverage or friends. This undoubtedly served as an advantage to Lord Sainsbury, whose support was primarily among members within the University.

Though those aiding the Chancellor were acting as private individuals, and so have not broken the rules, these allegations cast uncertainty over the University's claim to have been impartial during the election.

Furthermore, no other candidate had these opportunities.

The revelations come amid other criticism of the result, as Cambridge Defend Education criticised the fact that the "election of Lord Sainsbury excluded current students from the franchise, much in the same way that the electorate was given no say about the presence of Lord Sainsbury in its legislature." They also said that the election represents a further intrusion of corporate interests into the University, a commitment, not to knowledge and learning, but to profit – above all else."

Sainsbury elected Chancellor



CHANCELLOR ELECTION 2011

Andrew Griffin
ASSOCIATE EDITOR

David Sainsbury was elected the new Chancellor by a landslide, in a vote this weekend.

The lord, who had been the favourite prior to the election, gained 52% of the vote. Under the STV system, this meant that Sainsbury won in the first round of voting.

Lord Sainsbury was the University's official candidate, and when his nomination was announced it was expected that he would run unopposed.

Brian Blessed came second in the vote, followed by Michael Mansfield and Abdul Arain.

The Labour peer now succeeds HRH Prince Philip, Duke of Edinburgh, as Chancellor.

Sainsbury will hold the role for life, unless he chooses to retire, as Prince Philip did.

On hearing of his success, Lord Sainsbury said: "I am delighted and honoured to have been elected as the next Chancellor of Cambridge University, and would like to thank all those who have supported me, and the other candidates who have made this such a friendly election.

"I am particularly pleased that

the election did not turn into a battle between the arts and humanities and science, or between political parties, and I look forward to championing the University in its entirety at home and abroad in the years ahead."

The role is largely ceremonial, and Sainsbury's primary responsibility will be the giving of honorary degrees.

This election was a historic one, as it was the first to be held since 1847.

Asked whether he was confident before the election, Lord Sainsbury said to *Varsity* "I've spent a lot of time going round talking to people in the University

over the last few weeks, and I think there is quite a lot of support for me. But the trouble of having an election which hasn't taken place for 163 years is that it's rather difficult to predict, so my guess is as good as yours."

He also said that he felt the role of the chancellor to be "in some ways quite a ceremonial role, to represent the university on important occasions. But I think the role of the Chancellor is very much to champion the University in the political world and society at large, and that would be something I would very much look forward to. To do that you must share the values of the University and believe that

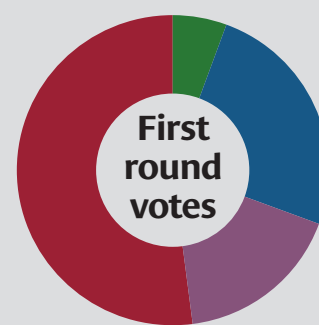
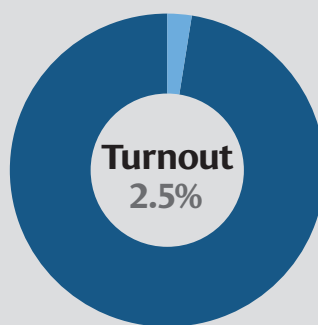
universities are important institutions in our society.

"You couldn't do the job if you don't think that arts and humanities are important, or the values of scientific research."

Hustings took place prior to the elections at the Union Society, and commenced with Brian Blessed on 10th October. The election days were Friday 14th and Saturday 15th October at Senate House.

David Sainsbury has a long and strong connection to the university, and has given donations on a number of occasions – including a donation to help found an eponymous laboratory.

NEWS IN FIGURES



Lord Sainsbury
52.0%

Abdul Arain
5.6%

Brian Blessed
25.0%

Michael Mansfield
17.3%

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Presentation: October 25, 2011 @ 6.30pm, The Double Tree by Hilton Cambridge
Application Deadline: November 6, 2011 (Full time positions)
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CV and cover letter to londonrecruiting@parthenon.com

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Cambridge graduates sell their faces

Enterprising Selwyn graduates use their faces as advertising space to pay off debts

Joanna Tang
NEWS CORRESPONDENT

Two Cambridge graduates are selling their faces for 366 days in an attempt to pay off their student debts.

Ed Moyse, an economics graduate, and Ross Harper, who graduated in neuroscience, are charging businesses, groups and individuals to paint logos and messages on their faces every day.

After five days, the 'Buy My Face' campaign had made £500 and allocated 31 days of advertising.

After ten days, the Selwyn graduates had pocketed £3,500.

They began at the beginning of this month by selling their faces to a firm named Lcd for £1. The price of face advertising rises each day in response to expected media coverage.

Moyse and Harper said that amongst their entrepreneurial ideas, this was one that avoided the problem of initial investment. They hope to "demonstrate that, with a bit of creativity and a twinkle in your eye, you can beat the current job climate. For the next 366 days, our faces are your faces."

The pair have focused on creating a

viral campaign using Facebook, Twitter and Youtube. Their campaign has already generated wide media interest with the story listed on the BBC and *Daily Mail*.

In addition to the viral exposure, they are also targeting various events, for example this year's Varsity Ski Trip where a week's advertising space can be purchased together for £2,000.

The first faces were sold to family and friends, raising about £20, while the rest of their income has been generated by other companies, with some willing to pay considerably more than the daily rate.

He said that although reactions have ranged from odd looks to hugs from drunk strangers, they have not received any abuse so far.

Moyse and Harper, who have known each other since their first day at Cambridge, are hoping to use the money they make in the coming year to pay off their combined student debt of £50,000.

Their faces are also available to buy for personal purposes, such as displaying birthday messages and proposals.

Their faces are currently sold out until 9th November.



Ross Harper, left, and Ed Moyse, right, advertising with their faces outside King's College Cambridge

Student fined for careless cycling

Stephanie Barrett
NEWS CORRESPONDENT

In a rare instance of prosecution, a cyclist from Clare College who left a motorcyclist with a broken collar bone this spring has been found guilty of careless cycling.

Cambridge Magistrates' Court pressed the unusual charge after hearing how Jin-Hyung Lee caused a crash on Queen's Road whilst cycling wearing headphones.

The incident in question took place on March 13th when the 19-year-old, travelling in the same direction as the motorcyclist, suddenly attempted to turn right across the road, unaware that the motorcyclist was simultaneously trying an overtake manoeuvre.

His thoughtless move led to a direct collision with the overtaking vehicle.

Magistrates were told the day of the accident was bright and clear, with the road not experiencing any unusually heavy traffic.

The charge detailed that "without warning and without looking the cyclist then turned right into the path of the motorcyclist, colliding and causing them to lose control and be unseated from his machine. The witness suffered a broken collar bone which was broken in two places."

The undergraduate was fined £200, ordered to pay £300 costs and £15 victim surcharge.

An undergraduate history student commented in response to this that "it's so easy to forget that bikes are a real vehicle, and that we can be just as culpable as someone driving a car."

The prosecuting officer PC Stuart Appleton acknowledged: "This is a rare charge. I have been in the police

force for eight years and never come across it before. Given the seriousness of the accident and how badly the victim was hurt, we felt it necessary to prosecute in this case.

"The cyclist was wearing iPod headphones which we think had a big part to play in the accident as he would not have been able to hear the traffic. If cyclists are going to wear headphones we advise them to keep the volume at a sensible level and take extra care on the roads."

Whilst listening to music when cycling is not illegal, article 68 of The

Highway Code stresses "you MUST NOT ride in a dangerous, careless or inconsiderate manner" and article 67 states 'you should...be aware of traffic coming up behind you' and 'look all around before...turning or manoeuvring, to make sure it is safe to do so.'

Jim Chisholm, liaison officer for Cambridge Cycling Campaign, said cyclists have a responsibility to ride in a safe and considerate manner, especially as many freshers at this time of year will be navigating busy roads for the first time.



Vote over Veolia links

Matt Russell
NEWS CORRESPONDENT

Cambridge academics have lent their support to a campaign to push the University to boycott Veolia Environment.

From this Friday students will be able to vote on whether the Cambridge University Student Union (CUSU) should lobby the university to sever ties with Veolia, who are employed on a waste disposal contract.

The campaign to vote 'yes' to the boycott has now gathered the support of Palestinian Federation of Unions of University Professors and Employees and 30 Cambridge academics and teaching staff.

The Palestinian Federation outlined the reasons for their support of the boycott stating that: "By retaining a contract with Veolia, Cambridge is also implicated in Israel's crimes. Cambridge can live up to its reputation as an internationally leading institution by refusing ties with Veolia, leading the way against Israeli organizations that trample Palestinian human rights."

Meanwhile the letter from the Cambridge academics has amassed 30 signatures of support from staff of various faculties including English, Philosophy, and Asian and Middle Eastern Studies among others.

Among the academics who have signed the letter is Dr. Priyamvada Gopal, a fellow at Churchill College, who was also a vociferous supporter of the students' occupation of the Old Schools last year.

Echoing the letter from the Palestinian Federation, the Cambridge

letter voices concerns that: "In choosing to employ Veolia for its waste management, the University poses a serious 'reputational risk' to itself. The University's employment of Veolia for waste management makes dubious its claims of being committed to ethical conduct."

French firm Veolia have attracted controversy over their decision to help build transport links between the settlements in East Jerusalem and the rest of Israel.

They have already lost over €10 billion worth of contracts since 2005 amid international pressure over their role in Israel.

Swansea and Tower Hamlets councils have already voted to boycott Veolia, but the LSE and Edinburgh University have failed to pass similar motions through.

"Bin Veolia!" The campaign for the University to boycott the firm gains momentum.



Voting in the referendum will be open from noon Friday 21st October until 6pm on Monday 24th October and will take place online.

The proposition is: "Should CUSU call upon the University to cancel its contract with Veolia, an environmental services company?"

Further information on both the 'yes' and 'no' campaigns including a 'neutral information' fact sheet by CUSU, who have to remain impartial on the referendum, can be found on their website.

BIG FISH SMALL P

Four years ago, CUSU Ents were responsible for Cambridge's student club nights. But today, more and more promotional companies are vying for our attention – are our nights out becoming better as a result?

CUSU's influence is now only notable in the LGBT scene, with weekly events held on Mondays at the Cow and Wednesdays at Kamar.

Big Fish Ents, the main reason behind CUSU's demise, quickly came to play a key role in defining the nature of our nightlife.

It has become a well-known and well-loved brand, responsible for three of Cambridge's most popular student nights.

Sunday nights at Fez, Tuesdays at

"Simpson said he wants to offer students an alternative to the familiar "rammed and sweaty" club nights by offering a more upmarket, urban style event.

Cindies, and Thursdays at Life, all organised by Big Fish, have become a staple in the average student's night-life diet. Together they have made a combination of chart-toppers and cheese the hallmark of a Cambridge night out.

The growth of an independent entertainment company, however, attracted rival promoters and in recent years Big Fish have been facing an increasing amount of competition.

When Shut Up And Dance, CUSU's Thursday night at Revs, came to an end in 2010 it was replaced with the more successful Plastique.

Plastique's organisers, UpFront Parties, now run three student nights in Cambridge.

Jonathon Martin, co-founder of UpFront Parties, told Varsity: "When we first started Plastique at Revolution in June 2010, there were probably no more than four student

nights a week and they all seemed to cater largely for very similar tastes.

"Since then there have been more nights popping up trying to find their own niche and of course the introduction of a new venue, all of which has meant an increase in competition between venues and promoters.

"The result has been great for the student community who now have a lot more variety."

Plastique is now likely to become yet more popular thanks to Revs' refurbishment over the summer, which has resulted in a new club room and increased capacity.

The arrival of Lola Lo in May also provided a welcome breath of fresh air. Its student night, Let's Kill Disco, has helped make Thursday nights the most competitive in Cambridge.

Mark Whitmore, General Manager of Lola Lo, told Varsity: "Lola Lo came to Cambridge to fill a demand that we saw for a premium entertainment venue offering real cocktails and a good night out, without pretension.

"There is room for many types of entertainment venues in the city, but we feel we are just able to offer something more."

And the story's not over yet. Varsity has spoken to Gareth Simpson of Spank Parties, a London-based promotional company, about his plans for a new regular student night in Cambridge.

This would add yet another private company running club night's in Cambridge.

Simpson said he wants to offer students an alternative to the familiar "rammed and sweaty" club nights by offering a more upmarket, urban style event. In doing so, he wants to make going out more of a special occasion.

Spank Parties have already enjoyed success in Cambridge thanks to Switch, which runs every Friday night at Cindies, and its student version, Pressure Cooker, held on the third Monday of every month, also at Cindies.

Pressure Cooker often offers students themed nights – last Monday was a UV Party, and before that their events have included a Sports Party and a Summer of Love Party.

Working closely with MC Ibz and

Twice as Nice, who have previously hosted Mariah Carey's birthday party, Spank Parties also hope to bring high profile acts to Cambridge.

"We want to keep the nightlife fresh," Simpson said.

A wider range of choice for students is not necessarily a bad thing for competing club nights.

Kate Ashley, a second year Chemical

Engineering student, told Varsity: "It's not a question of either Lola Lo or Cindies – we can go to both. I've been going out a lot more this year because there's more on offer."

Greater diversity might take some time to radically change our nightlife habits, however.

Claire Nellany, a third year Historian, said: "We're a bit set in our ways.

Just as we still insist on calling Cindies 'Cindies' rather than Ballare, we continue to go there despite knowing it's not all that great."

President of Trinity College Cobblers said: "It's all about 'booze, babes and banter' and Cambridge has that in spades, which is why we all love it."

Simon Burdus, Managing Director of Big Fish Ents, rejected claims

12,018
Undergraduates at
Cambridge

7
Clubs

£3
Average ticket price

VK
Most popular drink

NEWS INVESTIGATION: the Cambridge club scene is undergoing a long-awaited and much needed overhaul, reports Siobhan Coskeran. But is quantity at the expense of quality? And do we want any new clubs anyway? Varsity looks at the changing nature of Cambridge night life

FOUND

that his club nights would suffer from the competition. “From my perspective it’s not really that much more competition.”

“Revs has always been open on a Thursday night and has never been any concern of mine as Cambridge students seem to favour Cindies, Life and Fez and now Lola Lo.”

It might take a while, then, to

completely change students’ mindset. But a wider variety of events is beginning to redefine the nature of our nights out, and there is more to come.

The stereotype of sweaty nights dancing to Journey might not be with us for much longer.



JOSEPH SNELLING

Cam Bars		
BALLARE (CINDIES)	HIDDEN ROOMS	FEZ
Main student nights Tuesday, Wednesday	Main student nights None	Main student nights Sunday, Monday
Fun Fact David Mitchell claimed he was thrown out of Cindies on the BBC’s ‘Would I Lie to You?’	In a word “Found”	In a word “Dingy”
KAMBAR	VODKA REVOLUTION (REVS)	VODKA REVOLUTION (REVS)
Main student nights Any night	Main student night Thursday	Main student night Thursday
Fun Fact Housed in a 17th century, grade 1 listed building that has been used as a butcher’s, a tea shop, private housing and a restaurant.	In a word “Expensive”	Fun Fact Revs has 30 different flavours of vodka including peach and chili
	THE PLACE (LIFE)	
	Main student nights Sunday, Thursday	
	In a word “Sweaty”	



JOSEPH SNELLING



I came, I saw, I Vodka’d: Legions of Rome-ing party-goers queue up get Bacchanalian to Lady Gaga’s classic ‘Bad Romans’

Everyone's favourite Pub Landlord

Al Murray, one of Britain's greatest comedians and the self-styled "Guvnor", speaks with Charlotte Okten about comedy, Cambridge, and Ricky Gervais

Al Murray is a man of many guises. At 43, he has long been on the comedy circuit portraying characters as grotesque as a life-sized baby and as offensive as a gay Nazi officer.

Murray first caught attention for his interesting taste of satire whilst in the Oxford Revue, a comedy group similar to the Cambridge Footlights. So similar, he explains, "that people would go 'are you in the footlights?' No, I'm not in the bloody footlights. We used to get really frustrated about that."

In Cambridge, Murray is touring in character as an old favourite: the pub landlord, or the "guvnor", a white working class British landlord who is personal, brusque, and so sure of himself that he cuts quite a confrontational figure. Murray explains that what he finds really funny about him is his "certainty".

But what is funny to some can be offensive to others. His jokes parody a range of stereotypes that many com-

"Comedy can do everything. It's escapism, it's protest, it's mischief."

mentators have argued act to reinforce, rather than satirise, his characters. Murray is not concerned: "I honestly don't care." He tells us that people will always take certain things away from an act: "You can't control this. You can only try to make sure your artistic conscience is clear."

Sparking controversy while eliciting laughs is part of everyday life for many comedians, and Murray highlighted the recent case of Ricky Gervais, who has faced furore for his use of the word "mong" on Twitter, a word that has often been used abusively to describe the disabled. Murray notes that Gervais has "tried to take back control with his use of that word. Good luck to him with that. His problem is he's said it now."

While all this attention is focused on the power comedy has to offend, aren't we really asking ourselves what role should comedy play in society? Murray is clear when he tells us: "Comedy can do everything. It's escapism, it's



Al Murray reclines in the green-room of the Cambridge Corn Exchange before taking the stage

protest, it's mischief, and it's none of these things." But Murray insists his comedy is not a form of protest. He says: "It is purely about humour. If you believe a word a comedian says you've got a problem." He does agree, however, that comedians have similarities with politicians, noting with a smile that as "performers you have to stick to a line, tell a story. The difference is we have no responsibility."

Murray has fun onstage. He delivers clear and concise punch lines, drawing laughs from diverse audiences. Asked about reports that comedians are prone to mental



illness - take for example the 2010 suicide attempt by US comedian Artie Lange - Murray answers in a jokey manner: "It's seen as a big problem in comedy. John Cleese wrote a book about

how mad he was... a couple of comedians committed suicide. That's three people! The stand-ups I know are a broader cross-section of different kinds of people than anyone else; family men, shaggers, political people, apolitical people... the one thing we've got in

common is we like showing off."

And so to showing off, does Al not get nervous before performing? He answers: "No, can't afford to." He compares the process of going on stage as a ritual, much like a religious ceremony, mentioning that the "armour" of a character helps: "I don't know what I'd do if I had to go on stage as me... I don't know what kind of joke I could sell sincerely." Despite the comfort of his characters, Al has often ventured into more serious work, such as the BBC4 documentary *Al Murray's German Adventure*, so where will he be going now? He answers with passion: "I really love doing stand-up. And to me it's an end in itself. I'll stop doing it when it's not interesting anymore, but to me it's still fascinating."

Murray spoke at The Cambridge Union on Wednesday 19th October.

Humans descended from animal with sixth sense

Peter Storey
NEWS CORRESPONDENT

Humans are descended from an ancient fish-like creature which possessed a genuine sixth sense, a recent study in evolutionary biology suggests.

The publication of the research, lead by Melinda Modrell of the University of Cambridge's Department of Physiology, Development, and Neuroscience, is the culmination of many years of scientific enquiry.

The aquatic predator, which roamed the oceans approximately 500 million years ago, had the ability to detect electric fields in water and used this 'electrosense' both to communicate and detect its prey.

Humans are by no means the sole surviving progeny of this ancient beast, and it is thought that around 65,000 living species are descended from the creature.

Some semi-aquatic descendants, such as salamanders and the Mexican axolotl, retain a certain level of electropception.

However, fully land-dwelling creatures such as reptiles, birds, and mammals of this lineage lost the 'electrosense' of their ancestors as it was no longer of use.

Professor Willy Bernis of Cornell University, a senior author of the research paper, has said the discovery "caps questions in evolutionary biology that I've been working on for 35 years".

He added: "Researchers can now build a picture of what the common ancestor of these two lineages looked like and better link the sensory worlds of living and fossil animals."

twitterati

What's happening in Cambridge?



