It’s not easy being green

by John Walls

Features:
10 Former president of Virgin Galactic, Will Whitehorn, on the future of space travel
15 Aliens, monsters and the head of the CLIFS magazine
20 Cold walks on frosty beaches
23 Sport: Hockey

It’s wise to energise: students at the ‘Rally for Renewables’ on Parker’s Piece campaign for the reduction of the university’s carbon footprint

Cambridge students participated on Friday in what was possibly biggest action on climate change the city has ever seen. A large crowd gathered on Parker’s Piece to take part in the ‘Rally for Renewables,’ organised by student campaign Energise Cambridge which calls for a more ambitious green energy policy from University authorities.

The campaign claims that the University has one of the highest carbon footprints of any higher education institution in the UK, and says it is working with professors and administrators to move energy consumption away from fossil fuels. The rally was called to show student support for Energise Cambridge’s recommendations.

According to a campaign spokesperson, Izzy Braithwaite (a third year student at Clare College), Energise Cambridge has sent a ‘clear and unignorable message that students really care about climate change’. Close to 100 demonstrators formed a human wind turbine against the snow and were photographed from the roof of the University Arms Hotel.

Organising the rally was not an easy task, according to Braithwaite. While student response to the pre-rally publicity was overwhelmingly positive, it was extremely difficult to convince students to make time for the event itself. She stated: “the fact that we got upwards of 70 or 80 people out during a working day on a freezing February morning should be seen as an overwhelming vote of support from the student body. There’s a strong desire to see more ambitious attempts to tackle energy problems on the part of the University.”

She added that CUSU, Cambridge Hub and other student groups had also officially endorsed the campaign.

In response to a survey created by Energise Cambridge, 93% of students agreed or strongly agreed that climate change is a serious threat to humanity and 90% would be prepared to pay an extra £10 per year in university fees to help fund the purchase of renewable energy.

Representatives from Energise Cambridge have already submitted a policy proposal to the University’s Environmental Strategy Committee, which is currently under consideration. The University is due to finalise its next energy contract in September 2013. With this in mind, the proposal states that, “the University’s decisions and actions over the next few years will… define its national and international place as either a leader or a laggard in the response to the global challenge of climate change.” It adds, “each of us has a moral responsibility to reduce our emissions as much and as quickly as possible.”

Current University policy states that any emission-cutting measures should be cost-neutral. The new proposal contains four key recommendations: to commit to an ambitious reduction in carbon intensity, to recognise that adequate action requires investment now, to conduct a cost-benefit analysis of renewable energy options and to further student and staff awareness on such issues.

According to Energise Cambridge’s website, the campaign is “not aiming to attack or discredit university authorities, many of whom have been supportive of environmental issues”. A campaign organiser, Jess Walsh, told Varsity that “the aim is to encourage the University to do more to combat climate change, to lead the way among top universities, and to inspire students to get involved. Renewable energy policy is extremely complex and we are hopeful that the University will build on our efforts to establish much more ambitious targets.”

More information is available at EnergiseCambridge.org

WARMING FACTS

In 2008/9, the University’s emissions were 77,660 tonnes CO₂ equivalent, and this has been growing every year.

94.5% of those surveyed agree or strongly agree that climate change is a serious threat to humanity.

90.3% would be prepared to pay an extra £10 per year in university fees to help fund the purchase of renewable energy.

2010 is the hottest year on global records, tied with 2005.

Atmospheric CO₂ levels are currently at 390 ppm. Climate experts say 350 is the safe limit for humanity.

A delusion is not a psychotic phenomena but a response to one; a constructive attempt to give meaning to one’s experience.”
Inside

...24 pages of words, pictures, facts, opinions, thoughts, clues, statements, conclusions, insinuations and the occasional flash of genius...

VARSITY BLOGS

 varsitech - ‘Out of Body Experience’ - Jake Harris examines the damage that might be done to the mind. 

Verified - ‘Mental Illness: How do we define it?’ - Ciara McAuley asks what the best diagnostic methods might be in a field we rarely understand. 

Vetements - ‘Quality Shitcast’ - Winter is the time when quality counts. When the elements can be this cruel, we need to button up tight. Kristina Buggeya wants to show you how. 


Vulture - ‘Gilt: Illumination’ - Have you been to the UL’s manuscript room yet? If not, check out Gabrielle Schwarz’s latest foray in illustrated manuscripts. 

Team List (What does one say?)

Editors: Madeleine Morley and Louise Benson 
	Webmaster: Alex Ward (alex@varsity.co.uk) 

Business Manager: Michael Derringer 
	Marketing Manager: Andrew Lodge (andrew@varsity.co.uk) 

Senior Art Editor: Zoe Large 
	Art Director: Emily Chan 

News Editors: Stephanie Banat, Helen Channon, Matt Russell, Rose Sargood (rose@varsity.co.uk) 

Online Editors: James Vincent (james@varsity.co.uk) (Grantsmead) 
	Business Editor: Holly Gupta (holly@varsity.co.uk) (Films taking too much time to download) 

Features Editor: Katy Bosence 
	Webmaster: Madeleine Morley (med@varsity.co.uk) 

Science and Theatre Editor: Helen Cahill 
	Email: helen.cahill@varsity.co.uk (The science and theatre editor) 

Perspectives Editor: Emily Foulds 
	Email: emily.foulds@varsity.co.uk (vtv@varsity.co.uk) 

Features Editor: Katy Bosence 
	Email: katy.bosence@varsity.co.uk (Films taking too much time to download) 

Music Editor: Fary Williamson 
	Email: fary@varsity.co.uk (Films taking too much time to download) 

Sports Editor: Laura Skir, Olivia Fitzgerald, Adrian Fuller (adrian@varsity.co.uk) (Films taking too much time to download) 

Business & Advertising Associate: Fezlan Dorn 
	Email: fezlan.dorn@varsity.co.uk (Films taking too much time to download) 

Chief Sub Editor: Alice Bondi (alice@varsity.co.uk) 

Design: Louise Benson and Madeleine Morley 

Chief Illustrator: Lizzie Mee 

Week 5 Sub Editors: Emily Chan, Bryony Bates, Jenny Barlow, Charlotte Lister-Gill (Films taking too much time to download) 

VARSITY is published by Varsity Publications Ltd. 


Madeleine Morley & Louise Benson 
Editors, Lent 2012

NEWS

The physics of hair

Cambridge scientists come up with a formula for parlays

SCIENCE

Mad scientists

From Albert Einstein to Nikola Tesla, Varsity tells you the top 5 mad scientists from throughout history

MUSIC

Rhyme no reason?

Music Critic, Dominic Kelly, notes the conspicuous snubbing of rap music at the Grammys and explores the unfair dismissal of a genre that has been seen as exciting and relevant in recent years

ART

Control freak out

John Cage’s experiments with spontaneity

THEATRE

High flyers

Varsity Theatre Critic, Richard Stockwell, interviews Adam Lawrence about next week’s Corpus lateinow

SPORT

Blues lose

Cambridge Blues tennis lose 4:8 to Coventry

DON’T FORGET

The Varsity Fab Quiz!

ART

Deirdre O’Donovan

The last 100 days of the Commons has been a time to reflect. The Rt Hon Madeleine Morley, MP for Cambridge, gives her perspective on what’s been going on in the politicians’ world of late.

Post

Seeing the light with the CU

Dear Editors,

As a traditional Christian with a personal and academic interest in Jewish-Christain dialogue and conflicting feelings about the Christian Union, I found Ciara McAuley’s opinion piece ‘A Week To Annoy Thy Neighbour’ to be very stimulating. While I appreciate the sincerity behind Mr. McAuley’s feelings about the Christian Union, I feel that the article appears intolerant in two respects.

First, it portrays the Christian Union as speaking for or representing all Christian students in Cambridge. This is clearly not the case. The Christian Union, an Evangelical Protestant society, is not comparable with the Islamic, Jewish and Hindu Cultural societies which aim to represent all Muslim, Jewish and Hindu students (religious or secular) along non-denominational lines. Second, the article states that the Christian Union should respect the beliefs of others, but suggests that they should not say that Jesus is the only way. Is this true tolerance? We must be careful not to replace intolerance (perceived or real) with an intolerant tolerance.

On a more positive note, the Christian Union has plunged into the interfaith stream and was involved in a dialogue with the Hindu and Buddhist societies. Perhaps the Christian Union has ‘seen the light’.

JONATHAN GILMOUR 
St John’s College, Ex-officer Cambridge University Faiths Forum (CUFF).

Turn the other cheek

Dear Editor,

“The argument in last week’s article ‘A week to annoy thy neighbour’ [in response to Christian Week] is non-sense. I’m not exactly sure what anything is ‘being shoved’ into anyone’s face. If marketing Christian teaching, which by the way is quite explicit that Jesus 15 the only way (remove that and you get nothing really) - I suggest the author tries hinduism), if the names of the talks given in Christian Week are deemed censuring, then what isn’t? I am not sure the writer is following their own recommendation: “to follow the almost universal religious doctrine of ‘love thy neighbour’, we should respect others’ views and beliefs.”

I think the writer has the right to publicise and be respected just as much as anyone else, and to be certain of what they believe and to express it. This article smacks of bias.

KUHLEN PAREL

What’s love got to do with it?