@richardmarcj
Richard Johnson, CULC Chair

I seem to have misplaced my Elton John wig. Does that count as an issue requiring LGBT welfare support?



@rhystreharne
Rhys Treharne, Varsity Co-Editor

You'd swear that some people in Cambridge had never even SEEN a bicycle, let alone developed the sense to move and let one pass.



@Zoah_HS
Zoah Hedges-Stock, TCS Editor

Filing. Naked. I know how to make admin edgy.



@JuandeFrancisco
Juan Zober de Francisco, 'Celebrity'

Sweatpants to tux to sweatpants to tux and now back to sweatpants. In a word: Cambridge.

QUICK-FIRE

Career highlight?

"In terms of sheer raw holy shit moment, playing two nights at the O2".

Oxford or Cambridge?

"Both. I'm not tribal about either".

Pre-stage ritual?

"Cup of tea, bit of telly, quiet time on my own. I'd probably watch the One Show".

MEET SHELL



CAREERS INFORMATION & NETWORKING EVENT

At Shell we're working hard to meet the growing energy demand in socially responsible ways. We need ambitious people like you to help us tackle the challenge. We are particularly keen to meet high potential graduates interested in career in Finance, IT, Trading, Engineering and HR.

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Venue: University Arms Hotel, Regent Street, Cambridge

Event date: 1st November 2011

Start time: 18:30

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Giddens speaks out against tuition fee rises

Helen Charman
NEWS CORRESPONDENT

Lord Anthony Giddens, Cambridge alumnus and Labour Peer in the House of Lords, has spoken out against the increase in tuition fees, believing they may force some universities to close.

The government will be increasing the cap on tuition fees to £9,000 per year for undergraduate courses, beginning with all courses starting in 2012/2013.

Lord Giddens, who has fifteen honorary degrees, warned that increasing tuition fees could lead to the closure of some departments and even entire universities. He asked: "What will the Government do if universities are forced to close down?"

He went on to refer to the government's approach to tuition fees as a

"Big Bang" strategy that will have "chaotic consequences" for education.

He added: "They aren't a sort of supermarket where education can be chosen like a washing powder off the shelf.

"Fees should have been increased progressively, not in a big bang fashion, trebling overnight with dramatic consequences for the young people affected.

"I would have given far more thought to the knock-on consequences of university reform on job creation and growth, as well as the wider culture of the country."

The former director of the London School of Economics also suggested that the increase is going to deter poorer students from applying to university.

Kimberley Jarvis, a first year

Theology student agrees with Lord Giddens, believing that "the increase will undoubtedly make less well-off students reconsider applying to university, particularly to study non-vocational subjects".

The Labour Peer criticised the current government for conducting a "real-life experiment" on universities and the NHS, with too little research to back up the policies. Lord Giddens voiced his belief that the "ideological thrust" of the Browne report is "quite alien to what universities are about".

Lord Giddens "would have preserved a larger chunk of state funding because universities are public institutions with a massive impact which goes beyond the simple experience of learning".

He continued to stress the



Lord Giddens adds his voice to criticisms of tuition fee increase

importance of considering the broader implications of higher education reform on the country's economy.

Lord Giddens is the latest person

in a stream of leading academics and political figures to add his voice to growing criticisms over the Government's higher education policies.

NHS

Do we really need a **chlamydia** test?

Well, one of us might have it **WITHOUT KNOWING**

Chlamydia: Silent, Serious, Spreading.
The Test: Free, Simple, Painless.

If you are under 25, for a free home test, text **'SCREEN'** to **84010** with your name, address, age and M or F (male or female) or visit:
www.cambstakeatest.com

Chlamydia
worth talking about

NUS criticises government over youth unemployment

Rivkah Brown
NEWS CORRESPONDENT

Liam Burns, the President of the National Union of Students (NUS), has hit out at the government after recent figures show that one in five British 16-24 year-olds are unemployed.

991,000 young people - the largest number in 17 years - are without a job, reported the Office of National Statistics (ONS).

What's more, 14,000 more Britons were out of a job between June and August this year alone, and, in total, 1.6 million people in the country are

claiming Jobseeker's Allowance.

Burns has said that despite Government encouragement of apprenticeships for young people, its "scrapping of the EMA, huge cuts to education funding and the closure of advice services for young people has poured fuel on the fire of youth unemployment".

Burns has called on the government to reinstate the EMA, properly fund careers services, and reinvest in education and training in order to "avoid the permanent scars of youth unemployment".

Burns added that "those not in education or training are now left with ever fewer alternatives to the dole queue and all the wasted potential that entails".

He has suggested that "the Government is slamming the door in the face of an entire generation".

Kate Henney, a student at Emmanuel College commented: "It is a terrifying prospect that, after working so hard for my degree, I might end up without a job."

Prime Minister David Cameron has called the figures "disappointing" and job losses a "tragedy".

However, he has made promises that "the government is going to do everything it can to get people into work".

The government will also announce plans to launch sector-specific work academies aimed at increasing access to work experience.

The new academies will provide a combination of training, work experience and a guaranteed job interview to up to 50,000 people over the next two years, with many of the opportunities going to young people.

Mary Beadles, another student at Emmanuel College, told *Varsity*: "I'm not worried at the moment, because I do not need a job yet, and hopefully the situation might have changed in three years time."



Liam Burns, President of NUS

News in Brief

Hunt under way for Cambridge 'flasher'

Cambridge police are hunting a man who flashed students at Murray Edwards College this week.

Police were called to the college at 10.30pm on October 14 after receiving reports of a man exposing himself.

Starbucks to launch own 'University'

Starbucks has this week announced a new project, called 'Starbucks University', to train student baristas to a level 3 qualification, equivalent to A-levels.

With university fees increasing, Starbucks hopes that this scheme will offer a competitive alternative to higher education.

Michael Moore cancels appearance

Michael Moore has announced that he will not speak at the Festival of Ideas, leaving 500 ticket holders disappointed.

With less than two weeks until he was due to speak, the University said it is "disappointed".

Moore said he was "very, very sorry" but cancelled due to illness.

Students to be 25% less well-off than their parents

New university students are predicted to be 25% less well-off than their parents, a new report claims

Kate Robertson
NEWS CORRESPONDENT

Students entering university this year will end up 25 per cent less well-off than their parents, stark new research shows.

Accountancy firm PwC reveals striking differences in the economic fortunes of the two generations, despite similarities in professional and familial choices.

Younger generation members will fall victim to high tuition fees, an estimated £90,000 of student debt, smaller pensions and "less buoyant future housing and equity markets".

John Hawksworth, PwC chief economist and co-author of the report, said: "Relative to living standards in society at the time, the 'baby buster' generation may end up being up to 25 per cent worse off than their parents' generation in terms of accumulated total wealth at age 65."

A formidable challenge facing baby busters is getting a foot on the housing ladder, according to the report.

Current students will struggle to achieve sufficient savings for a

deposit because of university debt: 'generation rent' will only be able to purchase their first house aged 35.

PwC estimates that students will be burdened with an estimated £90,000 of debt upon graduation



One third year said: "I think it's a clear sign of the fact that the Government is failing our generation.

"We're facing increased tuition fees, greater student debt, a harder job market, a difficult housing market and economic crisis. We really have a lot working against us.

"I think the Government really needs to consider the full effects of its policies will have on our generation, before it makes rash decisions."

However, it is not all bad news for current students.

Higher life expectancy is coupled with higher absolute levels of consumption.

The wealthier society into which they are born is the product of three

decades of economic and technological advancement between the early 1960s and early 1990s.

These higher aggregate levels of consumption do little though to offset mounting debts and reduced pensions.

Hawksworth comments: "Since academic research suggests that perceived happiness may be related more to relative than absolute consumption, there is an important sense in which the baby busters could be said to be significantly less well off than the baby boomers."

The report also considers policy reforms that could redress the generational imbalance of wealth.

Possible solutions include tax breaks to encourage more affordable and better quality rented housing for baby busters.

Other proposed reforms would improve economic prospects of busters at the expense of boomers.

Such measures include increasing the state pension age further for baby boomers, thereby facilitating lower taxation of the future incomes of current students.

NEWS IN FIGURES

£90,000

Estimated debt of university students under increased tuition fees

35

Age at which current students are expected to be able to buy a house

25%

How much less well-off new students will be than their parents due to higher tuition fees, worse student debt, and smaller pensions

Deutsche Bank

Agile minds go further

Banking on People: Human Resources at Deutsche Bank

To be a driving force in the world of global finance, you must employ the best people. Hiring, developing and retaining talent is vital to success and a career in HR puts you at the centre of the business.

Attend our Banking on People event and discover more about what HR means at Deutsche Bank.

Join us for an evening of drinks and canapes to find out more at:

Date: Tuesday, 1 November 2011

Time: 18:00 - 20:00

Venue: DoubleTree by Hilton, Granta Place, Cambridge

Register your interest for this event by sending an email to cambridge.events@db.com with Banking on People in the subject line.

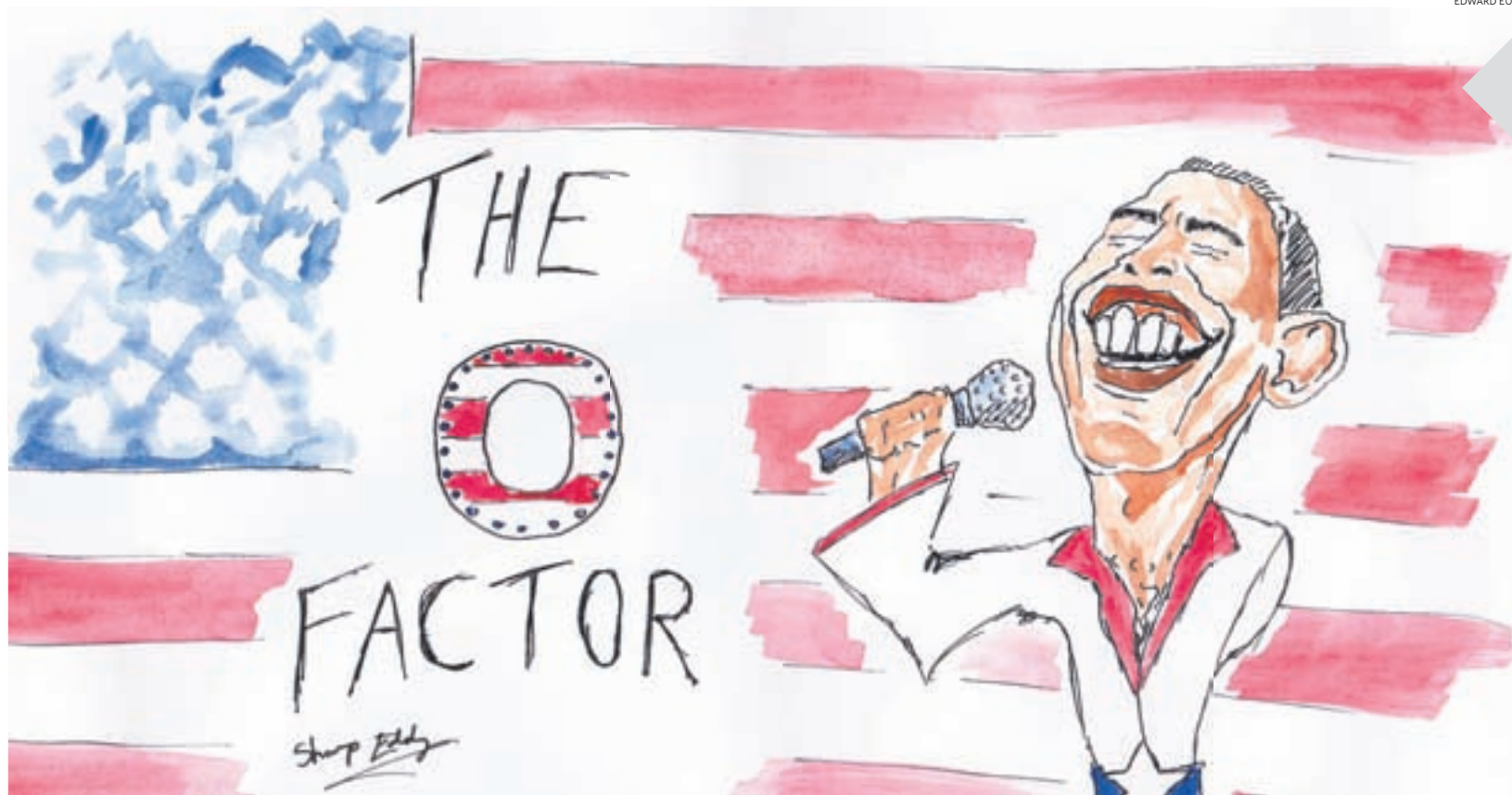
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Passion to Perform

SHIBUYA CROSSING, TOKYO
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Comment



EDWARD EUSTACE

Comment Question

“Together, we can”. Obama’s tagline propelled him to the presidency in 2008, but whether you believe it’s his fault or not (see article, right), it’s hard to argue that Obama is sitting easy for re-election.

But the Republicans are scattered behind a variety of candidates and the need to cater to a rabid Tea-Party movement is dragging the party to the right.

Would you vote if you could? Or would you be disgusted by the quality of both candidates in a lackluster election. Who do you think will win?

We just pose the questions. Let us know what you think on Twitter @VarsityUK #comment

Suit up for a new activism

Occupy Wall Street has got it wrong. Successful activism badly needs to reform its image

Tim Middleton



There are good ways to go about political activism, and there are less good ways—Occupy Wall Street has dabbled in both. Many of their motives are sound: dismay at inequality and corporate greed is entirely understandable. Usually, far too many are content to grumble about such topics over a pint and far too few are willing to be proactive.

What Occupy Wall Street has succeeded in doing is framing ideas in a way that people can grasp, tapping into people’s latent dissatisfaction (according to a *Time Magazine* poll, 54 percent of Americans support the protests), and provoking them to do something about it.

But the Occupy movement has now lumbered on for nearly a month. The protests may have gained momentum, but they have also lost focus. The people are leaderless, the demands are vague, and those arriving are bringing their own, ever more disparate agendas. The Occupy Wall Street website is home to an imprecise diatribe against our economic system, describing it as, “a great vampire squid wrapped around the face of humanity

relentlessly jamming its blood funnel into anything that smells like money”.

An impressive metaphor, but how is one expected to deal with this vampire squid? Nebulous appeals to end capitalism get us nowhere whatsoever. Protests can all too easily become ill-defined, resentful and formulaic; successful activism must not only register the anger of its demonstrators, but also point the way to realistic alternatives.

Last weekend, Occupy began to spiral out of control. In Rome, 70 were injured as opportunistic, balaclava-clad militants hijacked the demonstration, attacking property and setting cars alight. Such happenings mar the whole event: the media are drawn away from the original issue of concern and instead report on the thoughtless violence. The key to activism is non-violent

“Successful activism must not only register anger but also point to realistic alternatives”

civil disobedience – successful campaigns must work tirelessly to remain peaceful.

Bill McKibben is someone who is fully aware of how activism should be approached. Described as America’s leading environmentalist, his pioneering website *350.org* refers to the parts per million of carbon dioxide we can safely have in our

atmosphere (currently we have 394). His organisation masterminded the largest ever globally coordinated rally of any kind: in 2009, 5200 simultaneous demonstrations took place in 181 countries across the globe. *CNN* described it as, “the most widespread day of political action in the planet’s history.”

McKibben is tall, lanky and most comfortable in jeans and a T-shirt. Back in August he was part of a two week sit-in at the White House, protesting against the proposed Keystone XL pipeline between the tar sands of Alberta and the Gulf of Mexico. The sit-in ended with the arrest of over one thousand people, including McKibben. What made the event interesting, though, was the strict dress code: all the protesters turned out in their smartest suits and skirts.

Those in power are used to angry, rag-clad individuals with slogans on the backs of cereal packets pestering them about power stations. Those in power are also used to dismissing such individuals as an ongoing irritation, before getting on with maintaining the status quo. By telling people to don a shirt and tie for their arrest, McKibben is forcing politicians to heed his message.

Large numbers of respectable people from across the political spectrum, including many in well-paid positions, are dissatisfied with the lack of care for the environment. Environmentalism is no longer the preserve of radicals and hippies.

By suiting up, environmentalism becomes the realm of reasonable, ordinary, well-dressed people who care about the future. The radicals are those who continue to advocate pumping carbon into the atmosphere.

Personal action on climate change is important but the urgency of the situation means that it can no longer be solved just from the bottom up. We have to work from the top down

“All the protestors turned out in their smartest suits and skirts”

too and that involves politics. The environment is one cause, more than any other, where it is paramount that activism is successful if we as a species are to survive.

On the 6th November, McKibben plans to encircle the White House with a ring of people. He will be doing something proactive to voice his opposition to the tar sands plans. He will have the precise message that the pipeline must not go ahead. He will create a striking, memorable and non-violent demonstration. He will get ordinary, respectable people involved. And he will be campaigning on one aspect of an issue that fundamentally matters: the state of the planet we live on. This is the new, world-changing kind of activism we need.



VARSITY COMMENT BRINGS YOU A WEEKLY GUIDE TO THE BEST TALKS IN CAMBRIDGE

SATURDAY 22ND
Is the future of food GM?
Time: 15:30

Location: Law Faculty
Why: Do we need GM to support a growing worldwide population of over 7bn people? Professor Sir David Baulcombe, Regius Professor of Botany, discusses what the solutions to the global food crisis could be and whether GM crops are a natural progression in efficient agriculture or playing God with nature.

WEDNESDAY 26TH
Why Civil Resistance Works
Time: 17:00

Location: Senior Common Room, 17 Mill Lane
Why: Always had a penchant for violence over passive resistance? Prof. Erica Chenoweth presents her new book, looking at conflicts from 1900-2006, and discusses her finding that campaigns of non-violent resistance were more than twice as effective as their violent counterparts.

Barack needs to pay his Bill

Obama has much to learn from his predecessor about what it takes to be a successful president

Darius Meehan



We all know the story by now: Barack Obama was swept into office in 2008 on a tidal wave of hope for real change both in Washington and wider America. But “change” has stalled: unemployment stays high while growth is puny, the age-old wrangling in Washington goes on, and America’s foreign policy remains dominated by unresolved conflicts abroad. Needless to say, Americans in 2011 are angry with the man once hailed as a quasi-messianic saviour.

The question rarely asked in this sad tale is why President Obama has not brought the substantive change he promised. Left-wing liberals tend to blame the economy and the Republicans in Congress. Obama’s agenda, they argue, has been so mercilessly assaulted by the latter that it is nearly impossible to pass any legislation that could really change America.

Obama, goes the argument, has also been unfortunate enough to inherit a ‘bad economy’ as opposed to a ‘good’ one so, sadly, but understandably, there’s no money left to spend on “change”. In short,

the left cleverly inverts the issue by suggesting that it is not Obama who failed America but America herself who is the disappointment, for she left her new president with problems beyond his control.

Let’s get two things straight. Obama has failed America domestically and the problems he faces at home that have caused his presidency to be such a failure are within his control. When Clinton was in his first term of office nearly two decades ago he encountered similar problems to Obama of a Republican controlled legislature and an economy still fragile from recession. Yet Clinton overcame these problems and was re-elected in 1996, receiving a larger share of the vote than first time round, showing voters

“The difference between Barack and Bill? Essentially, leadership”

felt none of the disappointment and anger that they now have towards Obama as he enters his election year.

So what’s the difference between Barack and Bill? Essentially, leadership. The left are wrong to say the Republicans have maligned Obama’s agenda because he had no agenda in the first place; noble but vague ideals and little else. This worrying lack of clear direction would have been avoidable had



Obama looked to his Democratic predecessor, who crafted a substantial vision for America based on the progressive philosophy of the Third Way; a vision which informed and guided everything the Clinton presidency did.

Similarly, more assertive leadership is required from Obama when dealing with Congress to get legislation through. His current strategy of grandiose diktat before near capitulation (like with the negotiations on raising the debt limit when he stormed out saying “Reagan wouldn’t have to do this”) clearly isn’t working. Again Clinton, who, despite having a red Congress for half his first term, pushed through reforms from gun control to welfare, represents the proactive unstinting model Obama must follow.

But Obama has the most to learn from Clinton on the economy. On

entering office, Clinton recognised the need to balance the budget whilst promoting growth, and so cut both excess federal spending and taxes on lower income families. The result was an economic boom praised near universally by economists. Obama possessed no such economic nous and dealt with America’s national debt woefully late (24 hours before default, in fact). Had Obama followed Clinton’s principal that “it’s the economy, stupid” his poll ratings on the economy might be higher.

Obama can still address some of the leadership issues that Clinton so easily mastered - the need for a clear vision, a more proactive presidential style and perhaps also a more personable tone - but time is running out. Otherwise, Obama may find that Carter and Clinton aren’t the only ex-presidents at the 2013 Democrat Conference.

Denmark’s fat tax won’t bring home the bacon

The Danish government has introduced a tax on the nation’s favourite foods: butter and bacon. It is an attempt to increase the life-span of the Danes, which is currently below the international average of 79.

The tax shows that personal diet has stopped becoming a matter of personal choice. Is this an unwelcome restriction of the nanny-state? Does the provision of state healthcare give governments the right to take remedial measures when their populations are set on becoming obese? When people remain undaunted in the face of modern horrors like *Super-Size Me* (2004), does it fall to the government to protect the population from itself?

In practise the tax will mean an increase in the price of a pack of butter by 25p. As fatty products are integral to Danish cooking, this really adds up. The Danish Agriculture and Food Council reports that the average family will pay an additional £116 per year, if they do not make changes to their weekly shop. This should work as a deterrent that will also relieve the health service.

As obesity and poor health cost the UK economy an estimated £21.5bn a year, the tax could be worth imitating. In fact, David Cameron is so enthusiastic about imposing a new tax that he has reversed his government’s previous stand on the idea.

However, in Denmark, the need of interference is questionable. Obesity rates are only at 9.5%, which is well under the EU average of 15.5%. Also, the real victims of this tax will be people on lower incomes who typically eat the most food that is high in saturated fat.

In effect, the tax is punishing those who are undereducated in the harmful effects of saturated fats, and many will just pop over to Germany to make their money go further. To combat this, the revenue could be devoted to subsidising healthy foods but as yet, there are no plans for this.

Obesity should be tackled, and the Danes deserve long life as much as anyone, but the way forward is education, not punishment. France’s bans of unhealthy foods in schools, such as the recent attack on ketchup, looks to the future to change eating habits, which is positive and realistic, if less lucrative.

The provision of healthcare does give a government the right to interfere. But this interference should be the revival of education in healthy cooking. Education is the solution, not simply tax of those who formed their dietary habits long ago.

JESSICA HOLLAND

Give them patients, not cash

GPs should have more impact in choosing patient care, but keep them away from the cash

Laura Mayne



What does the NHS’s £20bn “efficiency savings” drive mean for Cambridge? A recent Fabian Society talk focused on GP-led clinical commissioning and what it will really mean when our GPs hold the purse strings to £80bn of our health budget.

Currently, Primary Care Trusts commission 80% of the £100bn annual NHS budget to areas such as maternity, mental health and A&E. This responsibility is now being given to GP practices working in consortia. These reforms are, however, coming too thick and too fast. Professor John Yates, Retired Consultant in Medical Genetics and Emeritus Professor of Medical Genetics, stated that: “The ‘reforms’ are unnecessary, will cost billions of pounds, and cause huge disruption.”

Maureen Donnelly, Chair of Cambridgeshire’s PCT, agrees GPs should have more involvement in the

commissioning processes but worries that, currently, GPs don’t have the managerial expertise of PCTs.

Extreme effort has been made by Cambridgeshire’s PCT to train the oncoming groups of GP consortia, but the same cannot be said for the rest of the country. Medical Student, Charlie Bell, who has begun hospital ward work, observed: “In Cambridge we seem to be well placed by size and expertise to adapt to the reforms, but they could be incredibly dangerous nationwide in places less well adept.”

An experienced Cambridge GP argued that the chance of a post code lottery for NHS services is now likely. The standards of care and the treatments delivered will inevitably vary. What will happen when smaller consortia have to fund unexpected increases in healthcare requirements? They will be forced to offload patients with higher healthcare costs to larger consortia and if they cannot carry the burden, then there will be no choice but to reduce the care provided for all patients to cover costs.

Cambridge medical students agree that GPs often do know what is best for their patients but question

whether the training they’re receiving is putting them in a strong enough position to go on to carry out such managerial bureaucracy. An overwhelming majority of them at the debate stated that they wanted to be doctors, not managers. They

“What if GPs want to concentrate on being doctors, not managers?”

also raised pressing concerns over what effect GP-led commissioning will have on their relationships with patients. Will there be the same level of trust given the ever increasing possibility of vested interests?

This possibility of vested interests is concerning. GPs will now have direct relationships with service providers - both private and NHS. Consortia may choose to buy their services from providers where their members have financial stakes.

If, like our Cambridge medical students, other GPs want to concentrate on being doctors, rather than getting involved in the base business of bureaucracy, then it’s likely that commissioning duties will be passed onto private companies

that again may have shares in certain health care providers. What levels of accountability will GPs be subjected to? Talk of independent overseeing NHS Commissioning Boards and Health and Wellbeing groups seem incredibly vague.

GPs should be more involved in commissioning health care, but is such a costly and drastic re-structuring what the NHS needs right now? Let us remember that satisfaction levels are at an all time high. Cameron had promised: “I’ll cut the deficit, not the NHS”, yet we are losing thousands of doctors, nurses, and other vital NHS staff. Hospitals and walk in centers are reducing services while schemes that provide education for healthy lifestyles are being cut.

The first line of our NHS Constitution is: “The NHS belongs to the people”, yet this government is removing the private patients cap and scrapping the maximum 13 week waiting time. Our doctors will be free to treat the paying patient to generate their revenue with no care for the true NHS user. At the heart of this is the move to clinically-led commissioning. Does the NHS really still belong to us?

The UK housing market is outdated, undersupplied and over-regulated by central government structures. A more prescriptive system might work well, as it does overseas, but is the political price really worth paying, asks **Marc Vlessing**

Economists agree - we need to deliver approximately 350,000 homes a year for the next ten years to create a balance between supply and demand in Britain. So why have successive governments failed to achieve an equilibrium supply of housing? What can be done?

Let's look abroad first - where do they do housing better? Germany, the Netherlands, Japan and Sweden all jump to mind. In reviewing their key differences with the UK scene, interesting similarities between them emerge:

They all have strong layers of regional government intermediating between the long-term demands of national government and the short-term delivery hurdles of local government. National housing plans are negotiated over long periods of time between all layers of government - once the last National Housing Plan comes to the end of its political life, the new one is ready to be slotted in.

Consequently, we see prescriptive planning systems which set out very clearly what kind of development is allowed and where. This top down approach creates the kind of certainty that construction, development and finance companies alike love when placing their capital at risk.

Countries with more benign housing cycles also manage to depoliticize housing - their context for decision making is a ten-year cycle overseen by civil servants in tandem with the private sector rather than the five-year political cycle in the UK

Britain's planning system is a jumble of national, regional and local policies which often do not mesh, and certainly offer little prescriptive certainty. Planning decisions are meted out by local government councillors, who often have little technical know-how. Decisions are, by definition, subject to the kind of local political pressures which make it very hard to square local needs with the demands of regional government, let alone national government.

So you might expect me to argue that what we need is a prescriptive, centrally directed planning system to sort out the ills of our current system. But you'd be wrong. As a Dutchman,



I marvel at the often utterly chaotic way in which politics works in this country. Yet after 25 years, I have come to recognize and ultimately respect the fact that we will never have joined up top-down government in Britain - it's just not what we seem to want culturally.

Our inherent suspicion of administrators and politicians means that we prefer a system of checks and balances, and with it, more often than not, we accept a certain level of economic and administrative inefficiency. To be sure, this costs us in wasted public finances and complaints about the length of time it takes to get runways built, but hey, at least we don't have to wake up to endless newspaper reports about corruption and abuses of power.

Or as an Italian architect friend once said to me about trying to get a planning consent in the UK: "...I'd happily bribe my way to get this consent, that's what I'd do back home, but in this country I just wouldn't know where to start: should I bribe the local Councillor, the Chair of the Planning Committee, the planning officer..."

A German colleague told me that in his view the Brits didn't operate a planning system at all; what we had was planning theatre: everything

depended on the performance on the night.

But a generation of Thatcher's children complain that their 'hard-earned' housing equity is being eroded by the needs of their children to put down ever larger deposits for first homes. It is clear that reform is needed and is needed fast.

Enter local government Secretary Eric Pickles, a man not prone to waste much energy on explaining himself, which in this case is a shame, because his planning and local government reforms may yet unlock this country's seized up housing market.

Firstly, Localism: local people now get more say about what they want in their backyard so that the poorly directed central targets under the past government (which produced thousands of unsold, un-needed, one-bed flats in middle England) are replaced by a pragmatic evaluation of what is actually needed on the ground.

What's more, government will make budgets available to groups who want to create local neighbourhood plans to ensure that they can pay for experts to advise them on the viability of their plans.

Lastly, government wants to put a presumption in favour of

development at the heart of its new slimmed down planning system. This is administrative dynamite in housing-speak: it allows a Planning Inspector to override a whole raft of emotive considerations in favour of development.

I believe this government has concluded (rightly) that top down planning won't ever work in Britain and that they now are creating the certainty which industry and finance so badly needs by doing things the other way round: bottom up planning. Will it work? Time will tell, but the idea needs to be given a proper chance because so far, nothing else has worked.

Housing is fiendishly complex and this article doesn't even start to touch on the complexities of land release, construction innovation and (crucially) credit provision. But there is something rather arresting happening at the heart of the government: without much noise a coalition government which nobody gave much of a chance to is doing some mightily brave things. We should wish them well with it.

MARC VLESSING IS CO-FOUNDER OF POCKET (POCKETLIVING.COM) - AFFORDABLE HOME OWNERSHIP WITHOUT SUBSIDY

This week's featured blog, *A view from an armchair*, worries about the trials of picking private healthcare

And it was then that two things struck me - was I not being rather naïve? Why on earth would a private clinic give out information that could send you packing and into the arms of their direct competitor? And secondly, how was I to know whether or not each clinic and its staff were safe, sterilized, reliable, trained or whatever the things are we assume our local surgeries, hospitals, needles and nurses will be?

I had further doubts when I tried to find out whether or not I actually needed the BCG, the vaccine that

prevents TB. Or at least is supposed to - part of the reason it was discontinued on the NHS several years ago was its waning efficiency. The first person I asked was an elderly, loud and eccentric lady with a needle in her hand in a little house near Canary Wharf - this being the private clinic I'd arbitrarily settled upon for a rabies jab. My assumption was that she, with £100 to gain from assuring me the BCG was crucial, would do just that. I imagined I'd be desperately trying to convince both her and myself why I didn't really need it.

Continued at
blogs.varsity.co.uk/comment

TASTERS: THE CANAPÉS OF THE BLOGGING WORLD

The Polemical Medic:

If you're either privately educated or middle class, you probably didn't get into Oxbridge on merit. Here's why. Cambridge students are an unusually well-off and privately educated bunch (although, contrary to stereotype, they are less often white).

**SEE MORE ONLINE AT
@ VARSITY.CO.UK**

the essay

VARSLITY

BLOGS

COMMENT

This term, Comment brings you a selection of dedicated bloggers whose sole aim is to debate, disagree and rage against each other for your reading pleasure



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* Questions we have helped clients answer in 2010/11; ** Please book via our website



PIMP MY BIKE RIDE

p25

V2

The Varsity Magazine

FASHION, FEATURES, ARTS & REVIEWS

PLUS MIXTAPE P18, FASHION P20-21 AND ARTS COMMENT P31

OPENING NOTES

Louise Benson



Last night’s annual dinner with a certain Mr. Blake at my college firmly cemented my return to Cambridge; to be reminded of the figures who have passed through this little town was exactly what I needed to quash the allure of the bigger city lying only a 45 minute train journey away. It is as much the wealth of great minds – living and dead – who have come from here, as the present talent visible in the plays, exhibitions and recitals put on every week, that enable Cambridge to overlap with London as an exciting place to be. It was the man himself (ever the model of humility) who flagged up the initial confusion at the naming of the Downing arts society in his name. Describing when he first heard that the ‘Blake Society’ had been formed, he mimed his double-take and uncertainty - ‘Which Blake did you say you’re naming it after?’ - complete with a comic mock-grimace of incredulity worthy of any of his illustrated characters. Or indeed of that foreshadower – in name and profession – the inimitable William himself. Both are exhibited in Cambridge: book an appointment at the Fitzwilliam Museum to see William Blake’s exquisitely produced prints; while, until recently, you only had to walk past King’s Chapel to catch a glimpse of Quentin’s work mounted upon billboards, drawn to mark 800 years of the university. This overlap between the two caught for me not only the timelessness of Cambridge, but the great works still to come: the next Blake, even.

Room of one’s own



Lawrence Dunn is a third year undergraduate student at Corpus, studying music.



The Great Escape

It’s not even midway through Michaelmas and the immediate excitement of a new term has subsided under the weight of deadlines and commitments. If you haven’t found the time (or money) to break out of the Cambridge bubble then let this mixtape guide your avenues to escape. Let’s go away for a while.

Compiled by James Partridge

Neu – Leb’ Wohl

The influential Krautrock masters say ‘Farewell’ to the stark reality of mid-70s Germany as white noise and industrial textures give way to beautifully sparse piano motifs with waves crashing in the distance.



Friendly Fires – Hawaiian Air

Remember that post - May Week soundtrack for escaping to more exotic climbs.

Randy Newman – Sail Away

The American dream is subverted by Newman’s laconic wit. The song is spoken from the view of a slave trader looking to recruit native Africans by portraying a glittering vision of America.

The Beach Boys – We’ll Run Away

The California Myth created by Brian Wilson is one of the most convincing escapist fantasies in popular music. This 1964 ballad reveals the group at their most innocent.

Samuel Barber – The Desire for Hermitage

Part of Barber’s 1953 song cycle ‘Hermit Songs’, this poem by Seán Ó Faoláin evokes the need to find solitude: “Alone I came into the world, alone I shall go from it”.

Talking Heads – Walk It Down

Jittery post-punk verses open into a gospel-infused chorus that promises escape.

Brian Eno – 1-1

Enoxify your soul with this pioneering foray into ambient music.

Nitin Sawhney – Immigrant

As the title suggests, this explores the idea of escaping from one’s homeland. Set to a fusion of jazz, classical and Indian elements, Sawhney aimed to transcend ideas of what constitutes identity and nationality.

Neil Young – Unknown Legend

A return to the acoustic guitar following the ear-melting Ragged Glory album. Images of desert highways and lone Harley Davidsons in Midwestern America abound.



Iron and Wine – House by the Sea

Sam Beam leaves behind his acoustic roots to embrace the serpentine grooves of Afro-Pop with stunning effect.

Suede – Saturday Night

Brett Anderson invites us out to ‘freak shows and peep shows’, and we will follow.

You’ve had the same room for three years - do you feel attached to it now or are you bored silly?

I am attached to it and also bored of it, it’s a combination of both. Although it’d be nice to live in a house with friends, I do enjoy the seclusion here - this is a quiet staircase and if I want to disappear and not see people for a few days, I can easily.

What’s this drum you’ve got in your room?

It’s a frame drum - sometimes called a Daf or a Duf or a Bendir, or other names - I acquired recently. I’m playing the music for a play called Quake, set in Palestine in the 1940s, on at the Corpus playroom in November.

What are you reading at the moment?

Camus’ ‘La Peste’, sadly in translation as my French is no good, and I also recently enjoyed Mauss’ ‘The Gift’.

What are your favourite things to do in Cambridge?

Cycling in the early evening when the autumn shadows are all long, and going to and putting on concerts.

The New Wave of Chick-Lit

Female, a feminist, but most definitely not feminine: **Stephanie Theobald** talks to **Clemmie Hain-Cole** about breaking the 'meat and two veg' publishing mould and why you'll never find her home on a Saturday baking cupcakes.

When speaking to the author of four best-selling novels and former Senior editor of *Harpers Bazaar*, the last thing that I expected to begin our interview with was a discussion of Descartes' theories of blood flow and his *Discourse on Method*. But then, Stephanie Theobald is no ordinary female writer. Having spent her formative years being told by nuns at her convent school in deepest Cornwall that she "had the Devil in her" for having curly auburn hair, Stephanie was always set to ruffle a few feathers.

Within seconds of Descartes' treatise, we're discussing her inspiration of the moment, a sexy, fierce Alaskan woman who doesn't take no for an answer. No, Stephanie is not a closeted Sarah Palin fan: she is captivated by ecowhore.com's blog, the tale of a young woman in the middle of the snowy wilderness, who cares for an elderly handicapped woman by day, and roams the woods for her next man prey by night.

"She basically goes off gathering herbs and twigs in the woods, and then she goes off and f*cks some guy up the arse. I find myself wondering, is this really bad or is she just totally in control?" Are all women in control of their own lives? Stephanie seems to think so, even if the concept of die-hard, braless feminists has long gone.

"When I interview women, I always ask whether they're a feminist, and they always say 'Well I'm not a feminist but...' It's almost as if everyone has become a bit afraid of the word, and I think it's reflected in newspapers, columns and how novels are presented.

"I interviewed Beyoncé recently, someone who I think has done a lot of great things for women, speaking



to all of us all over the world through her songs about patriarchy, standing up for yourself and not caring what people think. Having initially been scoffed at by her management who told her she'd never find a female band, well, of course she did! So on stage now she has these fantastic figures, black, dyke, trumpet flared wearing women. There aren't enough stomping, ranting women in the public eye today."

It's easy to understand Stephanie's urge to see real women in the public eye; when I ask her who she thinks young women should aspire to be, a list of fairly formidable females enters the fray. "There's that great [Laurel Thatcher Ulrich] quotation: 'Well-behaved women rarely make history', and to me that means pissing people off and not being scared about it, wearing your heart on your sleeve and not caring who sees it. Julie Burchill, Tracey Emin, Courtney Love... none of these figures are those nice women who always say the right thing, who wear the appropriate

"Well-behaved women rarely make history', and to me that means pissing people off and not being scared about it

clothes and who stay at home on Saturdays making cupcakes."

Stephanie's experience with publishers has been a tricky one, as she refuses to fit into one box. "When my first book came out, it was on a new wave of publishing and there was a sense that something new was happening, that change was coming. *Biche* was published by Hodder and Stoughton under their new label 'Flame', which was actually their chick lit imprint."

"Then things changed, the market exploded and publishers wanted to make things a bit more uniform, to fit into the 'Does my bum look big in this' mould. A friend of mine was even asked to change part of her story to her protagonist coming to a great epiphany during a panic attack rather than during sex! The publishers started catering to a specific audience, and a lot of punters are quite sheep-like, they'll read the paper, read a review and go out to buy it in their local supermarket. Unless you're in Tesco, it's hard to get your book out there. It's all about how the marketers will sell you."

I wonder how that has affected the literary output, whether writers are trying to fit into the mould that publishers have created. "In the art world there's a lot more weird and wonderful stuff around at the moment, whereas your average novel

that sells now is a bit 'meat and two veg' and I find myself wondering where the spark has gone.

But the literary world is not all doom and gloom, at least not according to Stephanie: "I've huge confidence in women working together and making a stand against the mundane uniform. To a certain extent, I'm happy that the chick lit figures are going down as it suggests we'll have to remarket in some way.