Jesus and Muhammad

I naturally read all the lovey-dovey articles first in last week’s issue and am sorry to say they were all proper crap. Yes, let’s celebrate plurality, but what’s this complete inconsistency about, one article promoting that ‘relationship-ships-between-students-and-teachers’, the other extolling love and the next joking about frosty willies (by far the best one) - methinks someone doth protest too much.

Juan’s blind date report exudes immature attempts of being sarcastic. Of course it’s just my personal vanity, being a mid-twenty mature student - but this again shows the intrinsic problem of this institution accepting (perhaps intellectually advanced but apparently socially under-developed people: everyone who came here at the age of 18, really.

The only genuine thoughtful words printed in this issue were Jeannette Winters. Guess what, she is no student and well old, isn’t she. I take she writes about human kindness, love for a human inspiring love for creation, that sort of thing. In any case, the Valentine bent of last week’s Varsity is commendable, but facts in exploring less commonplace issues of love.

But praise be to the phallary article which is ace.

FLORENCE HAZART
Lucy Cavendish College

EDITORIAL

Madness: “My illness is seeing too clearly”

How the weeks have flown by with our free time marked not by the weekends but by academic deadlines, it’s easy to start losing sight of what the social care can be. Equally, then, any problems encountered here are magnified often beyond their true magnitude – ranging from a missed lecture to a misplaced pen. Such a distortion of perspective is easily transferred to those issues that ought to be treated with the sensitivity and respect that their gravity commands it when the big concerns are brushed over in favour of the immediate rush of essays, laboratories and crits that we really need to worry. Library fines aren’t as important as getting enough sleep once in a while and exams do not signal the end of the world. This sort of conflation of the two can in itself set the small problems spinning out of control – something we all know as that tired phrase overhead on repeat at your nearest coffee shop: the ‘Week Five Blues’.

Coleridge wrote of ‘A grief without a pang, void, dark, and drear’ A stifled, droopy, unimpassioned grief? Which finds no natural outlet, no relief in Dejection: An Ode, the limiting of any outlet for such melancholia underpinning its own intensity. This relief, even in the simplest shanty forms, is needed more than ever in the face of the relentlessness of the mid-way Cambridge term. Mental Health Week in Cambridge begins today, with talks organised by CUSU on psychiatric medication and diagnosing mental health, complete with themes designated for ‘non-work’ sessions – complete with bubble wrap to pop. The University Counselling service runs all year round, though, and is a service that more students should be aware of, even simply as a starting-point to locating further help.

With discussions in the past week, however, of the proposed uplifted and extended version of the Diagnostic and Statistical Manual that categorises every type of mental disorder published by the American Psychiatric Association, a further question is raised over our definition of well being entirely. Huge numbers of people will be labelled mentally ill on the basis of behaviour that most people would consider normal, with anxieties labelled disorders including shyness in children, and unhappiness after bereavement.

Already, the new manual has been condemned in a petition circulated by psychologists in Britain and the United States, accumulating more than 11,000 signatures. Tim Wykes, professor of clinical psychology at King’s College London, described how the proposals are likely to “shrink the pool of normality to a paddie.” A united letter in Robert Bresson’s classic The Devil, Probably, a film characterised by its exploration and final rejection of psychoanalysis, frames the answer to this issue perfectly: “But Doctor, I’m not ill. My illness is seeing too clearly.”

Really, though, it is mental health itself that needs to be viewed through a different lens. Mindnumbing cases can have immense, far-reaching consequences, and must be better understood before boxes can be denoted to categorise madness at all.

Editorial...
Cambridge College Programme scams Cambridge students

by Helen Charman
NEWS EDITOR

Cambridge students Hannah Alderton and Shaun Cook appeared before theCUSU council on Monday to raise awareness of the fact that Taryn Edwards, director of the Cambridge College Programme, has cheated students out of thousands of pounds.

Alderton, a Geography and Politics student, and Cook, who studies Natural Sciences, are both members of Sidney Sussex, and both Sidney Sussex college itself and its JCR fully support the proposal to condemn Edwards’ behaviour.

Edwards, who describes herself as a former honourary senior member of staff at Homerton College, recruited 41 employees, the majority of whom were Cambridge students, to assist on the Cambridge College Programme, a three-week-long summer school for American students in the summer of 2011.

Since the end of the programme, however, the employees have received no payment, with students owed between £1000 and £2000 depending on length and type of employment.

The unpaid employees have attempted to resolve the issue through the submission of an ongoing claim of non-payment to the UK employment tribunal. Edwards, however, has failed to respond to any form of communication from the employees.

Edwards has also ignored enquiries from boathouses and other providers of service during the programme and correspondence from the employment tribunal, and due to the fact that Edwards and the business reside in the US, the UK tribunal has no power to exert legal pressure on Edwards to reimburse the employees their unpaid wages.

Despite this, however, the website for the programme has been updated with application details for this summer, suggesting Edwards is still running the programme despite the tribunal and continued non-payment.

The programme uses the facilities of Cambridge colleges, and Newnham College conferencing office has already accepted a preliminary booking for the programme this year.

College JCRs such as Emmanuel College Student Union are now voting on whether to condemn Edwards’ actions.

Taryn Edwards has cheated Cambridge students of thousands of pounds’

Sidney Sussex JCR has given the unpaid students its full support and backing

The programme claims to be celebrating its 26th anniversary this summer. It takes on American students who are rising freshmen, sophomores, juniors or seniors in high school, with the website stating that “high academic achievement is recommended” and stressing that the programme can be used for academic credit and mentioned in university applications.

Students that get a place on the programme are charged $6200, excluding the price of air travel to Cambridge, and lunches, special museum exhibitions and sporting activities such as rowing or golf.

Students that don’t get on the programme are charged $4200, excluding the price of air travel to Cambridge and lunches, special museum exhibitions and sporting activities such as rowing or golf.

The “scholars” who manage to procure places on the programme take two courses, one in the morning and one in the afternoon, with the options including nanotechnology, international law and many others, with day excursions and an optional week-long trip to Paris at the cost of an extra $2,300.

The website emphasises the safe nature of the programme, with the students not allowed out in Cambridge after 7pm unsupervised and stressing the fact that no forms of public transportation are used, stating that "the program has a fleet of luxury air-conditioned private coaches used in both England and France". Edwards has refused to respond to any press enquiries about the tribunal or the unpaid wages.

No more punters for The Punter?

A council review is under way of the closure of pubs in Cambridge.

No more punters for The Punter?

A council review is under way of the closure of pubs in Cambridge.

Last orders for Cambridge Pubs?

A council review is under way of the closure of pubs in Cambridge.

What career involves finance, economics, law, buildings and allows you to travel?

PROPERTY!

The Cambridge University Land Society is hosting a talk and drinks reception at 5.30pm on Tuesday 21st February 2012 at

Lucia Windsor Room
Newnham College
Sidgwick Avenue
Cambridge
CB3 9DF

International property bankers, global property developers and fund managers will talk about their careers and the job opportunities in the industry.

Numerous senior people from the industry will also be available to talk to you during drinks.

The event is free and all are welcome.

To book your place please email Kathy Wallen at culandsoc@warnersbsl.co.uk

Kindly sponsored by:

Cambridge University Land Society

By Freya Rowland & Helen Charman

The possibility of the closure of public houses in Cambridge may be prevented by the higher prioritisation of their protection from development plans involving their future.

This depends upon the results of the city council’s review into what role public houses play in society, that is currently ongoing.

Local councillor for Planning and Sustainable Transport, Tim Ward, has pointed out that “it’s not just a case of where people can go for a drink. Their closure will deprive both the local people and visitors of an important meeting place.”

Cambridge’s pubs are popular with town and gown alike, yet despite their enduring appeal there has been a worrying outlook recently in the number of pubs closing down and either being converted into restaurants or their sites being put to other uses, such as housing.

Concern has also been expressed that the closure of more and more pubs in Cambridge will result in an even more pitiful choice of venues for students looking to escape their college walls.

For those students who prefer to drink their drinks rather than have them poured down their fronts or, more dubiously, acting as an adhesive between their feet and the floor, then a pub rather than a Cambridge club could be the preferable choice, something that the closure of pubs in Cambridge would threaten.

However, with fewer pubs around, those left will find themselves under high demand. While the ‘intimacy’ of a crowded Cindies may be strangely appealing, an overcrowded pub with no spare seats is disappointing.

Cambridge’s pubs, much like the rest of the city, are steeped in history, with many of the pubs in the city boasting impressive heritage. The Eagle, on Fenet Street, which used to be known as the Eagle and Child, was the first place Francis Crick announced that he and James Watson had “discovered the secret of life” after they had come up with their proposal for the structure of DNA.

As the beginning of week five arrives, then, the impulse to drown our sorrows can be seen in a more positive light: drinking in Cambridge’s many pubs, whether historic or not so historic, is one step towards ensuring they remain open and valued.

Helen Charman
NEWS EDITOR

Helen Charman
Jesus Green highlighted as a place of sensational violent crime

by Ross Moody
NEWS CORRESPONDENT

The conviction of a teenager for the murder of a homeless man and a knife-point robbery have come together to paint Jesus Green as a particularly dangerous Cambridge area to find oneself in after dark, with homeless people in Cambridge speaking of their fear of so many things upkeeping them due to the danger of them being set on fire by groups of teenagers.

Jack Robinson, a student from an unknown address, was found guilty of murdering 52-year-old Raymond Boyle in the early morning of 22nd June 2011, after waving back and forth between admitting only to assaulting the man and additionally admitting his intention to murder him as well.

Boyle’s body was found floating in the section of the River Cam running through the green roughly one hour after the murder took place, and Robinson was accused of intentionally drowning him.

Another co-defendant in the Boyle case was acquitted of both of the charges against him, capping the two-week trial. Daniel Mynott, 17, of Cambridge, had been charged with the illegal causing grievous bodily harm with intent, in addition to a separate charge for having caused grievous bodily harm.

However, Mynott’s role in the attack was thrown into some doubt last week when a police investigator told the court that Robinson had confessed to the murder less than 48 hours after it had taken place, before retracting his admission after initially putting it into writing.

During the same hearing a record of Mynott begging Robinson to tell the police of his innocence was also played to the courtroom.

Robinson has not yet chosen to appeal, and will be sentenced on Friday 2nd March, according to the current Cambridge Crown Court docket.

Meanwhile, last Wednesday night, a 20-year-old victim was assaulted by two other young men while walking on a path through the park.

One of the robbers brandished a knife, and the victim was coerced into handing over his iPhone and some cash.

The robbers, who had the hoods of their sweatshirts up during the exchange on the darkened path, have yet to be identified.

Internships: ‘unfair, unpaid, illegal’

by Jonny Barlow
NEWS CORRESPONDENT

A new campaign was launched last Monday 13th February to expose the unfair treatment of interns, which in turn leads to many of the top professionals being ‘closed shops’, as only the wealthiest have the opportunity to turn lead to their internships or expenses only internships available to them.

This campaign comes in light of the heightened importance of internships to the employment prospects of today’s graduates, which the Trades Union Congress (TUC) argues has led to widespread exploitation.

Currently, the law is clear: anyone adding value to a company may be deemed a worker, and as such, is entitled to the national minimum wage (£6.08 per hour); however, the TUC has found that in three internships fail to provide this.

In many sectors, the picture is even more bleak, with 92% of arts internships, and 76% of PR internships listed on the Department for Business Innovation and Skills website ‘graduate talent pool’ unpaid or expenses only internships.

The TUC, therefore, has been able to take the issue to the courts on the behalf of many unpaid internships, giving its campaign the provocative strangle held: ‘Unfair Unpaid Illegal’.

Deputy General Secretary Francis O’Grady underscored this point, saying that “too many employers are ripping off young people by employing them in unpaid internships that are not only unfair but, in most cases, probably illegal”.

Incidentally, these are precisely the words attributed to General Secretary Brendan Barber in a similar release in 2010, suggesting at least consistency, if not progress, on this issue.

The campaign stops short of mounting a direct legal challenge, however, with the rhetoric generally aimed at raising awareness of the issues, and encouraging interns to assert their rights more forcefully.

The Rights for Interns website, run by the TUC, acknowledges the difficulty in receiving a poor reference discourages interns from protesting about their treatment, while nevertheless providing clear guidance on the rights of interns.

‘Anyone adding value to a company is entitled to the minimum wage’

Cambridge University Careers Service also advises on internships, though with a more pragmatic bent, suggesting that charitable resources could be an alternative source of income.

The university, for example, has a fund for ‘Bursaries for Public Interest Vacation Experiences’.

However, this shifts responsibility away from employers, who, as far as the National Union of Students, represented by Vice-President Dannie Gruffert, are concerned, are unequivocally at fault: “we need to be clear now more than ever that young people’s enthusiasm and desire to work cannot be exploited. A fair day’s work always deserves a fair day’s pay”.

VC to become royal representative

The University of Cambridge’s very own Vice-Chancellor has been elevated to the illustrious position of royal representative.

Prof Sir Leszek Borysiewicz will now assist Lord Lieutenant of Cambridgeshire, high Duberry in his duties as the Queen’s representative in Cambridgeshire, along with four other academics.

As well as representing the queen, duties include acting as escort for royal visitors to the county.

The appointment comes in the first few months of a year dominated by the Queen’s diamond jubilee celebrations, ensuring that the Vice-Chancellor’s new position will potentially be a busy one.

Cambridge has already had its share of royal surprises this month, with Charles and Camilla touching down at Ginerton by helicopter to visit the city; maybe Will and Kate will be the next to drop in.

This is by no means Sir Borysiewicz’s first royal honour. In 2001 he was knighted for his services to medical education and research in vaccines, including one vaccine to combat cervical cancer.

He was appointed Cambridge Vice-Chancellor in October 2010, becoming the 345th to take up the role.

In his inaugural address to the University, he announced ‘I am indeed privileged to rejoin the Cambridge community from which I gained so much earlier in my career’, referring to his positions as lecturer in medicine in 1988 and as fellow of Wolfson College.

Prior to this, he was chief executive of the UK Medical Research Council from 2007. From 2001 to 2007, he held senior positions at Imperial College, London. Initially he served as principal of the faculty of medicine, later becoming deputy rector.

Also selected by Duberry earlier this week were Timothy Brightmeyer, a retired major in the Grandai Guard from Ely, and Margaret Mair, a former Department of Health legal advisor from Cambridge.
NUS urges for mass protest

The National Union for Students (NUS) has recently e-mailed members, urging them to stage a mass, nationwide walkout in protest against the government “selling out education.”

The walkout is planned to take place on 14 March and will be part of a larger action week, running from 12 March to 16 March.

In the email, the NUS appealed for students to walk out of lectures, seminars and practicals in the hope that it would drive public discussion on the “damaging reforms”.

The action has come as a result of a consultation with members to see what students thought the highest priorities were in regards to campaigns.

Members expressed concerns with the rising cost of higher education, with additional charges related to courses, as well as the increase of fees, putting strain on students’ finances.

With youth unemployment reaching 22% in November, NUS President Liam Burns stated that the actions of a government were “an attack on a generation” and that “you can’t keep hammering young people like this.”

Despite the Higher Education white paper being dropped by government recently, there are still fears that universities will be privatised in the near future.

If the walkout is successful, NUS officials hope it will “show the government what campuses look like if they continue to press ahead with their plans of privatisation - deserted.”

It is expected that this week of action will be the most significant student action since 2010, when an estimated thirty to fifty thousand protestors took to the streets of London.

Breakaway groups from the main protest were responsible for the ransacking of government buildings, including the Conservative Party head-quarters. Amid widespread arrests, and the Metropolitan Police resorting to kettling students, students were slammed for the violent scenes, while the Met also came under fire for its apparent unpreparedness.
Rapunzel number: a hair-raising discovery

by Natalie Gil
NEWS CORRESPONDENT

Professor Raymond Goldstein at the University of Cambridge and his team have developed an equation which, when combined with a quantity known as the ‘Rapunzel number’, can predict the shape of any ponytail.

Goldstein, Professor of Complex Physical Systems, said: “It’s a remarkably simple equation. It takes into account the stiffness of hairs, the effects of gravity, the presence of random curliness or waviness, plus the length of the ponytail. The findings explain why a short ponytail comprising springy hair, characterised by a low Rapunzel number, fans outward, whilst a long ponytail with a high Rapunzel number hangs down, as gravity’s pull overrides the springiness.

Professor Goldstein worked on the equation with Professor Robin Ball, from the University of Warwick, and Patrick Warren, from Unilever’s Research and Development Centre.

The question inevitably arises of what triggered their interest in ponytails in the first place? It transpires that it was not a fatherly attempt to engage a teenage daughter in physics and minimise her time spent struggling with unruly locks each morning.

Instead, Unilever, the multinational corporation whose products include Tresemme shampoo and Brylcreem, approached the researchers several years ago with the hope of collaborating to study the properties of hair, including its tendency to tangle and the shapes of individual strands.

In practice, the discovery should enable Unilever to create better hair products – great news for those whose ponytails are looking a little limp and loutish in the bitter winter cold.

Furthermore, the significance of the research goes beyond hair care. It will aid the computer graphics and animation industry, where depicting realistically the movement of characters’ hair has always been a challenge.

Ponytails may not seem like the most obvious, or consequential, phenomenon for physicists to study. However, hair has always interested scientists and artists. Leonardo Da Vinci, five centuries ago, was fascinated by the science of hair, noting the propensity for its waviness to resemble a river.

The research is published in the Physical Review Letters journal and delves deeper into why, as Professor Goldstein recalled: “a bunch of balding, middle-aged men sitting around a table came up with the idea that the ponytail was the embodiment of all this interesting physics.”

However, students are at present dubious over the benefits of such research and no doubt will remain so until they the improved hair products are developed and they can put the equations into practice.

One male student intelligently observed that “no-one even has ponytails any more.”

Female students have responded much more positively however, with one science student claiming, “Being able to tie up my hair is so much more practical when I’m in a lab.” Perhaps letting it hang loose is a thing of the past after all.

Improved Brain Imaging

Researchers at the University of Cambridge’s Gurdon Institute, led by Dr Rick Livesey, have generated brain cells in the laboratory by reprogramming skin cells.

This is the first time that scientists have been able to generate brain tissue without using embryonic stem cells. Adult skin cells are reprogrammed so that they develop into neurons found in the cerebral cortex, the largest part of the brain where most neurological diseases occur. With this discovery, scientists will be able to gain a better understanding of the processes the brain goes through during development as well as the effects of degenerative diseases. Cells could also be used to test new drug treatments.

It is hoped that by utilising these measures more information will be uncovered about Alzheimer’s, epilepsy and strokes, helping to find more effective forms of treatment.