"Women have a harder lot in life; we've always had to ask for things: please can we vote, please can we get a divorce, please can we go to university... We've got a little voice now and it's inevitable that marketing is going to jump on that bandwagon. They just need to find a snappy line for women writers, rather than labelling us all as 'chick litters'.

"Whilst I was living in France after I graduated, I was constantly irritated by the fact that the adjective for female in French is feminine, which suggests that we're all covered in flowers and wear pretty dresses. Why can't women be strong and successful without being 'feminine'?"

Stephanie's interviewer at Jesus told her back in the late eighties, "all novels end in either death or marriage". Fifteen years later, at the reading of her first novel back in college, that fellow ate his words. As fierce, female (not feminine) writers continue to flood the literary world - flowers and pretty dresses are most certainly nowhere to be seen - the landscape of the 'chick-lit' novel, and its former proponents, are changing for good.

Visit varsity.co.uk to read an interview with Polly Courtney, who sacked her publisher last month after being branded as chick-lit.



Occupy London protests

Exactly a month since the Wall Street protests began, the Occupy movement has spread to London. Now a camp has been set up in the shadow of St Paul's Cathedral, with more than 200 tents, cooking facilities, and even a library tent named the 'Freedom University'.



Films at the Architecture Faculty

Free film screenings courtesy of Arcsoc are back this term to ward off the bad weather and give you a chance to catch a couple of great films projected on the big screen. First up this month - Fellini's *Amarcord*.

Woody Allen but not Woody Allen

His latest loveletter to Europe takes the shape of Paris. Fantastically funny time travel is topped only by the fact that Woody seems to have firmly stepped away from casting himself in the lead role - and about time too, we say.



Evening talks

Late night poetry readings and talks are becoming an autumn fixture, with Jeremy Hardingham's performance lectures in full swing, and a panel discussion and reading of Rae Armantrout, professor of poetry at the University of California, this Friday evening.

Shorter days

We're already dreading the clocks going back - and that horrible moment when you come out from the library at 5pm and it's already pitch dark.



Stone Roses reforming

Their last show in 1996 were notoriously a shambles, so we're hoping they've turned it around for the upcoming tour. Is it worth the risk of overturning the reputation they've garnered over the last decade, though?

Sore throats

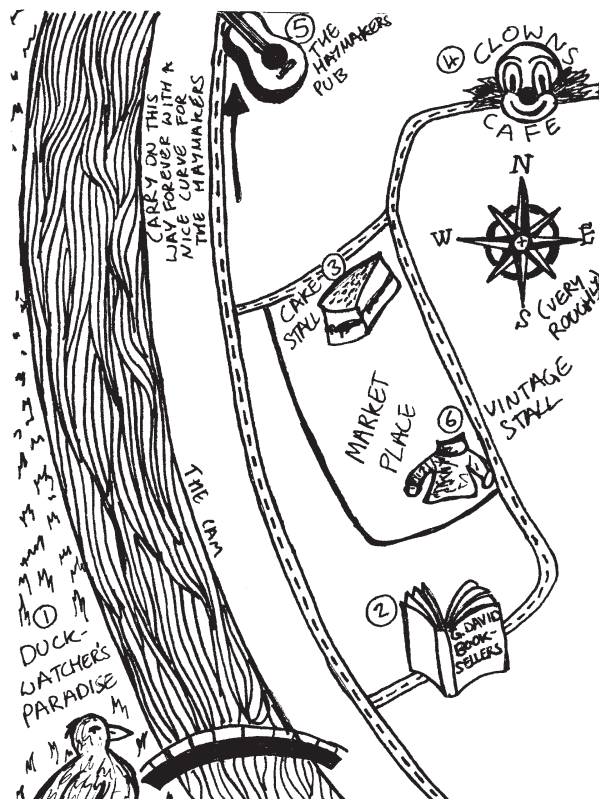
Definitely a bug going around Cambridge - feels like a wasp's got stuck when you swallow. We dread to think how we'll be feeling by Week 5.



MIND MAPS

Looking at how we imagine the spaces that we live in, we asked students to draw a map and present a photograph of their view of Cambridge, and the places they most like to spend time in. This week, Antonia Stringer presents the best way to spend an afternoon: duck watching with a mouth full of banana cake.

LOUISE BENSON



1. Duck-watcher's Paradise

Hours can and have been spent in this strip grass watching the surprisingly viscious ducks of Cambridge town.

2. G. David Booksellers

This little bookshop opposite Indigo Café contains endless second-hand treasures.

3. Cake Stall

The best place in Cambridge to pick up a loaf of banana cake.

4. Clowns Cafe

The artwork is terrifying but the coffee, pasta and service make up for it.

5. The Haymakers Pub

It's a little out of the way (bring your bike) but a really nice place to see a gig.

6. Vintage Stall

This stall appears every Tuesday and is a great place for woolly jumpers to guard against the Narnia that is Cambridge

BORROWED FR

Models: Max Martin and Madeleine Morley



MAX wears coat by TOAST, blue jumper (just seen) model's own (hand-knitted), black jeans VINTAGE, boots by SWEAR.
RIGHT- MAX wears blue shirt by AMERICAN APPAREL



OM THE BOYS

Photographer: Chloe Spiby Loh



MADDY wears coat by TOAST, blue shirt by AMERICAN APPAREL, black lace top by TOPSHOP, black tights by UNIQLO, maroon socks by TOPSHOP, white shoes by HOBBS.
LEFT - MADDY wears woolly hat by TOPMAN, white denim jacket and blue shirt (just seen) from VINTAGE

Take V

Five of Cambridge's best... *hairdressers*

Need to look sharp for lectures? Having fringe issues? When you need some follicular TLC, try one of these hairdressers.

Mr Polito's



4 Silver Street, 01223 369622
Mon - Fri 8.30-5.30, Sat 8.30-5.00

Mr Polito's Barber Shop is, from the mechanical till in the window to the wood-panelled walls, fascinatingly old-fashioned. Catering only to men – and really only men with short hair – Mr Polito's offers plush leather sofas on which you can read a selection of newspapers.

Wash cut and blow dry: £16

Stilo Hair & Beauty



13 St. Johns Street, 01223 355339
9-closing time varies

Stilo's is cheap(ish) and very cheerful. They offer a 15% discount on Mondays to Fridays. As an added bonus, they keep a very respectable collection of *Hello!* and *OK!* magazines if you veer away from the inclination to actually speak to your hairdresser.

Ladies cut and blow dry: £25 with discount.

Al Couture



13 Benet Street, 01223 462815
10-6pm

Al Couture is a stylish and vibrant hairdressers. Located on Benet Street, near the Corpus clock, it's set behind an attractive wooden facade, whilst the interior feels like a busy apothecary. Despite its almost indecipherable website, Al Couture has a reassuring atmosphere.

Men's/Women's cut: £25-23/£45-55

Scruffs



110 Regent Street
Mon-Sat: 12:00-14:30, 16:30-22:00

One would be forgiven for thinking, when strolling by and glimpsing through the window, that someone had decided to turn their front room into a hair salon. But Scruffs, set in its Grade 2 listed town house, makes the experience as much as the finished product feel stylish.

Men's/Women's Styling: £34/£39

Lui's



26 Milton Road, 01223 313233
Mon-Sun: 12:00-14:00, 17:00-23:00

Lui's takes the barber-shop aesthetic to its red-and-white striped extreme. Offering haircuts at modest prices, its barbers are well-rehearsed with hair clippers (though probably less adept at offering you a quaffed buffon). Ideal for the busy gent or poor student.

Dry cut: £13; Wet cut: £15

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Places are strictly limited. Please register by emailing: anna.newton@commerzbank.com indicating your area of interest where known.

Achieving more together

Listings

Don't miss:



Talk
Sir Roger Moore
THE UNION TUES 25TH 20.00
Sir Roger is the longest serving Bond actor to date, and is known for having brought a debonair charm and wry humour to the character. He was knighted in 2003 for his humanitarian work with UNICEF, don't miss your chance to see him speak on Tuesday.

Sat 22nd

Arts
Thinking about everything
ST. JOHN'S COLLEGE 10.00-16.00 (£11.50)
The collections of Samuel Butler motivate one to think about everything. He challenged accepted wisdom on science, classics, art, and society. His photographs, drawings and writings are truly inspiring.



Talk
Is the future of food GM?
FACULTY OF LAW, SIDGWICK SITE 15.30 (FREE)
Professor Sir David Baulcombe, Regius Professor of Botany; David Nally, Department of Geography and the chair, Jack Stilgoe, University of Exeter consider solutions to the global food crisis and ask whether GM is wrong.

Nightlife
Toxic
THE JUNCTION 22.00 (£10 ADV)
The Junction claim they "have an incredible line up in store for the evening ranging from nice junglist vibes, pumping hardtek, some next level drum and bass debauchery and to finish the night off an all out hardcore massacre." Get pumped.

Sun 23rd

Arts
Humphrey Ocean
JESUS COLLEGE 10.00-18.00 (FREE)
Enjoy recent paintings of Humphrey Ocean in the beautiful surroundings of Jesus College. The exhibition is part of The Festival of Ideas, and runs until Sunday 30th October

Event
Science Xchange
THE GUILDHALL, MARKET SQUARE 11.00 (FREE)
The Cambridge Science Centre brings you a space for interacting with science and the arts. Highly recommended. 'The Science Xchange will let you experience what it would be like to have a public interactive science centre in Cambridge.'. This Listings Editor asks: why isn't there one already?

Music
Miles Kane
THE JUNCTION 19.00 (£11.50)
Last Shadow Puppets frontman and ex- Rascals vocalist Miles Kane visits The Junction to showcase material from his debut album *Colour of the Trap* (released 09 May).



Mon 24th

Talk
Race in Britain: is the debate over?
THE RILEY AUDITORIUM, MEMORIAL COURT, CLARE COLLEGE 17.30 (FREE)
Apparently not, as the University's Annual Race Lecture addresses the issue of race, annually. Depending on how it goes, perhaps they won't have one next year.

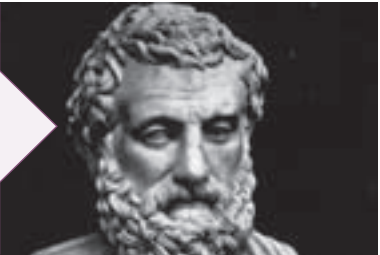
Nightlife
Access all Archives: Music in the Museums
POLAR MUSEUM, WHIPPLE MUSEUM, SEDGEWICK MUSEUM, MUSEUM OF ZOOLOGY, FITZWILLIAM MUSEUM 18.30 (£5)
A special late-night opening of five Museums, with music inspired by the exhibits themselves.



Music
Musical Theatre Bar Night
ADC 20.00 (£6/£7)
Cambridge University Musical Theatre Society is pleased to once more present one of its ever-popular cabaret evenings which promises to be "hugely enjoyable", according to the ADC website.

Tue 25th

Theatre
Antigone
ADC 19.45 (£8/£10)
Directed by Richard Keith, this weeks ADC mainshow "promises to be a dynamic retelling of a true classic". Read our review next week to see if that promise is broken



Theatre
Plank
CORPUS PLAYROOM 21.30 (£5/£6)
From the author of Cambridge's 24 Hour Plays' 'Best Writer' and 'Best Play' comes Plank, a comedy "that doesn't say much", starring Joshua Manasseh.

Theatre
The Real Thing
CORPUS PLAYROOM 19.00 (£6/5)
Don't have enough money for the ADC this week? Then head to Corpus to see Tom Stoppard's modern classic get the Cambridge treatment.

Wed 26th

Music
Rifles
THE JUNCTION 19.00 (£12.50 ADV)
London indie four piece celebrate the release of their third album '*Freedom Run*' (due for release 19 Sep) with a live Junction date. Citing influences as far reaching as The Smiths, The Clash and The Streets, their sound is heavily sixties mod yet thoroughly modern.

Theatre
The Orphanarium of Erthing Worthing
ADC 23.00 (£5/6) (UNTIL SAT 29TH)
The Marlowe Society present 'a silly new comedy by Max Levine and Máirín O'Hagan, two of Cambridge's biggest goofs', directed by Tom Adams.

Talk
Arab Spring
THE UNION 19.00
With uprisings, protests and civil wars, the Arab world is undergoing major social, political and military changes. Discover the consequences and uncertainties for the people from these nations and the wider world. Part of the Festival of Ideas.



Thu 27th

Event
Varsity Drinks
THE MAYPOLE 21.30
Highlight of the social calander this week. Come along, Felix the Comment Editor has promised to buy everyone a drink.

Talk
Freeing the 'B' in LGBT
THE UNIVERSITY CENTRE 17.30 (FREE)
Marcus Morgan, bisexual activist and Guardian columnist explains how the myths surrounding bisexuality keep bisexuals invisible even from themselves.



Debate
This House Believes There is No Alternative to the Cuts
THE UNION 17.30
The Union Debate this week looks promising, as ever. With Alan Duncan and Vince Cable in propostion, this is surely not one to miss.

Fri 28st

Talk
Personality expression in everyday life
MILL LANE LECTURE ROOMS 17.30 (FREE)
Dr Rentfrow will discuss findings from his research on how our personalities are expressed in our daily lives, from the music we listen to and the films we watch, to the careers we pursue and the places we live.



Talk
Love for sale in the 17th century
FITZWILLIAM MUSEUM 13.15 (FREE)
A talk that claims to reveal the secrets of the oldest profession, from Colin Wiggins of The National Gallery.

Debate
Meeting: a debate with the The Miss World Finalists
THE UNION 19.30 (FREE)
The finalists will discuss tbhe work the MWO has been carrying out across the globe to make the world a better place.

Outside the bubble

Arts
Affordable Arts Fair
BATTERSEA PARK, QUEENSTOWN RD, LONDON (OCT 20TH-23RD)
The fair features a variety of work from around 120 galleries, and covers paintings, sculpture, photography and prints. Art is priced between £40-£400.

Event
Bloomsbury Festival
VARIOUS VENUES IN LONDON (OCT 21ST-23RD)
Local festival returns with around 150 events for art lovers, music fans, shopaholics, literature buffs, young people and families. Taking place in venues and open spaces across Bloomsbury. www.bloomsburyfestival.org.uk

Art
George Cando: Mental States
THE HAYWARD, SOUTHBANK CENTRE, LONDON (STUDENTS £8) (UNTIL JAN 8 2012)
Touring retrospective of the American artist, focusing on his 'imaginary portraits', absurd images of invented characters.

Theatre
Death and the Maiden
HAROLD PINTER THEATRE, LONDON (£29.99)
Thandie Newton will star as Paulina Salas, a former political prisoner who takes a stranger captive, convinced that he was the doctor who raped and tortured her years before.

Organising an exciting event? Think everyone should be attending? Need someone to go with? Email listings@varsity.co.uk, no later than Monday on the week of publication. Whole new online events calendar on its way...

I've chosen to write about *Dracula* by Bram Stoker as, for me, it represents the landmark in vampire fiction and a cornerstone of horror fiction in general.

There were vampire novels before *Dracula*, there have been many since, and there will undoubtedly be more to come in the future, but I doubt *Dracula* will ever be bettered. Why? Largely because it's a product of the time it was written, and the man who wrote it - Bram Stoker, a member of high society in Victorian Dublin.

Stoker is the epitome of Victorian society - clearly a rather repressed and oppressed individual on the surface, his fiction betrays a rather different character, implicitly and sometimes explicitly, full of sexualities of dubious natures.

And this is at the heart of why *Dracula* was, and is, so successful - it strikes to the very core of the contradiction that is the vampire - the attraction to something potentially fatal, not just to your mortal self, but your immortal soul as well.

True, the charisma of the vampire

had been set up by Polidori's allusions to Byron, and another Dubliner, Sheridan Lefanu had already thrown Lesbian vampires into the mix in *Carmilla*, but Stoker worked these themes, and more, up into a slow burn of a novel that arrives in a final frenzy of blood-letting.

Along the way it uses multiple narratives, a relatively novel technique at the time, to weave a story of obsession, lust, menace and the supernatural.

It is one of the few books I have read several times, and every time I do, I enjoy it more, and it horrifies me more, not just as a reader, but as a writer too, because nothing else that Stoker wrote, before or after *Dracula*, comes close. He worked for years on the book that was to become his masterpiece, and it's a frightening thought for a writer to fear that real creativity might abandon you altogether.

Marcus Sedgwick will be exploring gothic-inspired literature, including his new novel, on Sat 22nd Oct.

My focus is on the world of ancient Greece, more specifically, the religious beliefs, practices and spaces of the ancient Greeks. The fundamental idea here has to be this: for the ancient Greeks, the gods were everywhere and in everything. They were active players in the landscape, in charge of everything that happened. Most importantly, they chose sides - you had to do everything you could to make sure they were on yours. Understanding the omnipresence, power and partiality of the ancient Greek pantheon of gods is crucial to unlocking the Greek mindset. It explains why religious practices seeped into every aspect of their lives, from childbirth to politics, war to agriculture. It explains why the Greeks were so obsessed with finding out what the gods had in store for them, which could be divined through everything from the flight of birds and impromptu sneezes, to the defects on entrails, the rustling of leaves and the consultations of dead

I've spent most of my career working at the intersection of ethics and law, and my focus has been on individual responsibility in organisational settings.

We often think of ethics as a set of do's and don'ts for moral solo operators. Do be kind to others; don't lie or cheat. There is nothing wrong with these everyday maxims, but it's often hard to transfer the morality of solo operators to the large organisations where many people spend their working lives: corporations, law firms, armies. In organisations, we work in teams and not necessarily teams of people who know each other or even know who else is on the team. Our sense of personal responsibility thins to the vanishing point and we can make profound moral choices without even realising that we have reached a fork in the road.

Sometimes the problem is fragmented knowledge - nobody had the big picture. Sometimes the

spirits. It explains why the Greeks spent so much time, money and effort making offerings to the gods, which were placed within increasingly opulent sanctuaries that littered every part of their world.

At the same time, the Greeks had no bible, no creed, no obvious defined set of beliefs as many religions have today. Their religion articulated itself through actions, rituals and practices. That had two important consequences. Firstly, this made ancient Greek religion flexible - new gods could be welcomed into the fold at any time. Secondly, it meant that those repeated routines of public action could become crucial forums in which to articulate community within Greek society, and, ultimately, the very nature of what it meant to be Greek.

Dr Michael Scott will be discussing the world of the ancient Greeks on Sat 22nd Oct.

problem is divided responsibility - with or without the big picture, nobody felt that they own the action; or everyone looks at their neighbor to step up first. Psychologically, vanished responsibility is human, all too human. Morally and legally, though, the proposition that if enough people are involved in wrongdoing all responsibility vanishes seems perverse.

In recent years, my work has focused on the most extreme manifestations of this moral pathology: war crimes, torture, and mass atrocities in which hundreds or even thousands of people participate in wrongdoing. Grim stuff, and hardly an everyday problem for the overwhelming majority of us. But many of the moral issues have the same universal roots in fragmented knowledge and divided responsibility.

David Luban will be examining the ethical issues surrounding the use of torture on Fri 21st Oct.

What's the big idea?

For two weeks Cambridge is playing host to the Festival of Ideas, welcoming experts across a range of fields. *Varsity* took this opportunity to ask five of the guest speakers which 'big idea' has been their biggest influence.

The child should be at the centre of their own education. In the 18th century, Jean Jacques Rousseau suggested in the seminal text *Emile* (1762) that the child should be educated, not through control and coercion, but instead should be allowed to follow a natural process of development which recognised that "nature wants children to be children before they are men." This point heralded the beginnings of an appreciation of childhood as a period in the life-cycle, which had its own intrinsic value rather than simply being a process to be undergone before adulthood might be achieved. How we should view the child is one of the most important ideas in education.

The main threat to child-centred education has come from rationalism. Rationalist ideas suggest that if teaching and learning is to be effective then it should be subject to measurement. Pre-determined teaching objectives should be established; teaching should take place; then learning should be measured. Clearly, if teaching is pre-determined, then this leaves very little opportunity for children to directly influence the curriculum that they experience. Modern

versions of child-centred education regard a child's opportunity to make some choices as part of their education, to be consulted on matters that affect them, to have their intrinsic motivation engaged, as vital.

The battle between child-centred education and rationalism has played out in almost all areas of the school curriculum, but particularly in language and literacy. Learning to read is one of the most heated of battle grounds. A child-centred conception of 'reading teaching' would see children making some choices over which texts they look at and being exposed to engaging literature published for children. Once established, a motivation to read is a firm foundation on which to build the teaching of other aspects.

A rationalist conception of 'reading teaching' would see children being drilled in letters and sounds first and foremost, and being subject to a national phonics test at age six, something currently being implemented by the coalition government in England.

Dominic Wyse will be debating why the government has failed to recommend the best approach to learning to read, on Tues 25th Oct.

Pictures of the separation barrier, a.k.a. wall, erected by the Israeli authorities on Palestinian land have galvanised the attention of Western audiences. Images of this concrete structure snaking through towns and villages of the West Bank have become a sort of shorthand, an efficient way to sum up a miserable state of affairs. Its construction brings back memories of the Berlin Wall, and at the same time has spawned a number of new walls - in Baghdad, on the US-Mexican border, and even in the Italian city of Padova - to separate a neighbourhood deemed 'undesirable' to residents in other parts of the town.

In the Humanities and Social Sciences, it is often quite difficult to attribute one's thinking to one big idea; we tend to focus upon bringing together many conditions, sometimes quite disparate, in order to understand a given situation. But in investigating divided cities as part of my work on 'Conflict in Cities and the Contested State' (www.conflictincities.org), these 'security' walls, which are imposed upon human topographies often in the centre of cities, have played a large part in my research horizons. In the most literal of ways, they stand as highly

visible fissures that immediately attract public opinion and, often, condemnation.

Yet, we may be too ready to attribute an overwhelming power to the wall, for as is clear from Berlin, such structures can come down and their paths quickly obliterated.

While not to diminish the distress of Palestinians who have suffered with this rift in their landscape, it is important to realise that the wall, and any security it seems to offer Israeli civilians, is part of a much more complicated system; this includes a massive programme of settlements and the segregated bypass roads that assure them contiguity and mobility. As the settlements are often full-sized towns with 40 or 50 thousand inhabitants, and we know that major road alignments are one of the most permanent features of any landscape ever, neither will be easily removed; instead, they have become the real determinants of the landscape.

Even as the visible tip of the iceberg, the wall is a 'quick fix'; what we really need to worry about are the long term and, ultimately, more damaging interventions.

Wendy Pullan introduced the 'Capturing urban conflicts' exhibition of photo-essays and maps that will be running until Sun 23rd Oct.

Pimp my bike ride

The humble bicycle used to be the poor man’s car. But now that bike fads have trickled from the circuit to the streets, *Varsity* made a trip to Market Square to find out exactly what it takes (and costs) to have the trendiest two wheels on the road.

ALL PHOTOS KATH MORRIS

THE FRAME

FIRST UP - THE FRAME. WHY SETTLE FOR BOG-STANDARD RACING GREEN WHEN YOU CAN OPT FOR THE ENDLESS POSSIBILITIES OF SPRAY PAINTS AND STICKERS?

THE STEM

THE CURRENT TREND IS FOR HANDLEBARS THAT LEAN OVER, WHICH YOU CAN ACHIEVE BY LENGTHENING AND ANGLING THE STEM.

THE HANDLEBARS

ON A FIXIE BIKE, YOU'RE UNABLE TO STOP PEDALLING. BUT IF THAT DOESN'T ADD ENOUGH RECKLESSNESS TO YOUR RIDE, TRY ADDING 'SUICIDE HANDLEBARS'... WITHOUT BRAKES.

THE SPROCKET

YOU'LL FIND THE SPROCKET WHERE THE CHAIN RUNS ONTO THE BACK WHEEL. ALTHOUGH IT'LL MEAN A HARDER PEDAL INITIALLY - SMALLER EQUALS SPEEDIER.

THE FRONT WHEEL

COMMON IN RACING BIKES, A CARBON FIBRE FRONT RIM IS BUILT TO LAST. BUT HARD-WEARING COMES AT A PRICE: YOU'LL NEED £300 AND A THICKER TYRE FOR PROTECTION.

THE CRANK

THE CRANK ATTACHES THE CHAIN AND PEDAL. THIS ONE'S FAST FOR TRACK RACING, AND MADE OF ANODISED ALUMINIUM WITH LONG-LASTING SHAMANO BEARINGS.

THE REAR WHEEL

TYRES AREN'T JUST FOR ROLLING - IT'S POSSIBLE TO ADD A TOUCH OF ORIGINALITY. WE OPTED FOR A SNOWFLAKE PATTERN IN THE SPOKES AND A REFLECTIVE RIM THAT GLOWS GREEN IN THE DARK.

THE FINISHED FIXIE

WITHIN AN HOUR, THE FIXIE IS READY FOR THE ROAD! AND IT'S ALL YOURS FOR ONLY £750...

TWIZZLE!!

SCREW!!

ATTACH!!!

CRANK!!

FIN!!!

MICROWAVE MASTERCLASS

FIVE MINUTE CHOCOLATE CAKE

Jess Holland

Forgotten to buy a present? Fear not! This recipe is perfect to show the birthday boy/girl that you care and is ready in a flash.

Prep time: 5 mins (ok, maybe 7...)
Serves: 8 (greed dependent)

- 175g soft margarine or butter
- 150g caster sugar
- 2 tbsp cocoa powder
- 150g self-raising flour
- 1 tsp baking powder
- 4 tbsp milk
- 2 eggs

CLAUDIA STOCKER



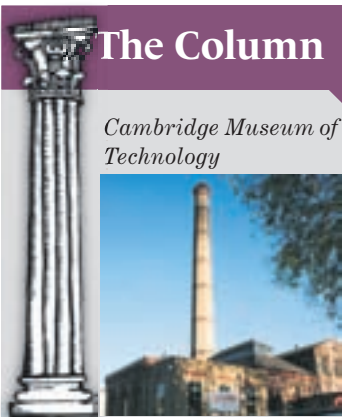
1. Find any microwaveable bowl that is cake-shaped, i.e. round.
2. Melt the butter on a plate in the microwave for 1 minute.
3. Whilst the smell is wafting deliciously through the kitchen, put the flour, cocoa powder and baking powder into the cake bowl. (Use a sieve if you have one; if you don't, massage out any offensive lumps with the back of a spoon - they will make the cake lumpy otherwise)
4. Beat the eggs, milk and butter in a mug with a fork until the mix is a little frothy.
5. Pour the eggy mess into the cake bowl and mix everything together.
6. Once you are satisfied with the sticky consistency, bang it into the microwave for 6 mins, preferably on top of a micro-rack (the wire grill thing).
7. Leave to cool, before adding the icing.

...WITH HOMEMADE ICING

Prep time: 2mins plus spreading
Serves: 1 cake and 1 bowl-licker

- 1 tbsp soft margarine or butter
- 2 tbsp cocoa powder
- 3 heaped tbsp icing sugar
- Splash of milk
- 1 tsp vanilla extract

1. Melt the butter in the microwave for 30 secs
2. Stir in the cocoa, sugar and a splash of milk until you have a sticky consistency
3. Add a dash of vanilla
4. Grab the cake, find your inner artist and get spreading!



For today’s generation—my generation in particular—Victorian technology is at such a remove as to be rendered unreal. We see it in faded photographs, and re-enactments and reconstructions transmitted to us via the television screen. And yet Victorian technology provides the basis upon which modern industrial society is built.

The only reason that sewage does not flow down the river Cam as it once did is because Victorian engineers had the understanding and capacity to build the necessary infrastructure. Of course, political will was required too, but even then it took an outbreak of cholera in 1860, as well as an embarrassing royal visit, for the City Council to accept that a scheme was actually needed. Even then, it took thirty years for a suitable scheme—in the end proposed by one J. T. Woods—to be implemented.

The present museum was a originally a sewage pumping house, erected in 1894 and today it survives basically intact. It is probably the only building left with a industrial chimney of this size or grandeur in Cambridgeshire, and for that reason alone it would be notable.

But for the insides: the atmosphere of the place today is of quiet, proud enthusiasm. A myriad of beautifully restored pump engines, boilers, ash trains, early electrical equipment and assorted other detritus is laid across the site somewhat higgledy-piggledy. This technology has a kind of magic in its directness—our current shiny, occluded toys seem mean, cold in comparison.

What is evident here is an embattled sense of community, a belief in the benevolent ingenuity of the engineer, the pleasure of doing for the doing’s sake. It was this impulse that drove the industrial revolution—not the desire for growth, not the drive for capital, or even (that fearful modern word) ‘development’.

No, what has driven industrial society has been a mindset of doing, and making better—not for any reason as vulgar as the maximisation of profit, but for the pleasure of the doing, regardless. This is what the sunday volunteers in their blue overalls at the old pumping house represent. And I urge you to pay a visit. **LAWRENCE DUNN**

GRAPHIC NOVEL

Habibi

Craig Thompson

★★★★★



This is probably the most optimistic thing I’ve read all year. Graphic novelist Craig Thompson (most well known for his autobiographical *Blankets*) inflicts a thousand different shades of suffering on his characters and the people they encounter and yet despite child slavery, prostitution, self-mutilation, drought and all the numerous hazards of the desert, the over-arching message of this 672-page masterpiece, is of love. Towards the end of the novel we dwell extensively on the meaning of the title, ‘Habibi’ which translates to ‘my beloved’.

The story begins with Dodola, sold into marriage aged nine. Her new husband is a scribe who teaches her to read and write before he is killed by bandits, imbuing her with a love of story-telling. She adopts Zam, first a kind of brother but then the closest thing to a lover she has. When separated, they find themselves in diametrically opposed worlds; Dodola in the palace of a Sultan, bedecked with jewelry and surrounded by pleasure-gardens, and Zam in the corrugated alleys and ramshackle marketplaces of the slums.

All of this is reinforced by incredibly detailed illustrations and huge landscape drawings which echo with beautifully rendered calligraphy. In a particularly transcendental section of the narrative, Thompson



Dodola, “bedecked in jewelry and surrounded by pleasure-gardens”

shows the visual connection between the Arabic script and natural forms as a meandering river transforms into a line of text. It’s easy to believe that *Habibi* is the result of 6 years worth of frenetic scribbling.

Stylistically, the linearity of the primary narrative is continually invaded by the swirling quality of Dodola’s stories and the calligraphy and numerology of her studies – whilst spreads with insanely intricate patterns and borders are used to express moments of particular intensity. This dream-like quality owes more to Neil Gaiman’s *Sandman* than to the politically-charged graphic novels of the last decade. Koranic stories and myths, exchanges of riddles between Solomon and Bilqis, give the story a fantastical dimension. *Habibi* is a parable, an allegory, hovering above

and obliquely commenting on reality.

Our contemporary reality figures throughout the novel in an exaggerated and prophetic form. Thompson gives us oceanic deserts and crowded cities, barren nature and polluted urbanism. Water is just as scarce and nearly just as valuable as it is in Talalay’s film version of *Tank Girl*. People hunt for food in vast tracts of junkyard and a mentally deranged fisherman decorates his home with objects scavenged from a choked up river, all pointedly evoking western documentary-rendered images of third-world poverty and ecological crisis’s.

Though the narrative is ostensibly timeless, snatches of modernity begin to appear; we see a pair of mismatched adidas trainers, abandoned toilets and spatulas, and when the Sultan runs out of water it



is brought to him in industrial trucks. His guards look like steampunks. The novel operates in two recognisable time zones; overlaying this is a western conception of Arabic myth, the stylised suffering of a concubine and a eunuch, being the angels and kings of Dodola’s stories.

Thompson is also preoccupied by the shared heritage of Islam and Christianity; biblical stories appear in their Koranic versions, and points of differentiation between the two faiths are examined with critical rigour. The story of Abraham, Ishmael, and Isaac surfaces and resurfaces, but Thompson ignores the question ‘Who was to be sacrificed?’ in favour of the answer that neither was sacrificed – the angel Gabriel brought a ram instead. *Habibi* asserts that ‘There are no separations’: faiths, people, stories, words and images all come together to create a fundamental unity. It’s a message we’ve all heard before, but not often this prettily. **HEATHER WILLIAMS**

MUSIC

Patrick Kelleher and His Cold Dead Hands

Golden Syrup

★★★★★



Patrick Kelleher and His Cold Dead Hands strangle you with the ominous and claustrophobic 80s sound of their second album – think Depeche Mode yet more psychedelic and spaced-out but less sullenly anti-establishment. *Golden Syrup* is more cohesive than the band’s experimentally schizophrenic debut album *You Look Cold*. The band has now found their sound, cobbled together from the husky tortured vocals of Ian Curtis and early synths of Kraftwerk.

The opening track, ‘Miracle Candle’, belies the album’s tribute to the 80s and displays the band’s talent. The cluttered melodies weave seamlessly together under Ger Duffy’s punchy

whispers and Kelleher’s distorted vocals.

The band’s inventive and expressive use of synths in ‘I Don’t Remember’, featuring screeching winds blended into Kelleher’s seductively jazzy riffs and rhythmic voiceovers, bring a 2011 twist to an otherwise wholly vintage sound. Unfortunately, ‘Too Many Harsh Words’ contains too many harsh distortions, rather like white noise on a badly tuned radio.

It is easy to envisage Molly Ringwald singing along on-screen to the light-hearted melody of ‘Seen Me Blue’, making some ‘neat’ choreographic use of the tight maraca rhythms. Though the frankly cheesy high vocals snapped me straight out of my otherwise enjoyable daydream.

‘Broken up Now’ is an instant hit although the velvety vocals, walking melody and slightly corny lyrics are a tried and tested winning formula. ‘Strawberry Dog’, is the antipode to this with its percussive dog barks puncturing the murmuring hypnagogic vocals. ‘Still in School’ possesses a sleepy romantic minimalism, a clear anomaly in the album, with its crude indie sound reminiscent of The Mouldy Peaches.

The lo-fi mastering and banal lyrics may seem to be too much of a musical anachronism for some musical troopers, however, for the 80s veteran; clichés are clichés for a reason. Stick with it and you might find out what that reason is; the album will grow on you.

VIOLA CRELLIN

POETRY

The Casual Perfect

Golden Syrup

Faber and Faber

★★★★★

Leaned from a Robert Lowell poem for Elizabeth Bishop – famously meticulous as a writer – in which he calls her “unerring muse who makes the casual perfect”, the title of this collection asserts the sublimity of the offhand.

Greenlaw is interested in the overheard, the incomplete, the moment at which we start to make sense of things: “the needle’s hesitation/the song caught in the breath”. “It’s not the theme that interest me/but the variation”, she announces, with the same linguistic precision that characterises the rest of the collection. She doesn’t need to say much – there is plenty of white space on these pages – because her impeccable formal control makes each word work hard.

There are throat-achingly beautiful poems in here, unfashionably restrained poems and self-consciously formal poems, and even the ones that fall flat do so elegantly. Some are too icily erudite for their own good – poems about Einstein and Coleridge, and Chaucerian allusions, seem over-dutiful and forced. But there is an undeniable allure in moments like, “this is the time of the dark half/the serpent days of seem”, increasingly appealing as October rushes by. Or,

unintentionally apt for the madness of Michaelmas term, “I live the world too fast, too far/secondary, several”.

Greenlaw has written that “opera and poetry are difficult and obscure, and ought to be sold on the joy of difficulty”, and these poems are, at times, unashamedly ‘difficult’ – but it would be hard to accuse Greenlaw of the excess obliquity of which contemporary poetry is so often guilty. ‘The Catch’, for instance, is the kind of

Greenlaw is interested in the overheard, the incomplete, the moment in which we start to make sense of things

poem that make excerpting painful: I want to include the whole thing, to make sure I’m not alone in shivering slightly when Greenlaw promises “One day I’ll learn to listen/to the city beneath the snow/the agony in the irony/the lover as I go”.

“To move small, sleep low/and dream new depths/of emptiness and order” – this encapsulates Greenlaw’s poetics – but then, of course, “to be troubled by neither”. This collection is all the more brilliant for the way it manages to take itself seriously as poetry while retaining that promised casualness of approach.

CHARLOTTE KEITH

POETRY

Memorial

Alice Oswald

Faber and Faber

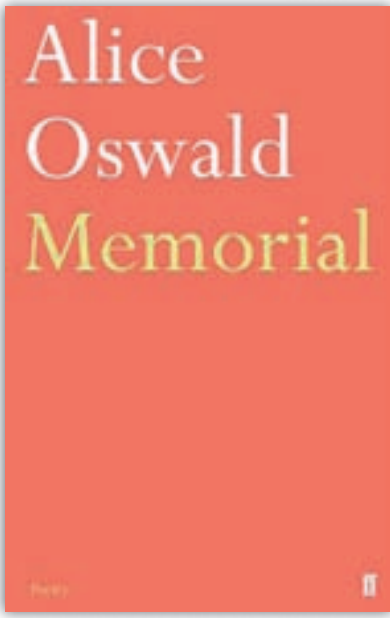
★★★★★

Columns of Greek and Trojan names confront me like a slab of the Menin Gate. As a non-Classicist there are some I recognise, most are lost to eye-skip; I think that's the point. These are the dead whose falls crowd the next sixty pages. The narratives of the *Illiad*, insofar as that means the great dramas which usually shape adaption, are gone. Instead, brief but relentless biographies of death in a poetry of fate and preying birds: "It was not until the beak of death/

Pushed out through his own chest/ That he recognized the wings of darkness."

Alternating similes see the poet of Woods etc. in more familiar territory, "When an ember of eagle a red hot coal of hunger/ Falls out of the sky and bursts into wings".

Read in mind and not aloud, Memorial's antiphony is in danger of achieving monotony. The masonry of the entirely unpunctuated text defies quick reading, asks its reader to slow down to a ceremonial pace through parataxis and an absence of syntactic space. Long exhaling lines have the un-fussed clarity associated with other contemporary renderings of the Greek; then a tightening of the chest into image and economic kenning. Similes are printed twice, and again the temptation at first is not to



read the repeat. But Oswald's poem demands a very particular pace and diction, and for that reason I think it deserves respect.

In the final pages the episodic interims grow slimmer and lyrical lament closes in. Oswald's ear for pastoral is sublime as she reads 'through the Greek' to a near-oriental clarity, finding at best an unassuming defamiliarisation of the natural: "Like crickets leaning on their elbows in the hedges/ Tiny dried up men speaking pure light".

Memorial is a daring way to undercut the affected tone associated with Epic. War-memorial is equally susceptible to over-sincerity, but the poem is more ritual than it is sombre. Homer's poem spoke the fact of death, a fierce light shown here in flashes. **ROWAN EVANS**

MUSIC

Still Corners

Creatures of an Hour

★★★★★



An album of mysteriously atmospheric songs, seemingly haunted by otherworldly presences, *Creatures of an Hour* is an especially fitting title for London-based Still Corners' debut. The bulk of the record is cloaked in reverb, transporting the listener to a realm that is equal parts hazy dream and surreal nightmare.

The use of such contrasts is one of its key strengths; the band takes elements of more traditional dream-pop in the vein of the Cocteau Twins and introduces subtle and unsettling touches to distort the fantasy they have created. 'Endless Summer,' for example, introduces a guitar riff reminiscent of 'Pornography'-era The Cure as a counterpoint to the angelic wisp of vocal and hypnotically repetitive drumbeat, pulling its gorgeous drift in a far darker direction.