The study, funded by Alzheimer’s Research UK and the Wellcome Trust, marks a major breakthrough for neuroscience.

With brain tissue in short supply, this discovery paves the way for further research since it means that scientists do not have to use embryonic stem cells in their research.

The news has been welcomed as it means that research can be carried out both ethically and efficiently. Previously, using embryonic stem cells had been the only way that scientists were able to generate brain tissue.

Initially the focus will be on research but later it is hoped that the cells generated will be used to provide healthy brain tissue which will be able to treat brain damage and neurodegenerative disease.

Dr Livesey said: “You don’t need to rebuild damage to recover function as the brain is quite good at recovering itself – it does this after stroke for example. However, it may be possible to give it some extra real estate that it can use to do this.

We can make large numbers of cerebral cortex neurons by taking a sample of skin from anybody, so in principal it should be possible to put these back into the patients.”

The findings also mark an exciting development for Yichen Shi who has been at the centre of the research for his PhD.

This promising discovery provides researchers with many possibilities for development and with a few more brain cells at their disposal we should be seeing swift progress in the field.

Lights out

Monday morning had a particularly dismal start for students this week as the New Museums site, including the Varsity office, was hit by a power cut.

However, with lectures cancelled, many students managed to make light of the situation.

The site lost power at around 10.30am and wasn’t restored until after 2pm, causing disruption to the science facilities located on the site. There was light at the end of the tunnel, however, as the problems allowed science students to have a rare lie-in. First-year natural science student Ezra Neil claimed, “It made dinner with my post-Fez hangover a much brighter experience.”

It is thought that the problem was caused by damage to an 11,000 volt cable as part of nearby roadworks.

A UK Power Networks spokeswoman said, “Our engineers have established the problem is on the customer’s own equipment, rather than the electricity network which we own and maintain.”

While it looks unlikely that such issues will cast future shadows on lectures at the site, the power cut nonetheless made for an uncharacteristically black Monday in Cambridge.
On the Analyst's Couch

Darian Leader, psychoanalyst and author of What is Madness? talks to Zoe Large about why we should respect psychotic delusions

The first thing I notice upon entering Darian Leader’s front room is a large, chrome black couch. The second is the bookcase—filled, I assume, with names such as Lacan, Klein, Winnicott; all pioneering explorers of the psyche’s darkest corners. If you’re already thinking this sounds a bit forbidding, you might be forgiven. While platitudes of ‘pop psychology’ are becoming increasingly hard to escape, public references to psychoanalysis rarely extend beyond the odd scoff at the Oedipus complex. ‘Psychology’ are becoming increasingly sounds a bit forbidding, you might be relieved, on my behalf, that we’re written in the stars. By the way, no one could have guessed it to the steam engine or transistor once similar scepticism towards gravity.

It’s important to be open minded, to be able to accept the unconscious. When I ask which personal qualities are essential to the profession, his answer is strikingly brief: ‘suffering...and a curiosity about people that is serious’. Psychoanalytic training is, nevertheless, a necessarily complex and thorough procedure. As one of the seven to eight year (minimum) programme, trainees explore their motives with their own analyst, and Leader himself remains in analysis to this day: ‘if you want to continue grappling with problems in your own life, that’s what you do’. Indeed it was Lacan who helped Leader understand personal family events which first brought his attention to psychoanalytical ideas, eventually leading him to study at the Lacanian theory for nine years.

Critics of psychoanalysis have faulted its theoretical foundations for being unempirical but Leader remains unperturbed: ‘the conceptualisation aims to be scientific, but the practice is an art.’ He insists. In fact he argues that this does not differ from the NHS-sponsored, statistically-successful practice of CBT: “all the discourse about evidence-based treatment comes from the pseudo-sciences, not the Natural Sciences,” he argues. Yet most of the mental health industry remains intent on claiming an empirical basis — “Biology and Chemistry don’t feel the need to prove that they’re right. So why do Neuroscientists put it in the name?” he asks provocatively. “What are they so worried about?”

These worries, Leader lambasts, have propagated a swathe of modern therapies which thrive on quantitive categories and fraudulent statistics, attempting to impose a normative solution on the psychotic. Their diagnostic categories and symptom lists of symptoms, perpetuating stigmatised notions of the mad as jabbering, howling, violent. But ‘you can’t define madness by symptoms’ argues Leader. “Anyone can have a hallucination — if you’re on certain drugs or excessively tired. The real criteria lies in how these experiences are made sense of by the person. Some will just dismiss a vision, but a psychotic person will take it very seriously. They will know it to be an extremely meaningful message sent directly to them.”

Crucial to Leader’s own methodological distinction between ‘primary’ and ‘secondary’ phenomena — primary being the experience of psychic disintegration and secondary the ways of responding to these. ‘Delusions’ are located within the latter category, in which we find “the creative, positive side of every human being.” A delusion is not a psychotic phenomena, but a response to one; a constructive attempt to make sense of an existential experience. One of the sad things today is that the distinction has dissolved, so a lot of therapists mistakenly try to remove secondary phenomenon rather than respecting them.

The real task of the psychoanalyst, as Leader describes it, is ‘not to get rid of the delusion, but to use it in order to create a new structure or system, that helps patients to find an equilibrium using their own words, memories and histories.” The treatment offers profound hope for patients — that their ‘own attempts at self-cure can be recognised and enabled, approached without any of the pathologising subtext underlying even many well-meaning therapies.’

The process is often a long one, but Leader emphasises that it ‘isn’t something that can only happen in a quiet consulting room with a couch.’ Most important for us to remember is that ‘anyone can make a meaningful dialogue with the mad, if we recognise the distinction between primary and secondary phenomenon.’ The role of delusions ought to be understandable to us all, for every human faces the hard task of finding meaning in existence. Where the non-psychotic create set routines and beliefs, the psychotic create systems with far greater zeal and seriousness. In this, perhaps, the mad are the most rational of us all.

Written in the Stars

This week’s Not-Sci, written by Bethany Jones, about the science of astrology

Your adaptable character expresses itself through skill and efficiency ... endowed with the moral sense of a worthy, right-thinking, middle-class citizen.”

Recognise yourself? Roughly 94% of people believe this astrological description applies to them. Astrology is one of the oldest human practices. Until recent centuries it was considered a part of physics, as it used defined rules to make predictions about invisible phenomena. Attempts have been made to validate astrology theory. In 1955 the ‘Marx Effect’ suggested a connection between athletic prowess and the planet Mars. It was later found that the data had been selected to support this finding, and so was invalid. Investigations combining many studies (meta-analyses) have found that astrology cannot predict your fortunes or personality, and similarly, people cannot correctly identify their astrological profile from a selection. Furthermore, it is unusual for people with similar astrological profiles to have similar personalities. Despite a lack of evidence, many of us still place value in astrological predictions. The ‘Barum effect’ describes our tendency to apply generalisations to ourselves. We also select for predictions that confirm our expectations, discounting anything that doesn’t fit. Also, we are all prone to flattering.

Hence, typical horoscopes focus on the things we want to believe, use double meanings and vague references that cover all possibilities and universal advice. No wonder, then, that birth chart interpretations seem to accurately describe everyone!

It’s important to be open minded about unobservable things; there was once similar scepticism towards gravity. However, it seems unlikely that our lives are written in the stars. By the way — that birth chart interpretation you thought sounded like you? It’s that of Dr Petiot, the notorious mass-murderer.

The approximate number of professional astrologers in the USA is 6,000

50

Mad Scientists

Albert Einstein
Our favourite crazy man of science, Einstein, liked to take his sailboat out on the water on windless days, “just for the challenge.”

James Lovelock
Inventor of the microbe, all students are indebted to this man. He has also made unerring, controversial predictions about climate change, claiming “the inertia of humans is so large that you can’t really do anything meaningful.” I’m not sure I actually think he’s that crazy.

Jack Parsons
Parson had no formal education, but managed to develop a rocket fuel that would guide the United States into space. He also practiced magic, claiming to be the Antichrist. Tragically, Parsons blew himself up during a lab experiment at his home in 1952.

Nikola Tesla
Tesla is the man credited with the invention of the wireless radio. He was also a “manic genius that slept little,” which makes me question why I haven’t been able to invent something useful yet.

Freeman Dyson
Respected nuclear physicist who also wholeheartedly believes in extraterrestrial life and thinks we’ll make contact with the next few decades.

Rock of the Week

Mudstone
Bob, you’re one lucky guy. This Mudstone is old. Each white line across its black band corresponds to one year — and it’s sporting a handsome set of racing stripes. Mudstone is a fine-grained sedimentary rock composed, predictably, of mud. My Editor has told me it is ‘rare to find such fine lamination’ and I can only agree! Despite its use since ancient times, the first book on Mudrocks was not published until 1964. Don’t let the name put you off—for the perfect blend of old and new, try yourself some Mudstone, I can’t promise the lamination will be as fine, though.

Joseph White

Technical Looking

Printers that print printers. What a magical thing.

Sublime, fetchingy baroque, and a perfect example of sometext form. Use it as a personal mantra when you doubt the future of humanity; or, repeat it three times while standing on one leg and somewhere a printer gets its wings. 3D printing is pretty self-explanatory: using various types of quick-setting plastics, models are created, one layer at a time, from digital plans. 3D printers are now selling for as little as $500 and online communities enable individuals to share and download plans they’ve designed; anything from necklaces to iPad stands can be printed, and forthcoming innovations like the ability print circuitry and metals will only expand the possibilities. This technology destroys economies of scale quite incredibly (i.e., there’s no price difference between making 1 or 1000 spoons) and puts the means of production directly into the hands of individuals. Imagine breaking a vacuum cleaner or blender and instead of having to send off for a new part, simply printing the replacement yourself. Or, shipping the replacement yourself.

This is why I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m ers,” The variety extends to the personal level – sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “sometimes as an analyst I’m really vking talkative, sometimes very quiet. There are no rules except a constant level – “some...
Intelligence? Madness? Sadness?

This Mental Health Week gives us an opportunity to confront the many taboos surrounding the issue of mental health, and to take a look at our own attitudes towards ‘madness’ here in Cambridge. This view implies that a person has control over the misfortune that befalls them. It is true that, just like physical health, there are measures that can be put in place to diminish the risk of mental illness, but also just like physical illness cannot come to anyone at any time, regardless of the care they take. This attitude inadvertently criticizes the mental ill by suggesting that there is something that they could have done to avoid their illness.

I have seen people go through unnecessary suffering due to both their own misunderstanding and that of those around them.

Best not to speak about it – Mental illness suffers and those without it could possibly believe anyone in speaking about it. Much has been done already to decrease the taboo of mental illness, with terms such as Winston Churchill’s famous ‘black dog’ allowing people to understand more fully and to talk more freely about madness. Just like the severity of illness differs so does the individual’s ‘black dog’. This persistent follower can range from a black Chi-huahua puppy in your handbag to a humongous rabid Rottweiler, frothing at the teeth with its jaw clenched about your neck. Speaking about it can help both sufferer and friend to gauge where they are on the scale and the level of support they need. ‘They’re keeping up with work – they must be fine!’ – The effect on a person’s work is a common measure used by friends and staff alike to judge how ill someone is. Many students who suffer from mental illness see this as flawed. It is fair to say that for some, a symptom of their illness could be the complete inability to work. However, for others, work is another way to withdraw into themselves away from company – itself a symptom of many mental illnesses. Society tends to picture busy people as those enjoying all that life offers. However, many sufferers fill up their time so completely that they do not have a chance to consider their mental wellbeing. Avoidance as a solution in the short term may seem like the best option but it can lead to extreme and sudden mental distress, with lasting consequences.

And so I leave you with one final view that is shared by both parties: ‘It is not a laughing matter’ – I must admit that this statement is intrinsically true. However, it often helps both sufferers and their friends to turn the awful absurdity of the situation into a laughing matter. There is something deliciously English about being able to find the humour, however dark, in any situation. It is quite simply a case of ‘you either laugh or cry’ – and if you’re mad, chances are you’re crying anyway so why not laugh, too?

Tabitha Eccles

We all know that Cambridge can feel like a stressful place to be, and it is important that all students recognise that they have their own mental health to look after, and that they can seek help when they need it. There is a wealth of free, confidential services available in Cambridge, offering anything from a listening ear to more structured support, from your college nurse to the University Counselling service.”

ROSE OTHER, CUSU WELFARE AND RIGHTS OFFICER

8 • PERSPECTIVES FEBRUARY 17 2012 — WEEK 5

“Everybody’s youth is a dream of chemical madness” — F. Scott Fitzgerald

Are there any particular mental health issues that are more common among Cambridge students? How do you think the university could improve support for mental health?

How does the author advocate for reducing the stigma surrounding mental illness at Cambridge? What specific examples does she give to illustrate this?

What are some of the common misconceptions about mental illness that the author challenges? How does she propose to change these perceptions?

The author mentions the mental health week. Why is this a significant event, and what opportunities does it provide for discussing mental health issues?

The list of alumni who have gone through mental health issues is mentioned. What does this suggest about the prevalence of mental health issues among Cambridge students?

Why is it important for students to consider their mental well-being during their university years? How might the university support this?

The author discusses the impact of social and academic pressures on mental health. How do these pressures manifest, and what can be done to mitigate them?

Are there any specific strategies that the author suggests for managing mental health challenges during university? How effective do you think these strategies would be in practice?

The author highlights the importance of seeking help when needed. What are some potential barriers to seeking help, and how can these be addressed?

The author mentions the importance of recognising and understanding mental illness. What are some steps that individuals and the university can take to improve this understanding?
Are you better off at Bangor?

Outrage sparked by the off-hand comment of a secondary school maths teacher leads us to question whether Cambridge is really right for everyone.

O nce again, this week has seen the return of the immortal Oxbridge debate around the country. However, time it's comments made by an exasperated sixth form maths teacher who, concerned at the end of the day by a particularly 'driven' child asked him - 'who cares about grades anyway?'. It is better 'to go to Cambridge with three As and drop out of Bangor with three Cs and love it?'

The twitter world was alive and aflame within minutes. One policy advisor to the education secretary even suggested implementing a rescue mission. Of course, the whole scenario has been grossly exaggerated. Firstly, Bangor University doesn't offer a degree in mathematics. Secondly, the teacher in question was clearly trying to give some perspective. The student, after all, trotted off at the end of the year to Warwick University, the third promised As in hand, unharmed by his encounter.

Nevertheless, every teacher's account does raise an interesting point. Are some prospective Oxbridge candidates being encouraged by these comments? The national media is always saturated with articles on every aspect of the admissions process. When the teacher wrote off and turned the opportunity down, was this a reminder of the horror of the workload of friends at other universities? Or, more alarmingly, was it a sign to some of the ones who made teaching work, while not a chore, but maybe I'm just an idealist. Helena Fike

Cambridge talks

Religious Tolerance

"My Jewish faith plays a large part in my Cambridge life. For me it is the feeling of family and community that I love, it feels like going home every week and it can be really inclusive. I do not think that religious societies are exclusive and alienating for others. I think religious tolerance here in Cambridge is great."

Jess Solomon, Trinity

"There are an awful lot of churches in Cambridge. There may even be more churches than people. I'm not sure how I feel about that."

Nikhil Ravi, President of the Hindu Society

Passer, overheard on Kings Parade

Reviewing the Reviews

What exactly is the point of a review?

T his piece essentially comes from being nosy. So there I was, innocently flicking between Facebook and Patoiology, a career centre room. I overheard a very interesting conversation indeed. Some poor creative type was bemoaning the fact that he had just reviewed a review on a musical in this very publication. Obviously, lucking the self control not to go and have a snigger, I thought he'd be happy to share it. But then, a friend that this particular night was really well, not to, and having it on great authority from myself..

It was easy enough to spot. Two stars; not exactly generous, but perhaps demonstrating exactly that I am allowed to get so worked up about a thing, that thought me I'm being 'womby' – the word 'hysteria' derives from the Latin 'hystericus' meaning of the womb.' Naturally, this epithet helps me to calm down not at all. But this kind of ingrained female element to the critic is intriguing. In the last two hundred years, many young women were confined to the asylum simply for causing trouble for their male relations. One young woman, Evelyn, spent twelve years in various asylums from the age of 21, sent by two doctors who were persuaded she was 'mad'. She previously had then a diary entry in which she described her hatred of relying on male medical practitioners and detailing how she knifed a policeman in the street to 'create a stir'.

Her personal experiences diagnosed her with 'adolescent insanity.' They never even met me. Various letters from her doctors show that her father later prevented the release of reports stating that she was in a fit mental state and should be discharged.

In the 1970s and 80s, many of these asylums were shut down. Clearly, locking women away for slightly risqué behaviour is not going to be the done thing. Yet I do feel a need to de-radicalize the German interpretation of Harriet Martineau's book, it was brilliant. A modern production with a stage covered in earth, it was filthy and gross, and endlessly fascinating. The mad Uphill juddered and shook and tore open her top disturbances and writhing attractively in a way Beyoncé goes 'crazy in love', which is how an advertiser is trying to sell a deal. We are in desperate need of something more interesting. Beyoncé goes crazy in love, which apparently involves caring oneself on behalf of industrial fans and feeling attracted to a burning car. Actually, the last one is kind of mental.

We have many words for madness – lunacy, lunacy, derangement – and so many them has its history. Back to the Mid Litter to Miss Havisham. But surely we do hear of people and others suffering going mad. (Braine's shewing his head doesn't count.)

Passer sectioning is rarely encountered or talked about. Yet between 1800 and 1900, Britain's mental asylum population increased by a factor of ten. And, as mental illness was apparently more prevalent in women, it's not surprising that the right side of the hospital (where they were housed) was always largely female.

Ever since Olivia de Havilland glimpsed into the flowers in Hamlet, there has been something unnerving yet alluring in female madness. Indeed, when I'm cross, my classic boyfriend likes to tell me that I'm being 'shego' – the word 'hysteria' derives from the Latin 'hystericus' meaning of the womb. Naturally, this epithet helps me to calm down not at all. But this kind of ingrained female element to the critic is intriguing. In the last two hundred years, many young women were confined to the asylum simply for causing trouble for their male relations. One young woman, Evelyn, spent twelve years in various asylums from the age of 21, sent by two doctors who were persuaded she was 'mad'. She previously had then a diary entry in which she described her hatred of relying on male medical practitioners and detailing how she knifed a policeman in the street to 'create a stir'.

Her personal experiences diagnosed her with 'adolescent insanity.' They never even met me. Various letters from her doctors show that her father later prevented the release of reports stating that she was in a fit mental state and should be discharged.