Similarly, 'Into the Trees' sets Rachel Goswell's echoic sigh against intermittent propulsions of sinister sounding drums to generate an intriguing tension. As with this track, much of *Creatures of an Hour* is tremendously evocative, even

Its dark nuances would make for an excellent soundtrack for film noir

cinematic; its dark nuances would make for an excellent soundtrack for film noir.

The album is exquisitely sequenced, just one of many hints that this debut is the result of much labour and intense thought. The cacophonic climax of 'Into the Woods'

is followed perfectly by the intimate lullaby of 'The White Season,' the movement between the two creating an experience of complete immersion, excluding the chaos from before.

On their first record, then, Still Corners have already proved themselves masters of craftsmanship and atmosphere; however, there is something lacking: experimentation and, occasionally, variation. This is what prevents *Creatures of an Hour* from being a complete triumph: Still Corners have crafted an intriguing and effective sound, but have yet to explore their talents to their full potential. For now, though, this record is more than promising: it delivers a shimmering beauty that never strays too far from hints of disorder and even terror.

RORY WILLIAMSON

FILM

POM Wonderful Presents: The Greatest Movie Ever Sold

★★★★★



According to Don Draper, "Kids today, they have no one to look up to, 'cause they're looking up to us". This week, Madison Avenue has taken a blow from the unlikelyst of crusaders, Morgan Spurlock, in *POM Wonderful Presents: The Greatest Movie Ever Sold*. In this audacious if wildly tacky follow-up to the David and Goliath triumph of *Supersize Me*, Spurlock's pitch is simple: to make a movie financed entirely by product placement.

With a discerning time of release which will resonate in the Occupy Wall Street zeitgeist, Spurlock's latest documentary is both a pitiless satirisation of the ad industry, and a remarkably well-conceived allegory on the erosion of art by commerce. As he shamelessly drags his camera-man from one corporate giant to the next in the hope of sponsorship, one gets the impression that Spurlock is punching well above his political weight.

We have come a long way from the premise that fast food is bad for you; Spurlock has stumbled into a cultural and economic minefield, and yet his (possibly) faux-ignorance is the

documentary's silver bullet. In positioning himself firmly in the stance of impartial observer, he allows the advertising moguls and CEOs he interviews to be their own undoing. With an Average Joe-ism sourced straight from the school of Louis Theroux, Spurlock heaps irony upon irony, as his learned clients squirm in the face of his proposals.

The catch is, that in refusing to sign up for Spurlock's movie based on grounds of integrity, firms are suggesting that the product placement they themselves engage in every day is in some way reprehensible. They are backed into a lose-lose moral predicament. In fact the real winners are those who did accept – POM Wonderful pomegranate juice gets so much airtime I nearly picked up a bottle on the way home.

Aside from drawing some comedy gold from witless financiers – "What if by the time your film comes out,

we look like a bunch of blithering idiots?", the film is clearly intended to be fodder for a wider debate. With interviewees from Quentin Tarantino to Donald Trump, the label of 'sell-out' is explored, with even the band OK Go plugging their almost-but-not-really ironic soundtrack single for the film, entitled The Greatest Song I Ever Heard. Sell-out indeed.

Product placement is a force which has crept into our lives with intimidating stealth. Spurlock presents a dizzying array of even the most respected films and television shows, through which corporations have auctioned shares in the consumer subconscious. He describes the infiltration of dialogue with slogans and sponsored name-dropping as the 'most egregious' of all artistic transgressions, citing *90210* as a prime offender (not that it had a lot of artistic integrity to start with). AMC's *Mad Men*, despite being a



"POM Wonderful pomegranate juice gets so much airtime"



Tracks

Bill Wells & Aidan Moffat

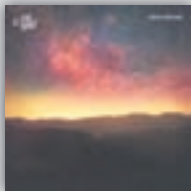
- Cruel Summer



If the main objective of a cover song is for a band to offer an individual interpretation of their

source material, then Bill Wells and Aidan Moffat (ex-Arab Strap) have categorically succeeded. Ever the charming miserablist, Moffat has seized upon the down-beat lyrics of Bananarama's "Cruel Summer" to offer something worlds away from the 80s pop of the original, forcing it into a new and frankly maudlin form. However, the success of the song is that it is, against all the odds and possibilities of humour, a touching, elegant elegy. **RORY WILLIAMSON**

L-vis 1990 - Neon Dreams



L-vis 1990's album 'Neon Dreams' unlearns the lessons of 10 years of London pirate radio

culture. Garage, Dubstep, Grime, Funk, they all took a predecessor or two then funk'd their ship up till it's unrecognisable. 'ND' is hyper-recognisable. It's House. Sexy, boring House. I just can't see the calculated cheese of 'Forever You's male vox ever competing with Monsta Boy's 'Sorry'. I can't see anyone brocking-out to the slightly funky 'I Feel It'. The best track 'Cruisin' gives House an injection of life with Grime synths, but probably to the detriment of the latter. Avoid: Buy Sully's 'Carrier' instead. **DOMINIC MORRIS**

Rube - Killer Diller



This upbeat Electro-Swing number is a true toe-tapping feet shuffler. The slang "Killer

Diller" was originally swing slang for a great riff, specifically a horn riff, and here it certainly applies. 20's fly jazz groove is fused with moombah shuffles and samples inspired by the Swedish rapper Movits to create a unique swing hop sound. Rube, slang for an unsophisticated US countryman, is, perhaps unsurprisingly, a dance teacher from Currie Minnesota. This track would make even those with two left feet take to the floor. So "clap yo hands, slap yo thigh" and get your Jazz hands a-shaking.

VIOLA CRELLIN

10 Questions for...

Stephen Unwin



Stephen Unwin matriculated at Downing College in 1979 to read English. He began directing plays while a student here and has since directed over fifty professional productions and twelve operas. He founded the English Touring Theatre in 1993 and is currently Artistic Director at the Rose Theatre, Kingston.

What’s the nicest thing anyone’s ever said to you?

“I love you” - or maybe, “it’s a baby boy!” Now that will embarrass my son.

Worst public moment?

A few years after leaving Cambridge I was fired from a show I was directing. I won’t tell you any more than that!

Magic power of choice?

The ability to print money... my own personal quantitative easing. All for spending on the arts you understand!

What’s the last thing you saw at the theatre?

Edward Bond’s *Saved* at the Lyric Hammersmith.

Last film you saw at the cinema?

Woody Allen’s latest film, *Midnight in Paris*. It’s very funny – go and see it.

What are you reading at the moment?

Edith Wharton and Victor Serge.

Favourite Cambridge haunt?

Tilda Swinton and I used to put the world to rights at the Baron of Beef, just opposite St Johns. It’s probably horrid now.

Fondest memory of studenthood?

A summer leaving party on a lawn somewhere – there was the most extraordinary collection of people there – Tilda, Simon Russell Beale, Tim Supple – all of us just kids. We drank bellinis all night.

What would be served at your dream dinner party and who would you invite?

There’s this wonderful place in Naples called *Bellini* which serves delicious seafood pasta. Who would I invite? Bob Dylan and my kids.

Favourite joke?

I’m afraid my jokes are too obscene for publication.

STEPHEN SPOKE TO SOPHIE LEWISOHN

THEATRE

The Acid Test
Corpus Playroom

★★★★★

If you’ve ever spent a night staying sober while all those around you are getting merrily hammered, you might know how I felt watching this play. Everyone’s having a good time, the energy’s high, the laughter won’t stop – and yet, you aren’t, you know, quite with it. Since watching a group of people get increasingly drunk is what most of *The Acid Test* is about, in one sense director Check Warner and her team have done very well.

Even so...I should start by saying the show is very funny, and that most people seemed to enjoy it more than I did. I just couldn’t quite love the play. It was premiered earlier this year at the ever adventurous Royal Court, and it definitely feels very contemporary. So contemporary it was written by someone a year younger than me.

I try to speak up in favour of student-written drama whenever I can, but I don’t feel this qualifies, partly because it’s had a professional outing and partly because I am seething with suppressed jealousy, and perhaps a little too much familiarity. 19 year old Anya Reiss is doubtless a very good playwright, but she writes about what she knows, and that seems to me to be a problem.

This play features 3 early-20s female flatmates living in a kind of familiar, studenty, raspberry-vodka

fuelled squalor. Dana (Brid Arnstein) is considering sleeping with her boss, Ruth (Hannah Phillips) is whining about the possible end of her on-off relationship with a green-haired hipster, and Jess (Sophie Crawford) has just brought her dad (Quentin Beroud) into the flat for the night after his ejection from her mum’s house. As the night wears on, they listen to dubstep, drink a lot of alcohol and get high.

And to be honest, I just couldn’t see past my natural left-wing prejudices: I saw them as a bunch of bourgeois post-adolescents wallowing in self pity, intoxicants and comfy DFS sofas. I was very glad that by the end of the play, Beroud’s terminally uncool father had finally let rip and called their petty problems what they were: small dramas invented for the sake of feeling significant.

And this is probably a good comment on today’s youth, in some way, but it made me think: is that all we have to write about today? Small dramas? Obsessing over still

My suggestion? Bring booze and match the characters drink for drink. It feels like that’s how it was meant to be enjoyed.

being a virgin or whether you sleep with too many people? One of the nicest touches in the script was a demonstration of how easy it is to impress people with an improvised profundity about chopsticks, which struck home precisely because the

Writer Ryan O’Sullivan really succeeded when he departed from carefully structured concept sketches and descended into what I will term as the show’s ‘horrific whimsy.’ This was demonstrated when the quirkiness of O’Sullivan’s writing was married with the “dark and moody” overtones which the flyer so eagerly advertised, and what a gloriously disgusting wedding it was. A prime example of this was the ‘your wife is made of maggots’ sketch, whose weirdness was compounded at its denouement, when Pierre Novellie’s disembodied voice announced that it was time for the audience to choose the ending for the sketch.

Like the break in the show provided for coughing, this self-consciously ‘unsettling’ audience address was both uncomfortable and strangely compelling. Although it was slow to start, another sketch which exemplified the wonderful



Sophie Crawford, Brid Arnstein, Quentin Beroud and Hannah Phillips

characters see too much significance in everything.

I just couldn’t bring myself to like these people. Not even Crawford’s wonderfully grumpy Jess, who seemed the realest of the lot, could escape appearing petulant and mean. The acting, while all good, was also, well, fairly easy to do well.

These were students playing students, mimicking modern speech patterns and saying “fuck” a lot. Again, this is pointed out by the father character, but even in a self aware way, the swearing is not endearing. I say this as a massive fan of the swearing on *The Thick of It*, because it has rhythms and cadence and creative force. In this play, swearing was just punctuation, like in real life. And for whatever reason, it just didn’t work for me.

I was also niggled, although it seems a sour point, by the obvious

fact that Beroud, while a great actor, is just clearly the same age as the girls he’s meant to be older than by 30 years. While he does do a lovely pathetic drunken dance, and has excellent comic timing, he just can’t convince as a real dad, probably through no fault of his own. Phillips and Arnstein are also both funny, but again, too familiar to really impress.

All that said, it is a fun night out, and most importantly it is great to see a female-led comedy in a term when most comedies – *Speed the Plow*, *Lonesome West*, *Art* – drip with testosterone.

I would like to give this four stars, but unfortunately, something about the play itself left me cold. My suggestion? Bring booze and match the characters drink for drink. It feels like that’s how it was meant to be enjoyed.

FRED MAYNARD

THEATRE

Broody
ADC Theatre

★★★★★

So Upon arriving at the ADC Theatre on Thursday night, I was confronted by the black, undressed cavern of the stage, accompanied by some resolutely jaunty music, and from this first uncomfortable contrast, *Broody* shone brightest when it got darkest. The ubiquitous red flyers assured us that we would be “sitting uncomfortably”, and it was the most unsettling and bizarre moments which consistently got big laughs.

It was a shaky start. The first few sketches suffered an initial lack of energy – and occasionally volume – but this was gradually resolved as the cast and script seemed to come into their own. As with most shows, a few sketches were longer than necessary, spending too long developing conceits which were clever but not brilliantly funny. More than compensating for occasional dips in verbal pace, however, we were treated to some stellar physical comedy, executed with remarkable control and confidence, and the various sketches revolving around mime and dance, particularly “The Ballet of the Black Fly” were some of the highlights of the show.

weirdness of *Broody* featured Matilda Wnek and Theo Chester as a couple trying to get into a restaurant without Wnek’s stomach. When she began to think of excuses for Novelie’s stomach bouncer – yes, stomach

Nikki Moss’s *Dandelion Heart* is really something worth celebrating

bouncer – well, if it’s possible for someone on the other side of the stage to corpse, that’s what I did.

Another highlight was George Potts’s recurring horrible visage (in a sketch; I have nothing against his actual face), whose ‘default face’ was one of absolute despair, accompanied by appropriately disturbing music. It was beautiful, in comedy terms at least, or perhaps as an undiscovered

work by Edvard Munch. Either way, it was fun and frightening, and its final revival at the end of the show was a glorious example of how the sketch format should be exploited to create an incestuously interweaving and united show.

A sketch marketing the ‘Sounds of monopoly CD’, which included classics like ‘falling out with a family member’, was accompanied throughout by the honking geese noises of the woman a few rows down, so presumably it had her approval. But regardless of her avian opinion, I liked it a lot. Surreal and bizarre, this sketch exemplified the qualities of *Broody* as a whole. In spite of the show’s slower moments, as the house lights came back up on a stage exhibiting only a smashed muffin from an earlier sketch, I was sad to leave, and a little bit hungry.

ZOE TOMALIN



George Potts, Mathilda Wnek, Theo Chester and Pierre Novellie

THEATRE

Lonesome West
ADC Theatre

★★★★★

Lonesome West is the story of the Connors, two brothers from Galway who love to hate one another. Orphaned, they share a run-down home in which the chairs, table, stove and floor are owned by Valene, who spends his time fiercely guarding his possessions from his brother Coleman. Coleman infuriates his brother in a way only a sibling can – explicitly using the items he’s told not to touch, drinking from Valene’s secret supply of poteen, reading his brother’s magazines and munching his crisps – for which Valene charges him 17p a packet.

Their feuding and fighting is a cause of sorrow to the local priest, Father Welsh (Arthur Kendrick), who, between crises of faith, makes it his duty to reconcile them. His moralising concern for their wayward behaviour and lack of interest in the consequences of their actions turns out to be justified: it emerges from the brothers’ quick-fire exchanges that the reason Valene owns the house is that he made Coleman sign away his share of their inheritance in return for keeping quiet about Coleman having shot their father. His reason for the murder: his father mocked his hairstyle.

This is the level of pettiness that



Arthur Kendrick, Genevieve Gaunt, Jack Hudson and Michael Campbell

provokes the Connor brothers into action – but it is the seriousness with which they defend their choices (and Valene his collection of plastic figurines) that gives the play its force.

Michael Campbell is brilliant as Coleman, with huge stage presence, great timing and a superb (native)

“a deadly serious play that manages to make you laugh. All evening.

Irish accent. His baiting of his brother is performed with the precision and subtlety of years of experience. He knows exactly which buttons to press, teasing Valene for his fastidiousness, his virginity, his relentless checking of whether

Coleman has used his stove, and his being a “fucking gayboy”.

Valene, played by Jack Hudson, is harassed and unreasonable, but not unjustified in his miserly dealings with his brother. This is the success of their sibling relationship – what they portray is beyond belief, but somehow completely credible.

The final cast-member is Girleen (Genevieve Gaunt), a feisty schoolgirl peddling her father’s liqueur cabinet in order to buy a gift for Father Welsh. She seems to have a soft spot not only for him but for all the males of the play - her opening remarks are, “I bet those boys outside wanted to get inside my knickers”, accompanied by a waggle of her very un-catholic school skirt.

Girleen and Father Welsh provide an outsider’s perspective on the Connor brothers, opening their eyes

COMEDY

Theoretically
Corpus Playroom

★★★★★

Max and James are protestors. Or so they’d like to think. They’ve covered their walls in anarchist posters (photocopied) and they’re planning the protest of the century, but nobody’s turned up. Enter Frank, an experienced protestor who can ramp up their operation and make people actually notice them.

There is, however, a small problem: Frank is utterly barmy. This is the setup for Lowell Belfield’s new comedy, and while it’s not groundbreaking, it doesn’t have to be. The plot is a framework from which to hang ridiculous scenarios and fantastic dialogue, pointing out how ridiculous Max and James’ protesting really is. Since Lowell’s previous work includes footlights and *Now Now*, the bar is set high, but he delivers.

This is a genuinely funny play; the audience’s near-constant laughter attested to that. Dominic Biddle’s Max is intense and, while not utterly crazy, certainly going that way; his little obsessions are charming and funny. Max and Ahir Shah’s James make the comedy look effortless and perfectly natural, as the play spirals into ever more absurdity.

Frank, played by Amrou Al-Kadhi, is another fascinating presence, alternating between outright tyranny and childlike tantrums to brilliant effect. It was unclear

whether Frank was an exploitative tyrant or simply insane until near the end, but Al-Kadhi gave a truly memorable performance nonetheless. Special mention must go to Sue (Susanne Curry), a proud and violent police officer who brings her own sandwiches when invited round to tea. She made quite the entrance with a relished bout of police brutality; I was only sad her role diminished from then on.

Max’s girlfriend Lizzie (Lucy Butterfield) was less convincing: her role of the ditsy girlfriend gave little room for scope, but I seldom got the sense there was a character under there. In fact, this was one problem I had with the play: characters acted inconsistently, and it was sometimes

“This play is charming, well written, brilliantly acted and very, very funny.

difficult to see precisely what motivated each character moment to moment, making the action difficult to follow.

Max’s big heartfelt scene was undercut by this: I felt sorry for him to an extent, but didn’t feel there was much of a character to pity. But in all honesty, I didn’t care. The characters may not always be convincing but they are constantly absurd, with wonderfully warped social graces and dreams that barely intersect with the real world. This play is charming, well-written, brilliantly acted and very, very funny.

JAMIE PATTON

COMEDY

Corpus Smoker
ADC Theatre

★★★★★

Iwent to a Corpus Smoker last year. I was one of a handful of people there, watching too few performers doing sets that were too long. I only went the once. But the redeveloped Corpus Playroom – even if the benches are the same – has re-established its fortnightly Monday smokers with a highly entertaining first show.

Ali Lewis was an excellent compère and told an amusing job interview anecdote in nostalgic celebration of the second anniversary of his arrival on the Cambridge comedy scene

Some acts were admirable, others less so. Musical comedy is a smoker favourite and Nathan Gower’s lament on the woes of a middle-class upbringing was a superb example of why. However, he would have done better to leave his evening at that, since his monologue as Bear Grylls’ less adventurous younger



to the tragedies of their neighbours in an attempt to throw their bickering into some relief, and periodically breaking up their fist fights. (These are fantastically directed by Charlie Risius – almost every scene is punctuated by Hudson and Campbell smacking each other as they roll about on the floor among the crumbs of the crisps Valene has knocked from Coleman’s hand, and it never gets dull.)

The remainders of food the brothers have fought over (from crisps to vol-au-vents nabbed from funerals) become a memorable feature of the set. Designed by Sarah Fox, the stage is the Connors’ living room, comprising Valene’s fiercely guarded but ill-cared for furniture and possessions. The focal point is the mantelpiece displaying Valene’s growing collection of colorful plastic saints, which Coleman periodically destroys. Above these hangs the rifle with which Coleman shot his father, and which the brothers frequently level at each other, and at the very top hangs a crucifix. It is a hierarchy of symbols that never materialises in the brothers’ behaviour: they are ruled first by petty whims and the urge to possess, then by their violent compulsions, and somewhere beneath it all lurk the dregs of morality.

This is an excellent production. Though a few words were lost in the heavy Irish accents, more lines were covered by the audience’s uproarious laughter. It is a play that, while being deadly serious, manages to make you laugh. All evening.

SOPHIE LEWISOHN

brother was as tame comically as the character he was portraying.