In the 1970s and 80s, many of these asylums were shut down. Clearly, locking women away for slightly risqué behaviour is not going to be the done thing. Yet I do feel a need to de-radicalize the German interpretation of Harriet Martineau's book, it was brilliant. A modern production with a stage covered in earth, it was filthy and ...
**Sheer Lunacy?**

Hugo Schmidt talks to Will Whitehorn, former President of Virgin Galactic, about the business of space and the recent return of space travel to the political sphere

There is any single image of human accomplishment greater than Neil Armstrong standing on the surface of the Moon, and the monument that stands there! "We came in peace, for all mankind" Like many children, I fed on images of spaceflight, from documentaries of the landing and the pulpit science fiction worlds of Star Trek and Doctor Who. Space means achievement and the progress of man-kind. Yet the question is often asked, "What happened to the future?" 2001 is a decade behind us, and there is no occupied space colony, with or without an insane computer to govern it. The feeling of disappointment is palpable. Bruce Charlton, professor of Theoretical Medicine at the University of Buckingham, writes "The standard line is that humans stopped going to the moon only because we no longer wanted to go to the moon, or could not afford to." He suggests that all this is "BS" adding, "I suspect that human capability reached its peak or plateau around 1965-1975, at the time of the first shuttle to make it live safely beyond the earth." Right on cue was "the capacity for people to operate and abuse reported."

Robert Bigelow, Las Vegas billionaire, is investing $500 million in the world's first private space station. The most prominent of these efforts though, is Virgin Galactic, launched by entrepreneur Richard Branson. Founded in 2004, its website offers private trips into space at the price of $20,000, and it has been claimed to handle all of its work with a budget equivalent in the equivalent of one NASA shuttle flight. It was with this in mind that I interviewed the former President of Virgin Galactic, Will Whitehorn. He has recently stepped down from his position as president, handing over the responsibilities of the role to the ex chief of staff of NASA, George Whitesides. US law mandates that only a US citizen may head a company operating in space. Whitehorn has moved on to the UK government's science and technology council and directing the Lorway group. Originally from Scotland, Whitehorn was headhunted in 1986, by the Virgin Group. "I was approached by Sir Richard to join the company. I was only 26 at the time. Virgin had, in total, about 250 employees, and I relinquished the prospect of going to work for this young entrepreneurial company that had just launched an airline" Whitehorn recalls, "Looking through my CV, Richard Branson saw that I had been part of a helicopter search-and-rescue in the North Seas, and he said 'That'll be handy! And I said, 'Why is that?' , and he said 'Because I am about to fly a balloon across the Atlantic, and then I'm going to fly it across the pacific so you can look after my search-and-rescue on both of those. Both of which ended up happening.' I ask him what it is like working for Sir Richard. "Richard Branson is a fascinating person to work for. He is one of those characters who is highly intelligent who was never formally educated, because he was very dyslexic when he was young, and found it very difficult to pass his exams." This did not stop Branson from forming the UK's first student newspaper that would eventually be sold to the NUS and is now sold as The National Student. "Having overcome that disability in later life, he has become a voracious academic reader, and very interested in science, engineering, history and economics. "He developed the technology for balloons that could fly in the jet streams above thirty thousand feet, and cross wide distances of ocean," a hitherto unqualified feat. One of these balloons was apparently the size of Canary Wharf. "In one case he landed in to the sea between Ireland and Scotland, and in the other he landed in the arctic of northern Canada."

Such record-breaking was shrewed in terms of publicity and would open the path to space. "We built a plane that a friend of Sir Richard's, Steve Fosset, called the Virgin Galactic Global Flier. Fosset flew of Sir Richard's, Steve Fosset, called theVirgin Galactic Global Flier. Fosset flew around the world in it on a single pint of fuel in 2004. It was that plane which lead to space. "We built a plane that a friend of Sir Richard's, Steve Fosset, called theVirgin Galactic Global Flier. Fosset flew around the world in it on a single pint of fuel in 2004. It was that plane which lead to space."

**Sputnik 2**

Laika was the first living creature to orbit the Earth, launched on a trip to orbit on board the Soviet Sputnik 2 in November 1957. It was a metal sphere weighing about 18 kg (40 lbs) in total. She was said to have died painlessly in orbit about a week after blast-off but it was later revealed she died from overheating and panic just a few hours after the mission started. Her return journey was never planned.
the first railway lines company could manage in a government built across the United States were built by space science, and the science research got a contract with NASA for sub-orbital... That'll be handy"

"You've been part of a rescue team... "That'll be handy"

"These were the materials that could provide the breakthrough, at much lower cost, much lower environmental impact than large, ground-based rockets." Originally intended as a cheaper and more durable way to launch communication satellites, Whitehorn and Branson soon realized the potential for space tourism. Virgin Galactic now boasts $10 million in deposits, five hundred bookings in total. "They're starting to get the science customers as well, Whitehorn adds. "They've got a contract with NASA for sub-orbital space science, and the science research institute of Texas."

"There's the question of how a private company can manage in a government dominated field. The first railway lines built across the United States were built by the government, causing serious trouble to the private companies that came later, a problem that the free market in the UK did not encounter. Whitehorn disagrees, referring to the governmental shuttles he says that the difference between them and Virgin Galactic's generation of spacecraft is "the difference between crossing the Atlantic in a liner and crossing it in an airplane." It's a strong claim to make, but looking at the sleek design of Virgin's craft compared with the clunky shapes known to us all, I find myself half-convinced. Moreover, it's not all image; the designs do not require the damaging reentry strategy, the new materials do not distort as aluminum does, and the launching platform, another plane in mid-air, does not have the risk of ground-based launches. More outre ventures into space will have to wait, however. Moon bases and the colonization of Mars have little commercial viability in the short term, whatever political capital they might have. Gingrich is not alone in speculating though; Capitalism Magazine, an ezine devoted to radical capitalism, ran a piece advocating the selling of Mars to private interests as a spur to exploration and colonization. That's probably a little far from most people's sense of the reasonable, but there are commercial opportunities in space. "Solar power... If it could be done in orbit and microwaved down to earth, could be very, very efficient," Whitehorn suggests, implying an alternative route for exploration. The moon, it seems, may also be a valuable commodity after all. He notes that it is rich in Helium-3 a possible fuel for fusion reactions. It makes the comparison between government-owned railways and private firms all the more relevant. A shuttle service owned by any one country could signify a monopoly if the day comes when the element is mined and transported. That makes me sit up; very often, revolutionary change is brought about not by completely new technology, but established technology raised to a new scale. As the interview concludes, I have my doubts. I can't help thinking though, if there is any link between government-owned railways and microwaved down to earth, could be very, very efficient," Whitehorn suggests, implying an alternative route for exploration. The moon, it seems, may also be a valuable commodity after all. He notes that it is rich in Helium-3 a possible fuel for fusion reactions. It makes the comparison between government-owned railways and private firms all the more relevant. A shuttle service owned by any one country could signify a monopoly if the day comes when the element is mined and transported. That makes me sit up; very often, revolutionary change is brought about not by completely new technology, but established technology raised to a new scale. As the interview concludes, I have my doubts. I can't help thinking though, if there is any link between government-owned railways and private firms all the more relevant. A shuttle service owned by any one country could signify a monopoly if the day comes when the element is mined and transported. That makes me sit up; very often, revolutionary change is brought about not by completely new technology, but established technology raised to a new scale.

"Look dudes, take the price of your meal, multiply it by nine, minus two, add the price of your drink, take away the price of your olives, then divide all that by three. This was the exasperated cry of one economist friend, as she watched arts student after arts student attempt and swiftly fall into whirlpools of confusion while trying to work out exactly how much we saved with our exciting Prezzo vouchers."

As one of this gang of no-hopers, I love vouchers because, for the only time in a restaurant, the arrival of the bill is genuinely more exciting than the arrival of the drinks and food that follow. It is, for one thing, a total surprise, even with apparently quite easy 2 for 1 deals. I mean, can you ever be ready for the amazing deal that is Orange Wednesday? Wednesdays in Pizza Express smell more of anticipation than of garlicky butter. Awkward team-bonding dinners, double dates, etc. should always be held there and then, as or is this just my incredibly boring conversational technique? - you can while away the hours with exclamations: “Free dough balls!” “And imagine if we went to the cinema?” and “CAN YOU TEXT YOUR GODMOTHER’S DAUGHTER’S BOYFRIEND. RIGHT. NOW. AND. GET 12. CODES?”

This last terse comment alerts you to this deal’s downfall. Orange Wednesday descends to Orange Tense-day parettty quickly, leaving you stuck in a nightmare, a Pizza Extreme/stress.... And quips boasting wordplay like that are apparently not that hilarious and serve no useful purpose, thank you very much Lettice. Sigh.

To ensure your friendships, comic reputation, and a handy bonus - path through the Pearly Gates, while still saving money, head to Michaelhouse Cafe between 2.30 and 3.30. Its customers sit peacefully in the nave, watched over by stained glass saints, enjoying, for only £3.95, generously loaded plates of daily specials, usually including quiches, casseroles, and always full of flavour and hearty goodness. Here the future’s bright, in fact the future’s hopefully heaven - and in the mean time, there are enough very good roast potatoes at really reasonable prices in Michaelhouse to fill a lifetime.
My Cambridge Week

EMILY NEWTON
1ST YEAR, NEWNHAM

Friday 17th

Opera: Venus and Adonis
THE CHAPEL, QUEENS COLLEGE 7.30PM, £3
A one off opportunity to see Blow's beautiful and bittersweet work performed in a college chapel. Part of Queens' Art Festival.