The series of sketches he delivered along with Oliver Marsh and Claire O’Brien were clever, though perhaps a little over-thought. The first of these suffered from being anticipated by a flood of porn jokes earlier in the night. Overall the group performance lacked a sense of spontaneity.

I remember Marc Shalet making me laugh, but I can’t remember precisely why. His series of jokes were very funny individually but his act as whole felt a little disjointed, though certainly promising.

Henry Staples had a similar effect. He has an amusing presence and needs to stop repeating himself and get round to telling a few more jokes. Zoe Tomalin was bright, kooky and fun, though she sometimes relied on her likeable character instead of punch lines, while the sooner John Bailey realises that being working-class and from the north is not funny per se the better for us all.

But as always with Cambridge smokers, there are some stand-out acts. Angus Morrison developed his quirk of a northern background juxtaposed with his Conservative politics to good comic effect. The headline act, too, was worthy of his title, as Jamie Mathieson closed the show with a marvellous set.

Although he used some material from last year, he was brilliantly diverse, ranging from Power Rangers to Samuel Pepys to Alan Bennett and maintaining laughter all the way. His experience showed and he has developed remarkably into one of the ones to watch out for in Cambridge comedy.

RICHARD STOCKWELL

Behind the Scenes

The Producer Simon Johnson

Being a producer is not the place to win public fame and adoration. The morning after my shows open, I scroll through the reviews like a hopeful child on Christmas morning, hoping to see a comment about ‘a superbly produced show’. Every time I am disappointed.

Although the director and actors will rightly get credit for the acting, and the production team will occasionally get praise for their technical genius, the producer is never featured. A real pity, because the Cambridge producer is the person ultimately responsible for getting the show onto the stage.

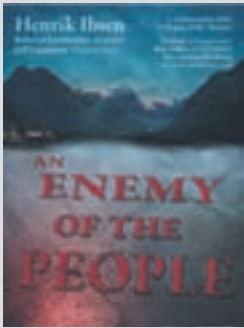
The producer is, nominally, responsible for turning the director’s dream into reality, ‘whenever it is practicable’. In reality, this means constant mediation between the director’s artistic whims and the desire of the tech crew to do something within the laws of physics.

Beyond boundless tact and diplomacy, the other skill required is the ability to keep on top of a million little tasks; small and oft-forgotten details like pizza for the final party, the programme and the press release all fall into the realm of the producer. The result is sending enough emails to break Hermes.

On the day of the production, the producer should in theory have nothing to do. In reality, we turn into the local handy-men. The hour before my last show opened, I was to be found up a very tall ladder, frantically painting (somewhat) straight lines onto the set, having been up since 6am moving lead weights around the theatre.

After this gloomy picture of a producer’s life, why would anyone in their right mind want to do the job? The diversity of the role is its attraction: it is the only job in the theatre where you can get really deeply involved in both the acting and technical aspects of theatre-life. There is also a really rewarding feeling that you have taken an artistic idea and turned it into a commercial and practical reality.

It would be nice to get just a little recognition from the critics, though.



Poet's
Corner

Bouquet

I've seen sunflowers strain up
from cast iron soil
at the cinerary roots
of St. Mary's wall
And sweetpeas drank
from the wet-livid eyes
of a red faced man
whose hands tilled
tame earth.

An elder bole
votive grown
up from a shoebox
of waning memories
has tens of white fingers.
They sip somewhere
at rain.

Watching the pinions of hours flutter
I met their eyes.
They cocooned into weeks.

JAMES MCKNIGHT

Faber's Newest Poet

Annie Katchinska graduated from Cambridge only this year, but is already one of Britain's brightest poetic talents. She talks to Felix Bazalgette about life outside the bubble

Faber New Poets is a scheme funded by the Arts Council. Selecting four promising young poets a year, it aims to nurture their talent by providing mentorship, funding, and publishing a pamphlet of their work. Annie Katchinska is one of the winners this year. I came across her pamphlet (published 2010) in a bookshop last summer and enjoyed the poems, which are infused with all sorts of intriguing narratives and characters. Katchinska graduated from Cambridge with a Classics degree this year, and is now teaching English in Japan.

Of the Faber scheme's three elements, Katchinska has so far only taken advantage of one – the publishing of a pamphlet. The good thing about the scheme, she says, is that it's really laid back. Which is lucky: though she wrote a lot before coming to Cambridge (enough to fill the pamphlet and win Foyle Young Poets Prize two years in a row), she found it hard to write while she was at university. 'It's not something that happens to everyone, but I found that when I was at Cambridge my mind was always on other things.' She's not too beat

up about it though; the money and mentorship are waiting for her whenever she needs them. She is in fairly regular contact by letter with her chosen mentor, the poet Selima Hill, who she describes as 'amazing', and when she 'eventually' returns to England she can make full use of the relationship.

Right now, she's hoping that her

You can't go
back and change
something you wrote
four years ago. That
was me at that point,
that's what I wanted
to write.

time in Japan can clear her head and get her back to writing again. The outlook is promising, as she always found her 'mind would wake up again' during the Cambridge vacations.

I ask her about one of my favourite poems in the Faber pamphlet, entitled 'Too Many Storms'. It's about a furious, failed Prospero

figure. "I wrote that when I was revising for my A-levels", she tells me. "We were doing *The Tempest*. I used to write poems about revision instead of revising." It emerges that the earliest poems were written when Katchinska was only seventeen. There are drawbacks to this – the pamphlet certainly has weak points as well as its strong ones. Would she change anything now, then? She measures her answer. "Yes, but I'm not going to tell you what," she laughs. "There are definitely lines in the older poems where I'm like 'yeah, that could have been different'". She doesn't worry too much though. "You can't really go back and change something that you wrote four years ago. That was me at that point, that's what I wanted to write. They are finished poems, but just not how I'd write now."

I sense that Katchinska writes for herself, rather than an audience. She makes me feel a bit silly when I ask her a half-hearted question about 'the state of poetry today', and whether poetry is becoming a minority interest. "I don't think it's becoming a minority interest, it kind of always has been." Does this



make her question what she's doing? "If you start worrying about that kind of thing, it stops you actually writing." For a moment she seems to falter – "obviously you question what you do if only a few people care about it, but I think you just have to try and ignore that feeling."

Soon, however, Katchinska finds her footing, and her certainty is convincing. "If you're still doing it, and you still love it, then there's obviously a reason behind it." Though the Faber scheme doesn't guarantee future publishing deals, it's a possibility that Katchinska is keen to pursue – she makes it clear that she would jump at offers from many different presses. I, for one, hope to come across her name on the cover of another book – if she ever manages to recover from her time at Cambridge, that is.



Word on the Streets

All the art and writing in FLACK magazine is the work of homeless people in Cambridge. Maria Dimitrova talks to founder Kirsten Lavers about the real value of self-expression

Auden once wrote that "poetry makes nothing happen," but FLACK magazine proves otherwise. Set up as a social enterprise and charity, it aims to provide homeless people with professional training, opportunities for creative expression and – most importantly – affirmation that their voices are important.

FLACK's main aim is to help the homeless recover their self-esteem. "While homelessness is relatively easy to resolve, the damage caused by the experience takes a lot longer to heal," explains Kirsten Lavers, Creative Director and Founder of the magazine. "Somebody may go through the hostel system and find a flat, but the traumatic impact, even after a relatively short time on the streets, is profound."

Comparisons with *The Big Issue* are inevitable, but Kirsten wants to challenge notions that "the only thing homeless people can do is stand on the corner of a street, selling a magazine." FLACK certainly shows the opposite – though the theme of its content extends beyond life on the streets, homeless people are involved in all parts of its production – design, distribution, marketing, administration, research and editorial work.

Boasting ten years of artistic and teaching experience, Kirsten and the FLACK team are fully qualified to offer training and support to potential contributors. "The possibility of being published pushes our contributors to learn basic skills", she explains, "which are crucial for job applications. But while we encourage employment, we don't push people. Ultimately, it's about providing a platform for expression."

Since its start two years ago, FLACK has seen many of its volunteers pursue university courses, gain employment again and develop as writers and artists. One example is Toby Peters, who makes powerful short films based on the poems of other FLACK members. Only four years ago he was homeless, fighting a difficult battle with alcoholism and dyslexia.

Today he is the studio manager for FLACK, and was recently nominated for a Talk Talk Digital Heroes Award. "People become frustrated when they are not being heard," Toby tells me. "So FLACK provides us with a crucial opportunity to be taken seriously." Toby's films are visually striking and painfully revealing, and he is keen to emphasize that they "can only be

made because FLACK provides a safety net for creative expression."

Yet the scope is by no means limited to film and creative writing. FLACK recently subverted stereotypes by producing a fashion shoot in collaboration with John Lewis, using only FLACK ladies as models. The aim was to present a new face of homelessness to the public. Indeed, damaging assumptions that homeless people are incapable of good writing are also widespread.

Kirsten herself admits that she initially underestimated the quality of the content she would be publishing: "I thought I would have to tart up rubbish poems and Photoshopping casual doodles, but I soon discovered that I was working with seriously talented artists. My skills as a teacher and creative mentor have truly been put to the test." Kirsten hopes that FLACK will eventually expand beyond Cambridge.

"Many people in other cities are caught in the same cycle, and our approach is really working. I'd love to see FLACK inspiring other homeless people around the country, celebrating their creativity and ingenuity."



Left: Julien Raphael, published in the last issue of FLACK.

Top right: Drawn by Toby Peters when he was homeless and struggling with alcoholism. He is now approaching his fifth year in recovery.

Bottom right: 'Guess Who?' by Nick Ward, an award-winning writer, painter and musician. Read his blog at <http://nickwardscenarios.wordpress.com/>



Freya Berry talks seventies funk, Captain Scott and cubes with the minds behind Carmen Electra's next project *Access All Archives*

Heard the one about the whale who went to the gig? Ever visited the Whipple Museum? No? Well, here's your chance: on October 24th, 'Access All Archives: Music in the Museums' arrives. For one night only, students and musicians are taking over five of Cambridge's top museums – the Polar, Whipple, Sedgewick, Fitzwilliam and finally the Zoology Museum, where the whale skeleton currently resides.

The event, part of the Cambridge Festival of Ideas, aims to produce a sound and visual art extravaganza, an expansion of last year's wildly successful Carmen Electra.

"We just got shitloads of drums" says Joe Bates, second year musician and one half of Filthy Lucre, who will be performing at the Fitzwilliam on the night. He and Anthony Friend, also studying music, have also constructed an 180m³ cube, upon which UV lights and projections will play along as they "try to find the space between live and pre-recorded music." There will also be a DJ. "It's like what I wanted to do when I was six", says Bates.

"It'll probably never be repeated, and it's ridiculously cheap", says James Brady, who will be taking over the Zoology Museum. He tells me that seventies funk, amongst other genres, will play out alongside the skeletons of long-extinct leviathans.

"We're going to explore a primordial aspect...sound bubbling up, a stage you can walk the whole way round – it's going to be very spontaneous, with musicians who are really experienced at improvisation."

The event's plug reads: "Five Musical Events – Five Museums – Five

Pounds." Every event is specifically tailored to the space: at the Polar, ghostly readings from Captain Scott's diary accompany displays of light. "We're trying to break down the barriers between audience and spectacle. It's also about finding alternatives to the traditional gig or DJ night – it's not like going to a heavy metal or a pop gig. Many genres now are so narrowly defined they only last six months," says Bates. "Most people have pluralis-

"Most people have pluralistic musical backgrounds, and we're trying to reflect that

tic musical backgrounds", agrees Friend, "and we're trying to make something that reflects that. Hopefully you'll come looking for one thing and find something else that you haven't heard before."

"There's not really a reason for people to go and see live music", says Friend. "When people do go, they're looking for more, which is why so many people go to festivals – it's all about the atmosphere. There's so much stuff out there, and it's nice to have things presented to you in a different way."

Is live music a dying form? "Actually, takings on concerts are up", Bates replies. "About five years ago, artists started making more from live performances than from selling records. Live music is more popular

than ever, so now is a perfect time to explore new ways of doing it."

Monday's event will be offering a variety of experiences throughout the evening, changing the atmosphere at each site. It's a "gradual process, eventually morphing into a proper club night", Bates tells me.

The number of venues means there is plenty of choice between the 6.30pm start and the projected end of 11pm. Visitors buy tickets beforehand, and these give you access to all the events throughout the night, while the Zoology and Fitzwilliam sites will also have a bar.

Who are their influences? "Anthony and I both come from classical backgrounds – but Anthony likes jazz, and Joe has been in rock bands. Everyone who grows up liking classical music now grows up in their own country", says Brady. "We're trying to create something that bring our influences together. This is really experimentation."

"It'll probably be quite weird", laughs Friend. Weird, perhaps, but certainly more exciting than the standard Monday night at Fez. You'll find me dancing beside the extinct wallaby.

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Arts Comment

Is public art just a waste of space?

Zoe Large



What is the point of public art? It's a question that sometimes crosses my mind as I'm walking across the centre of the Sidgwick Site. For the architects, art-historians and scientists amongst you, let me paint the scene. Having forced your way past the brutal glare of glass and concrete, you come to a patch of grass; a redemptive strip of colour amongst four walls of grey and sludge. Then, like a slap in the face, the 'art' hits you – perched on top of that meagre, yet rewarding parody of nature are five, massive steel structures.

It reminds me of the abstract pieces which are usually bunged in bank receptions, hotel lobbies and city squares. One assumes they are put there with the aim of creating an interesting focal point within public space; perhaps to add a touch of whimsicality to a place of high seriousness or, at best, to create dialogue and cause controversy. In reality, this kind of work is usually neglected; quietly ignored by almost every passer-by.

Our reaction isn't new. Large abstract sculptures were first placed in public spaces in the 1950s, with the purpose of educating the masses about contemporary trends in avant-gardism. Ironically, of course, the avant-garde movement aimed to produce work which went beyond the scope of ordinary human understanding. Perhaps it is little wonder, then, that its presence merely alienated the public.

In mirroring the brutality of the buildings around it, the steel on the Sidgwick Site at least avoids

earning the title of 'plop art'; the pithy derogative attributed to many public works that are shoehorned into unsuitable surroundings. Often the aim of this 'plopping' is to accessorize downtrodden areas, yet it usually happens at the expense of far more basic and necessary regeneration.

If you want a fun game to play, try making a show of appreciating public features as works of real cultural interest. Stand in the street gawping at the contours of a steel ball, or contemplate a bronze dolphin in the lobby of a bank. Ask the security guard where you can buy a postcard. The absurdity of the idea suggests that these works aren't there for the benefit of any viewer. Instead, they're just vulgar displays of the owner's wealth.

Obviously I'm in full support of any project which brings artistic engagement beyond the museum, but most public art does exactly the opposite. Obtuse and politically neutral, its dominating presence demands attention, but refuses to communicate anything at all. As viewers, we are encouraged to sit in its shadow and observe it uncritically, excluded from a meaning which we assume to be beyond us.

Public art can only be valuable if it interacts with the space around it, drawing out its most interesting features. We should be able to react to it on the basis of what we, as individuals, share in the space it occupies. Anything less is not only disempowering, but a lamentable waste of potentially meaningful space.

Bucket List

Five poems, written in Cambridge, to read before you graduate

1 At A Vacation Exercise

John Milton, 1627

In this poem, written for an event at Christ's, Milton voices his desire to write an epic in the English language. Perhaps the idea of 'Paradise Lost' was already floating in his brain, even as an undergraduate.

2 Lines Written While Sailing In A Boat At Evening

William Wordsworth, 1789

Wordsworth claimed that Cambridge "froze the genial current of his soul", stifling his poetic mind. Even so, he managed to pen this poem while sitting at the side of the Cam.

3 Timbuctoo

Alfred Tennyson, 1829

Tennyson won the Chancellor's Medal for this poem, which mourns the diminishing of fantasy into fact.

4 The Thought-Fox

Ted Hughes, 1957

This poem describes a dream in which Hughes was visited by a fox, which warned him that the spirit of academia was crushing his creativity.

5 Rich in Vitamin C

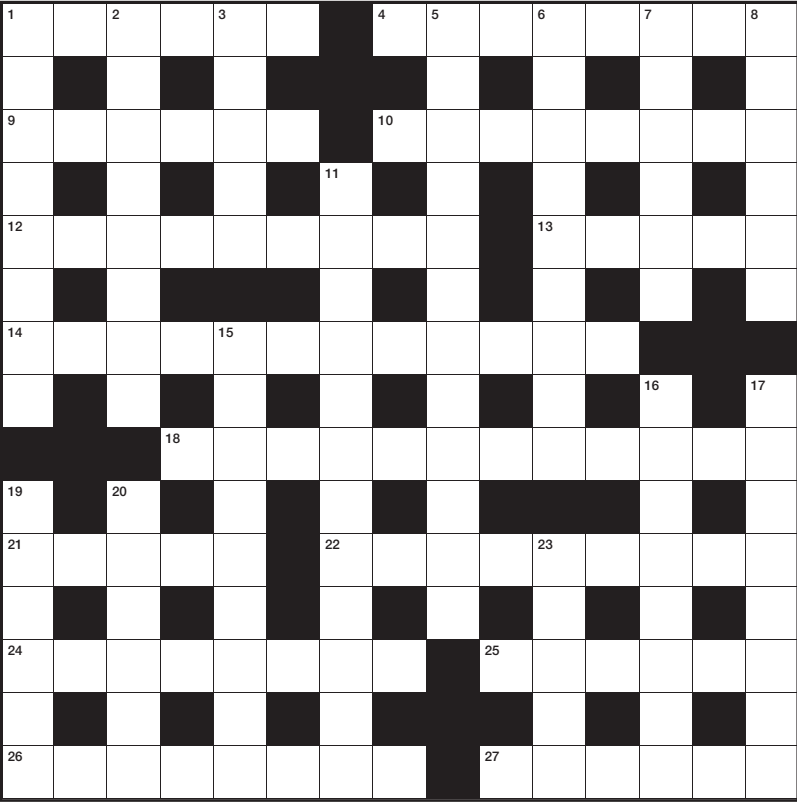
J.H. Prynne (c. 1971)

Prynne is a Life Fellow of Gonville and Caius, but he distinguishes "the accident of biography" from his writing. Obscure and intriguing.



PHYLLY BLUEMEL

Varsity Crossword



- Across
- Down
- Last week's answers

Sudoku

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

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

The Varsity Scribblepad

Last week's answers

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

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'Young people don't fail in education: education fails them and that's not acceptable'

Kafilat Agboola, taught Science, now Faculty Head of Science

*Sutton Trust, 2010

Week Three: *Varsity* does chess

In the third installment of *Varsity* Sport’s weekly look at some of the minor sports, we talk to this year’s President of the Cambridge University Chess Club, **Tom Glover**

Matt Dickinson
CHIEF SPORT CORRESPONDENT

Where and when did you first start playing chess?

I went to my secondary school’s chess club when I first started there, as I walked in someone asked me: “Do you want to be beaten in three moves?” I sat down to play, and he delivered on his promise.

The incident put me off the game for a couple of years, but when I was fourteen my friends were interested in chess and encouraged me to take it up again.

What is it that appeals to you about chess?

I really began playing with my friends for fun, but soon became hooked on the strategic and tactical nature of the game. Chess is satisfying in a strange way: I tell people I play it in my free time to relax, but it can be intensely stressful.

What has been the highlight of your playing career?

Playing for the Varsity team two years in a row was certainly a highlight, as was becoming junior champion of the North-East.

Who’s the best chess player you have encountered?

Having been involved in British championships, I’ve met several grandmasters. Jonathan Hawkins, a friend of mine from the North-East, has recently also earned this prestigious title.

What makes a great chess player?

In essence, the ability to call on expansive tactical knowledge at any given time; the greats will



Cambridge supremo Tom Glover weighs up his next move

devote many hours to reading books about chess and memorizing game winning variations up to twenty or thirty moves long. As with any discipline, talent only gets you so far, it’s extensive application and determination that sets apart the very best players.

Do Oxford and Cambridge produce the best chess players?

There may certainly be some kind

of correlation, but people who go to Cambridge or Oxford keen to play chess are generally well established before they get here.

What are your hopes for this season?

Our first, second and fresher teams were all defeated at their Varsity matches last year, so this season we’re out for revenge. We’ve had a good intake of freshers this year, many of

whom are of a national standard, so we’re feeling very positive.

How do you prepare before a match?

I confess I don’t prepare as such in the run up to a match. I read books about strategy and opening theory when I have time. Others use chess engines to strengthen their game, and some even read up on strategies their opponents have used in the past, but I don’t personally feel the need to do this. There is always a sense of sitting down to the unknown before a match, so calming the nerves is a must.

What sorts of personalities are drawn to the chess club, are there any livewires?

A big spectrum of people are drawn to the game of chess, you have the occasional livewire but generally people are more reserved; the club’s dynamic is quite different to that of rugby and football for sure.

As personalities, chess players perhaps have similar attributes to that of poker players: prolonged focus, determination and patience. Their ruthless side is a little less pronounced though, I would have thought.

Tips for budding chess players?

As with any sporting discipline: play as much as you can, and find stronger players than you to compete with and learn from.

Do you feel self-conscious as a chess player given the game’s image?

I think opinion is much divided about the game. Immediately some people might think a lot less of you for admitting you play chess in your free time, whilst others are quite accepting.

You can never quite be sure that people might think “I want nothing to do with you” if you’re a chess player. I know Andrew Flintoff played chess whilst preparing for the 2009 Ashes series, so the game’s image isn’t all bad.

Could the game ever find international popularity?

The game is already very popular in certain parts of the world. Chess to the Russians, for example, is like football to the English. I think in the UK, however, there are simply too many other options for chess to compete with. This being said, there is a deceptively large number of people in the UK playing chess and competing at an international level.

Would you consider chess a sport?

I would perhaps call it more of a mind game than a sport. I think the definitions of ‘sport’ are quite loose. If a certain level of physicality is required then chess would obviously not qualify, but if sport is defined in terms of competition, the game certainly has this element.

What are chess’s benefits off the board?

I think chess strengthens the mind in subtle ways. Pattern recognition is naturally central to the game, and this improves one’s analytical faculties off the board.

What would you say to any freshers who want to try chess?

I think beginners can be put off by the strategic dimension of the game and it does require persistence to get over this initial threshold. Once one has a basic grasp of the game’s patterns, however, it is very rewarding.

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Blues Football Season Preview

Mixed fortunes in preseason but Captain Paul Hartley sees plenty of promise

Paul Hartley
FOOTBALL CORRESPONDENT

Both the football Blues and Falcons have been hard at it over the past four weeks with coach Che Wilson running them through a demanding pre-season schedule. A combination of ballwork, strength and conditioning sessions means that both sides are looking technically and physically strong going into the BUCS season.

The influx of new blood has added serious competition for starting positions too. The arrival of freshers Forde and Baynam-Herd provide added options in attack whilst Karakashian and Kent have solved the goal-keeper shortage that last year's departures left.

In central midfield the competition for places has increased no end; Huxley, an Oxford Blue, has joined Cambridge for a year and Childs has turned his attention away from Homerton and toward University football. Such competition has not gone unnoticed by the old timers and the intensity and work rate in training has been exceptional.

The Blues head into their first BUCS league game next week on the back of four encouraging pre-season displays, the best of which earned the Blues a 1-1 draw against the Amateur Football Alliance, one of the best amateur football teams in the country.

Whilst the displays have been full of passion, organisation and good quality football, the results have not always been what the Blues would have hoped for. The 1-1 draw against



Experience: Blues left back Mark Baxter (Selwyn), veteran of 6 Varsity matches

Charterhouse Old Boys and the 3-2 loss at the hands of the Navy U23s both could have been wins on another day. In a real test of what is to come, however, the Blues turned over student opposition Warwick 1sts in convincing fashion, winning 3-0.

The Falcons have also shown good form throughout pre-season; scoring eight and conceding none to win all three of their pre-season fixtures.

However, this early season form seemed to desert them during the first half on Wednesday as they faced Northampton 2nds in their first BUCS game. But a strong second 45 minutes meant the honours were shared; 3-3 it finished with debutant Forde scoring two and Maxwell netting his 5th of the season.

Having narrowly missed out on promotion in the last two seasons, the Blues will be looking to make it third time lucky this year. The strong pre-season performances and the wealth of experience in the squad mean that belief is high going into next week's BUCS clash with Northampton 1sts.

Topping the table will be no easy feat however with the Blues' league looking very strong this year. The likes of Leicester 1sts, Bedford 1sts and Coventry 1sts will make progress difficult; only one team is promoted and the bottom two relegated. Winning away from home will hold the key to success this year; it is away games against physical sides on small scrappy pitches that have been the undoing of the Blues in the recent past.

The Falcons should also be looking upon their league with the same quiet

confidence given the influx of talent this Michaelmas. Last season proved to be a consolidation year after promotion in 2010. Now they will be looking to build on their positive start to 2011/2012 under the guidance of skipper Rouse.

The Blues season culminates in the traditional Varsity Match with plans busily being made behind the scenes to coincide this fixture with the Boat Race. This year the game will be played at Fulham's Craven Cottage during the Easter vacation.

The Falcon's Varsity Match will be played in Cambridge this season toward the end of Lent term amidst hopes of making it four light Blue wins on the spin.

All in all, there is reason for optimism within the CUAFC camp. Indeed, with twelve returning Blues there is a positive mix of old heads and talented freshers ready and waiting to take the opportunities this season presents.

UPCOMING FIXTURES	
HOME	AWAY
NORTHAMPTON	BLUES
BLUES	BEDFORD
BLUES	LONDON UNIV
ASTON UNIV	BLUES
BEDFORD 2nds	BLUES

The Blues next home game is against Bedford 1st XV on Wednesday 2nd November at Fenners Sports Ground, Gresham Road.

Blues basketballers put to the sword

Matt Dickinson
CHIEF SPORT CORRESPONDENT

From the outset, it was clear that Loughborough's offensive fast breaks would be an issue for the newly promoted Blues. Within the first minute, the visiting side had executed a well-worked dunk following a Blues offensive error. However, it was also evident that this Blues side were not going to lay down and be pushed around: Tobias Uth instantly responding with a determined two point play in the paint.

Throughout the first quarter, the Blues produced several individual moments of brilliance. Chris Haar looked impressive throughout, making a direct cut to the basket to level the game at 4-4 in the fifth minute.

Centre Kaladerhan Agbontaen also showed great promise, combining a defensive rebound with a calmly taken field goal at his opponents' end with ten minutes gone. Point Guard Job Gobino too drove aggressively to the basket, successful converting three of his four hard won free-throws.

It must be said, however, that

going forward the Blues looked hesitant, with their final pass lacking real purpose. This, combined with a Loughborough side quick to capitalize on any error, did not bode well for the Cambridge side. Blues coach Nebojsa Radic must have felt somewhat despondent when the timeout, called mid-way through the first quarter, was immediately proceeded by poor offensive ball handling and a subsequent dunk for Loughborough.

The second quarter produced much

Cambridge basketball Blue Chris Haar surges forward against visitors Loughborough



the same story. The Blues worked the ball well on offense at times, allowing Lewis Cannon to coolly knock down a three two minutes in, but the play was largely Loughborough's as they continued to exploit a shaky Cambridge offense.

Midway through the second period, the visitors smoothly converted two fast breaks within a minute. As the

game reached the halfway mark, Loan Coleman and Thomas Bienortas both produced some impressive low-post play, but it was not enough to close a fifteen point deficit, and Loughborough went into the half-way break up 40-25.

Both sides returned to the court with renewed energy, an open Loughborough perimeter man cutting to the basket early on, and Coleman responding with a savvy drive from the top of the key.

Agbontaen was strong in the key, producing some good defensive rebounds to ensure that when Loughborough called a time out five minutes in, the 15 point deficit had not increased. If the Loughborough coach had encouraged his team to be more disciplined on defence and more clinical on offence, his advice was heeded. An unanswered 14 point run followed, with the quarter ending 64-38.

As the game drew to a close, Cambridge became increasingly undone by a side bigger, quicker and more confident in putting points on the board. The Blues called a timeout early in the fourth period, and



returned to the game pressuring the visitors' offence, forcing numerous mistakes. Thomas Bienortas made a steal off a lazy Cambridge pass and calmly completed a two point play, while Gobino split the defence, driving to the hoop for a layup.

Such individual moments of success were not enough to stop a confident Loughborough side claiming a 97-56 victory though. They were simply stronger and more organized in both offence and defence; shutting down a Cambridge offence which too often lacked dynamism and a clinical final pass, whilst also delivering explosive, fast breaks and using their reliable perimeter shooters, who delivered when the Blues' defence was pulled out of position by their opponents' cuts to the hoop.

Cambridge, for their part, contested everything under the basket and showed great character, pressuring every Loughborough possession right up to the final whistle. However, the league favourites showed little mercy to the newcomers to this division, and the Blues will help them to bounce back against De Montfort next Wednesday.

Back to winning ways

As it happened...
Cambridge University vs Blackheath RFC

- START
- 3

Stevens opens the scoring with a penalty in front of the posts. 3-0
- 12

...but fails with relatively simple second attempt.
- 21

Blackheath draw level, the Blues pinged for holding on. 3-3
- 30

Into the lead again, Blackheath straying offside in their '22. 6-3
- 37

Penalty try, Blackheath's winger hauled down off the ball. 6-10
- HALF TIME
- 41

Roll on...Dave Allen crashes over as battle resumes. 11-10
- 43

Best move of the season as Stevens scores in the corner. 16-10
- 51

Failure to roll away and the gap narrows to three. 16-13
- 60

Cruel bounce for the full-back and Stevens pounces.
- 71

Blackheath hold on again, another easy penalty. 24-13
- 80

Blackheath blindside John Lindfield bundles over for a consolation try. 24-18

FULL TIME

Continued from page 36

The backs need to run as they did for a while here; the set-pieces need to recover the efficiency so evident in weeks past, and – most of all – the place-kicking needs a radar: it was four from eight on Tuesday and nine points is too many. Fix these, though, and hope springs eternal.

After the game *Varsity Sport* got Blues scrum-half Sam Hunt's thoughts on the side's performance: "We definitely had the momentum carrying forward from the victory over City after three straight losses before that game. Tonight was a massive improvement, and it really feels like we're going somewhere as a team now. I've honestly never seen so much camaraderie within the squad, too, which is great."

On his own performance Sam said: "I think it was ok, clearly there's plenty there to improve on. I need to keep working on my fitness and getting as physical as possible which is obviously difficult for someone of my size. I just want to get to the top form I can possibly get and help the team.

The penalty try incident in the first half was obviously unfortunate and I was very lucky not to get sin-binned. I took the

man, so it was definitely a penalty-try but it wasn't deliberately cynical.

The focus now though is on next week's game away at Coventry. We don't know much about them but we'll be assessing them as a team over the week. The key thing, however, is for us to just concentrate on our own game and improve on the mistakes we made tonight."

Against Coventry the Blues will hope to welcome back Jason Kururangi to the back row, after he sat out Tuesday night's game because of an injury he had suffered. Captain Matt Guinness-King, however, with scrum-half Don Blake still stay on the sidelines, as they remain in recovery from a serious neck injury and concussion respectively - although Blake is expected to be fit for the Crawshay's game in just two weeks time.

The Blues next home game is against Crawshay's Welsh XV at 7.15pm on Tuesday 2nd November.

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Cleared out: Will Briggs (Magdalene) is beaten at the breakdown

Commentary Box: Sporting Gentlemen

Michael Taylor



And the card was red, and you know which. So, three things.

First, Alain Rolland's decision was correct. Warburton's tackle on Vincent Clerc broke the laws of rugby, contravened directives laid down explicitly, and thereby constituted dangerous play. It may have ruined the occasion, but ten degrees more and Clerc could have broken his neck. Red was the right colour.

Second, the dismissal of Warburton probably did not knock Wales out of the World Cup. The Welsh more than survived in open play but failed to convert their pressure into points. Had Hook, Jones, and Halfpenny not missed their kicks, the card would have meant only Warburton's absence from the final.

Third, the grace and equanimity with which Warburton met the decision – and which has since defined his behaviour – has rightly been hailed as exemplary.

But is this a mark of the man, or of his sport? Is Warburton a pillar of the sporting ethics so proudly trumpeted in recent days? Likely not, and this is where so much coverage of the incident has got it wrong: no sport, no matter what its ethos, can possibly change or improve the character of a man.

Ironically, modern sport owes almost everything to that belief: team sports proliferated when imperial officials needed incubators of British morality; American sports came from the need for recreational purity following Civil War; Olympic sports were resurrected as the French of the Belle Epoque followed the British example. Sports, their legends claim, make men and gentlemen both.

Except that reality makes wishful thinking of these claims. Take

cricket, so often lauded as the true sport of gentlemen: its roots are found in Georgian gambling fora and its governing body has stewed in racial and financial corruption since its foundation. The myth and the spirit of the sport endure, but here propaganda trumps reality.

And as there, so elsewhere: sport is historically and institutionally shot through with odious behaviour. Motorsport, for so long protected by the grace of Stirling Moss and Gentleman Jim Clark, is no more than a corporate catfight: Renault crashed at Singapore, McLaren spied on Ferrari, Schumacher did everything under the Sun. Cycling? Swimming? Athletics? Let's take a rain-check on that blood test. Football? Prostitutes and fiscal whoredom abound. Rugby has no better record. Why is the Lions tour of '74 remembered for McBride and not decried for its credulous ignorance of apartheid?

Comparison between Warburton and Wayne Rooney, sent off against Montenegro last Wednesday, has been drawn widely. Look at the proud Welshman; now look at the simian Scouser. Rugby, the crows have come, teaches men to accept bitter judgment and to deal with its consequences. Warburton had learned; Rooney had not. This, apparently, was the mark of the sportsman, crafted by the moral discipline of his chosen pastime.

Bullshit. Sure, no sport is innocent – all sportsmen are human, after all. But the notion that cricket, rugby, or any weapon of the British sporting empire might improve the character of a man is nothing but cant: human flaws carried onto the pitch are carried off it just the same. As I said, the behaviour of the Welsh captain has been a mark of the man, not of his sport.

Lacrosse: Honours even with Reading

Matthew Halliday
LACROSSE CORRESPONDENT

The opening home game of the season saw the Blues play host to Reading in the South England Men's Lacrosse Association (SEMLA) league. With two men playing in only their second game of men's lacrosse ever, Cambridge were clear underdogs to a well organised Reading team who had trained together all summer.

A bright start saw Cambridge quickly go 2-0 up, a spark of individual brilliance from captain Carl Tilbury putting the Light Blues in front with a running shot off his left-hand.

Reading however, quickly rallied together and by half-time had settled into the match, pegging Cambridge

back to take a 3-2 lead.

Goals from Josh Findlay and Alastair Norton put the Light Blues back on top heading into the final quarter, but two Reading goals in quick succession restored their lead.

Another flourish though from Carl Tilbury brought the Light Blues back level with just two minutes left in the match. Some frantic play followed with both teams looking to strike. However, the match finished with a suitably close scoreline of 5-5.

The following week saw the visit of Nottingham Trent. Once again Cambridge were the quickest out of the blocks, winning possession off the first face-off to run away with an early lead of 3-1 by the end of the first quarter.

Unfortunately, some fundamental errors on ground balls and sliding in the defence meant that a fairly one-dimensional Trent was able to get itself back in the game. The



Captain Carl Tilbury on the offensive

3rd quarter ended with Cambridge drifting backwards to a 10-6 deficit.

A shake-up in the quarter break from Captain Tilbury got Cambridge fired up and two early goals in the fourth quarter put the Light Blues right back in the game. With Trent just one goal ahead with two minutes to play, some pressure defence from Cambridge resulted in an illegal head check from Carl Tilbury and a 1 minute sin-bin. Two man-up goals from Trent followed to clinch victory, leaving the Blues side gutted at the end of a game that really went right down to the wire.

The Blues next home game is against Croydon at 2pm on Saturday 5th November at Queens' College Sports

SportTube

Search: use head to open free kick

The Russians certainly know how to use their head in this one. Is it necessary? No. Does it look cool? Yes.

SPORT

“The behaviour of the Welsh captain has been a mark of the man, not of his sport.”

Michael Taylor on *that* red card and the fallacies propagated by professional sport



Blues make it two from two

Cambridge overpower a lively Blackheath RFC side on a bitterly cold evening at Grange Road to make it two victories from their last two games



Split open: Blues full-back Tom O'Toole (St Edmund's) tears through the Blackheath midfield to set-up Rob Stevens (Jesus) in the corner

CAMBRIDGE UNIV 24
BLACKHEATH RFC 18

Michael Taylor
DEPUTY SPORT EDITOR

Excepting one brief spell after half-time, there was not much to savour here; not for the purist, not for the neutral. The Blues may have notched consecutive victories for the first time this season, defeating visitors Blackheath 24-18, but getting there was ugly.

The first half at least was banal and shapeless, the aimless kicking pendulum swinging out of touch on the full, passes thrown wildly across the front and along the floor, the poor handling of last week lingering.

Neither side was innocent. Certainly, neither controlled its own ball at the lineout, in the scrum or in the ruck. Perhaps the arbitration of

the breakdown did not help the flow of things. Referee Rob Warburton (not an auspicious week for that surname...) was rapid on the whistle, seeming to want to blow, and finding infringements that others might have let pass. Maybe he was mentored by Jonathan Kaplan, who knows.

Here and there, though, the tedium was punctuated. Rob Stevens knocked over a couple of simple penalties, Peter Humphries replied for Blackheath, while Paul Loudon came miles off his wing to burn a hole through midfield.

Still, life was breathed into Grange Road only on the brink of the interval. Outside the Blues '22, Blackheath inside centre Paul Ellis chipped and was charged down, his left-winger Shimizu intercepted and kicked further, approaching a vacant try line before Blues scrum-half Sam Hunt halted his progress.

From the stands, things were not so clear. The try was possible, but not definite; the challenge was risky, but

understandable; the call was arguable, maybe fair. In any case, the penalty try was given and so Blackheath led 10-6 at half-time.

The restart brought untold riches. It was not expected, either, for this was almost total rugby. First, the rolling maul –the *leitmotif* of the season – shepherded Dave Allen across the line. Then, there unfolded one majestic and sweeping backline move, covering the full width and

Ollie Wolfe lands the biggest hit of the night, inviting Blackheath's Adam Jones look-a-like to sit down

length of the pitch.

There was running from deep; men were drawn and passes went to hand; it was finished with poise and professionalism as Rob Stevens scored his 27th try in 27 matches. By



some distance, it was the best play of the year: simple, sweet and seriously good. Twickenham would dig this.

Some of the magic hung around a while. Ollie Wolfe landed the biggest hit of the night, inviting Blackheath's Adam Jones look-a-like to sit down. Kristian Cooke then dropped a cheeky chip into no-man's-land and Blackheath's back three found themselves skinned by Stevens. Another penalty goal later, the game felt dead.

Not that resting was an option: Blackheath spent much of the last ten minutes in the Cambridge '22 and only once, in what became the last play, was the line broken fatally. There was stern defence in that, and it lasted throughout.

A win next week against Coventry begins a roll and 'momentum' might enter these despatches in earnest. But, in tighter matches and against better opposition, the loose ends need tying.



Lacrosse season begins p35

RESULTS ROUND-UP	
BASKETBALL	
BLUES	56
LOUGHBOROUGH	97
FOOTBALL	
BLUES	2
NAVY U23	3
HOCKEY	
BLUES	2
BISHOP STORTFORD	2
RUGBY	
BLUES	24
BLACKHEATH RFC	18