Saturday 18th

Ingmar Bergman
COBERIDGE ROOM, JESUS COLLEGE 7.30PM, FREE
A screening of Bergman’s The Seventh Seal in advance of its running at the ADC on 22nd-25th (see VIEW). Student artwork exhibited before and after the film.

Sunday 19th

Mulholland Drive
ARCHITECTURE DEPT. 7PM, FREE
David Lynch wrote and directed this look at two women who find themselves walking a fine line between truth and deception in the beautiful but dangerous netherworld of Hollywood.

Oliver Pollok
WEST ROAD COLLEGE
The clarinet and Schubert and Beethoven.

MUSIC

FILM

TALKS

VIEW

STAY IN

GO OUT

MIND MAPS

Parkers' Piece skate ramp: I'm always there skating or chilling, it's not big but we've got to work with what we've got.

Potato Van in Market Square: I really like potatoes, I think it's the Irish in me. Get some complex carbohydrates in y'all with a variety of toppings.

Kombar: oh wait...

Th' Q Club: Discos toga for vampires. The place to go for Industrial, Goth, Dark wave and Alternative 80s vibes. See you there.

Braybrooke Bookmakers: "You're better off betting on a horse than betting on a man. A horse may not be able to hold you tight, but he doesn't wanna wander from the stable at night" - Betty Grable.

Ella Mahony-Hammond, Kings, 1st year English student.
Based on Douglas Kennedy’s novel, Polish director Pawel Pawlikowski’s new film tells the story of American academic Tom Ricks, who absconds to Paris after a scandal costs him his job.

**Some Enchanted Evening**
ADC Theatre, 7.15pm, £6
CUMTS presents its Gala Night of songs from the musicals - from the big showstoppers to heartfelt ballads.

**A Dangerous Method**
CAMBRIDGE ARTS PICTUREHOUSE, MULTIPLE TIMES
The genesis of psychoanalysis is the focus of director David Cronenberg’s latest offering, as Jung’s mentor Sigmund Freud isn’t convinced by his student’s new method.

**Carnage**
CAMBRIDGE ARTS PICTUREHOUSE, MULTIPLE TIMES
Roman Polanski turns his attention to skewering the hypocrisies of the middle classes in this adaptation of the Yasmina Reza’s play The God of Carnage.

**The Big Chill**
ADC Theatre; prices vary
In the 1974 Labour government, Owen served as Health Minister and Foreign Secretary. He was co-founder of the Social Democratic party, and now sits in the House of Lords.

**Midsummer Night’s Dream**
CAMBRIDGE ARTS THEATRE 7.45pm; £23/18
Written by Nobel literature laureate Albert Camus, this play tells the story of a group of Russian socialist revolutionaries as they plan to assassinate a Grand Duke.

**Oliver Rees**
VODKA REVOLUTIONS, RM 2; £2 GUESTLIST/ £4
Cambridge’s newest and most forward-thinking bass music collective launches tonight, bringing electronic music to Cambridge alongside lots and lots of rum.

**Kambar, Head Honcho and others**
VODKA REVOLUTIONS, RM 2; £2 GUESTLIST/ £4
He is a best-seller in Israel, and a leading voice in Israeli cinema.

**Ran in the Fifth**
CAMBRIDGE ARTS PICTUREHOUSE 2.30 & 6.50pm
Uskys Kennedy’s novel, as Pawel Pawlikowski’s new story of American academic who absconds to Paris after a him his job.

**Midday**
INCERT HAL 1.10-1.55pm, FREE
Stef performs works by Mozart.

**Folk wisdom has it that the full moon brings out the lunatic side in all of us. Sadly we’ll have to wait until the 8th March to see the real thing. But don’t worry, if you squint hard enough at this creamy cocktail, you’ll see the moon’s craters inside your very own glass.**

**Ingredients**
- 1 part Russian Vodka
- 3 parts Tia Maria
- 2 parts heavy cream

**Method**
- 1. Add the vodka, coffee liqueur, cream and ice into a cocktail shaker.
- 2. Shake, then strain over an ice-filled glass.
- 3. Add a straw and decorate with the stemmed cherry.

**Art Festival**
One of my aims in life is to never live in an irregularly shaped room again. I don’t know why, but the “L” shape of the room that I currently live in just drives me crazy. I know that it is a classic first world problem, but it is strange how some people don’t mind it. A friend of mine had the same room last year and loved it because it allowed her to have ‘chilled boozes in bed’ (the sink is right next to the bed in the long bit of the “L”). For me, though, there is something about a regularly shaped room that is safe and secure. You know exactly what’s going on in a regular shaped room; it holds no surprises.

**THEATRE EDITOR**
**THE PRIORY**:
**HEX - RUM’N’BASS**:
**Pilot**
TUE 21ST - SAT 25TH FEB 9.30pm
Corpus Playroom, £6/£5
A one-set, one-act comic farce. See p.18 for an exclusive Varsity preview with the cast.
Helena Cahill

**HEX**
TUE 21ST - SAT 25TH FEB 7.45pm
ADC Theatre, prices vary
Winner of the Laurence Olivier Award for ‘Best New Comedy’, fresh from the London stage.
Zoe Large

**Jarvis Cocker**
LADY MITCHELL HALL 7PM
Organised by Prof John Kinsella, Judith E. Wilson Poetry Fellow. Hear the ex-Pulp frontman reading his song lyrics.
I'm a miserable bastard.

It's a fact I've come to accept, but the way it influences my music taste is becoming increasingly alarming: on shuffle, my iPad will quickly turn my bounteous atmosphere of a pre-lash into one of funereal gloom. Who needs upbeat music when you can listen to the exquisite misery of Xia Xiu's 'Dear God, I Hate Myself'? Indeed, it comes as a surprise to me that I found myself immediately drawn to the new Perfume Genius album, with its oppressive melancholia. Who would have thought it? I may take love of miserable art to extremes, but it's undeniable that we're drawn to musicians, as well as other artists, who dramatise extreme emotional struggle. It may not even be overestimating things to suggest that personal expression of this kind is almost always bound up with inner pain. Not only is the number of musicians who committed suicide alarmingly high, the stories of their mental instability fascinate us; take Ian Curtis, for example, whose troubled life was the subject of two films in the last decade.

Why are we attracted to the artistic expression of such misery? Is it possible that the answer is more positive than might be expected: the creation of something beautiful from a place of desperation and instability is a powerful assertion of human strength and perseverance, something that comforts us. That is the very despair it is that keeps us coming back. We are drawn to the musical expression of this kind is almost always bound up with inner pain. Not only is the number of musicians who committed suicide alarmingly high, the stories of their mental instability fascinate us; take Ian Curtis, for example, whose troubled life was the subject of two films in the last decade.

Why are we attracted to the artistic expression of such misery? Is it possible that the answer is more positive than might be expected: the creation of something beautiful from a place of desperation and instability is a powerful assertion of human strength and perseverance, something that comforts us. That is the very despair it is that keeps us coming back. We are drawn to the musical expression of this kind is almost always bound up with inner pain. Not only is the number of musicians who committed suicide alarmingly high, the stories of their mental instability fascinate us; take Ian Curtis, for example, whose troubled life was the subject of two films in the last decade.

Why are we attracted to the artistic expression of such misery? Is it possible that the answer is more positive than might be expected: the creation of something beautiful from a place of desperation and instability is a powerful assertion of human strength and perseverance, something that comforts us. That is the very despair it is that keeps us coming back. We are drawn to the musical expression of this kind is almost always bound up with inner pain. Not only is the number of musicians who committed suicide alarmingly high, the stories of their mental instability fascinate us; take Ian Curtis, for example, whose troubled life was the subject of two films in the last decade.

Why are we attracted to the artistic expression of such misery? Is it possible that the answer is more positive than might be expected: the creation of something beautiful from a place of desperation and instability is a powerful assertion of human strength and perseverance, something that comforts us. That is the very despair it is that keeps us coming back. We are drawn to the musical expression of this kind is almost always bound up with inner pain. Not only is the number of musicians who committed suicide alarmingly high, the stories of their mental instability fascinate us; take Ian Curtis, for example, whose troubled life was the subject of two films in the last decade.

Why are we attracted to the artistic expression of such misery? Is it possible that the answer is more positive than might be expected: the creation of something beautiful from a place of desperation and instability is a powerful assertion of human strength and perseverance, something that comforts us. That is the very despair it is that keeps us coming back. We are drawn to the musical expression of this kind is almost always bound up with inner pain. Not only is the number of musicians who committed suicide alarmingly high, the stories of their mental instability fascinate us; take Ian Curtis, for example, whose troubled life was the subject of two films in the last decade.
Frederic Heath-Renn argues that science fiction tests the limits of what can be imagined

Writing a defence of science fiction, Frederic Heath-Renn, who has recently sat for kids every so often, inevitably headlined something along the lines of “Bill! Zag! Pow! Camelot at last! Ever any more?” We’ve had Maus, we’ve had Watchmen, we’ve had Tintin in Tibet: surely it’s an accepted fact by now that comics are, as the New Oxford Collaborative magazine puts it, ‘the 9th Art’ (between television and, presumably, video games).

Similarly, anyone should question the capability of science fiction and fantasy to produce classic novels discussing the human condition, it feels unnecessary to argue. You could simply gesture in the direction of The Left Hand of Darkness or Brave New World and let them work it out for themselves. But the problem with this approach is that it encourages the idea of a divide between literary and genre fiction – that LeGuin and Huxley transcended the boundaries of SF and wrote actual proper books instead. Its this idea which leads to such ridiculousness as Sir David Lodge’s work being classified as ‘magical realism’, when if and the magician work being classified as ‘magic realism’, the idea of a divide between literary and genre fiction can make important points about our existence, but is by no means the only one. Much genre SF can seem oddly philosophical to the inexperienced reader. Take James Blasih’s The Quincunx of Time, for instance, which uses the concept of advanced technology to examine predestination, free will, and related questions in ways that many popular science-fiction writers who predict- ing devices can appreciate. Because of its tendency to depart from the real world, SF is uniquely placed to offer ideas to the reader without the difficulty of expressing them within the constraints of reality. And thanks to its well-developed and well known conventions, genre SF is also brilliantly able to play with the idea of science fiction itself. Diana Wynne Jones was well aware of the clichés of fantasy, which is why in Howl’s Moving Castle she was able to subvert them to such great effect.

So, while there’s little doubt that more science fiction and fantasy novels are deep and meaningful as standard literary works, I’d like to see more consideration of the gooses and geese. Louise Rogers’s work being classified as ‘magic realism’ when it is being written by a fiction writer is more than just a matter of taste as far as I’m concerned. But the question of how will the impact of Card’s novel. After all, Sir Philip K. Dick: sci-fi visionary, literary genius, if one is much more than that. He was worshipped as a posthumous shadow of Philip K. Dick, but now that Philip K. Dick has been cast in a major role, his one for the ages. In the film, he was able to so a great job of subverting them to such great effect. This is perhaps why Philip K. Dick, ‘it’s not just the future’ – ‘it’s my God; what if’ – in frenzy and hysteria. The martians are always coming.

Out of this world, all in our heads?

Will a wonderful novel be remembered in popular imagination as a mediocre film?

Neo-noir, dark-deco, grime-light: the staples of modern science fiction

Ender’s Game by Orson Scott Card: how will the film turn out?

It is a description which highlights (due to plot necessity) the fact that Ender’s Game is science fiction – Alien invaders! A Chosen One! Battles in space! – but entirely bypasses the concern for humanity which is at the heart of the novel. Never let it be said that I don’t appreciate the ‘science’ of science fiction. But it is, to my mind, recognisable human behaviour in an imagined setting which gives sci-fi so much of its appeal. It is too easy for a film to focus on special-effects depictions of technology, but to neglect the emotional implications: a process that would completely destroy the delicate balance which Card has achieved in Ender’s Game.

In summarising the novel, perhaps I would do better simply to write that Ender’s Game does not encourage you to empathise with the characters. This is partly because they are not developed enough to do so. You may feel sympathy for Ender, but it is never fully expressed. The film can feel superficial and disjointed, with little emotional depth.

I always finish Ender’s Game unsure of where my loyalties lie. These ambiguities and contradictions make the novel truly exceptional science fiction, but are, I fear, difficult to interpret through film, and a hard sell to a cinema audience. To return to my original question: how does one react to news of an adaptation of a much-loved book? My plan is to hope that the film remains true to the spirit of the original, and to try not to take it too personally when the inevitable changes are made. Wish me luck.

Grace Mitchell
**The winner takes the biscuit**

**Alice Bolland**

On *The Artist’s* Bafta domination, the decline of the underdog and Meryl Streep’s shoe

L ast Sunday, film enthusiasts everywhere gathered eagerly in anticipation of one of the biggest film events of the year, the 2012 Bafta ceremony.

This year it was hosted by an impeccably dressed Stephen Fry, complete with Queen’s College Bow tie, tucking out the puns like there was no tomorrow. Needless to say, everyone looked very glad: frequent close ups of George Clooney were greatly appreciated – thanks Bafta cameraman – and Penelope Cruz, despite the dress (which, as a friend of mine pointed out looked like she was “wrapped in a napkin”) you’re still my #1 girl crush. Located at the Royal Opera House in Covent Garden, the evening went pretty smoothly. Even the awkwardness of Meryl Streep’s shoe falling off was transformed into a magical moment when the delightful Colin Firth swooped in, the gentleman that (I assume) he is, and replaced it as a fairy tale prince.

The nominations, as ever, have been a source of great discussion. Nominees for best film are always contentious, given the myriad of possibilities each year. Last year *The King’s Speech* captured the top prize (albeit other awards) over, I would argue, much more sophisticated films, cashing in on its star-studded cast and overblown drama.

‘Bafta may be trading in their integrity for glitz and glamour’

all appeal as a good, clean family fun piece of schmaltz. It is just a shame that other perhaps lesser known or less widely distributed films will never have a chance of winning, despite the fact that, in the best film category, box office takings should not be the only criterion.

In the past, *Bafta* have remained relatively good at providing an admirably wide-ranging overview of the film industry’s output: now it seems that they may be trading in their integrity for the glitz and glamour we would expect most of the oscars, thus losing their focus on the films which rely upon them for recognition.

This year’s teacher’s pet was *The Artist*. Again, a very good film, and impressive that the winner of not only best film, but pretty much every other award (slight exaggeration) went to a black-and-white silent movie. But it seems that a number of much better films – “better” obviously a very subjective term – were not even nominated in the category.

**GOING GLOBAL**

**GERMANY**

*The Enigma of Kaspar Hauser*  
**DIRECTOR:** Werner Herzog  
**YEAR:** 1974

Films like *The Enigma of Kaspar Hauser* represent the very essence of European cinema, the quintessential ‘international’ film, a genre that, despite its reputation for the most coveted award. Saying this, it was nice to see wild card *Drive* nominated despite its risqué content; it didn’t win of course, but the sentiment was there.

**Cine-file**

**MADNESS**

Polanski, Lynch, Hitchcock are, to my mind, the masters of madness in the movies. Sitting through a screening of *The Tenant*, Polanski, both protagonist and director, displays his ability to manoeuvre in this tricky genre.

As in the other mid-career works, *Repulsion* and *Rosemary’s Baby*, a clear concept of madness is derived from intense claustrophobia as an audience struggles to get to grips with an apparently ‘happy’ and normal character descending into madness. Polanski creates a platform for the claustrophobic moments: knife raised in air ‘ee-ee-ee-e’ kinda thing.

The master of the simple throng curtain has to go to Hitchcock however. The notorious shower scene is so good for reason. Anthony Perkins alongside Janet Leigh is brilliant: sexy city girl vs never-been-kissed (ex) mum’s boy.

That brings me to Lynch, a modern master of crazy. I don’t think anyone really knows where all his bongers comes from, but my god, it’s good.His concoction of strange languages and blurring realities is something that appears again in *Mulholland Drive*, and like Hitchcock’s regular Bernard Herman accompaniment, Lynch relies on Angelo Badalamenti for a haunting soundtrack. *Tom Hart*

**MULHOLLAND DRIVE WILL BE SCREENED FOR FREE ON 20th FEBRUARY, 7PM, ARCHITECTURE DEPARTMENT**

Take a Chance on Me (or Cage)

Anna Souter takes a look at the importance of losing control in music and art

In primary school, one of my teacher's favourite methods for quietening a class of giggling girls was to put on a piece of classical music and tell us to interpret it in another medium. My medium of choice was crayon. Chewing thoughtfully on an empty ink cartridge, I would slowly draw my chosen colour across the paper, switching crayons at cadences and drawing increasingly feverishly until the music reached a climax.

Looking down, I was presented with a wax-encrusted piece of paper, brown and frayed from the confluence of my inspired colour choices. As it turned out, Tchaikovsky’s Dance of the Sugar Plum Fairy is too complex to be condensed onto a single piece of paper.

Other artists have more successfully attempted to represent the meeting-points of art and music. One of these artists is John Cage, whose centenary falls this year. Cage will go down in history as an exponent of experimental music; his controversial work sheds light on a cross-section of twentieth-century culture.

Cage was remembered particularly for his experiments with chance. In 1951, he received a copy of the ancient Chinese text, I Ching. The book contains a system of divination in which outcomes are determined solely by chance. Cage employed this system to compose his Music of Changes (1951), using chance to decide on the pitch of each note. His Cage employed this technique throughout the remainder of his career. From this standpoint he enacted his role as writer in the trio of writer, artist and writer-united at the end of 1992.

The work consists, in some cases, of neat little groups of words fitting into a framework of leaves. The pieces are, in general, unpretentious. Some of the pieces’ derivative nature is only to be expected from young part-time practitioners. There was a nice collage in the synthetic cubist grey produced through mixing black with white, and the same might be said of the paintings of Forrest Bess, a hermaphrodite, hermit and fisherman, the patterns of which seem to reveal immediately recognisable truth.

The Cambridge Art Fairs

The Cambridge Affordable Art Fair

Trinity College

February

Prospective buyers were met not with a typical art gallery... But I then quite like that... - this wasn't an exhibition, but a warehouse sale

Hidden Treasures

This image of 'Chris McCann, Scaffolder' by June Mendoza RP is part of the People’s Portraits exhibition at Girton. The People’s Portraits are a collaboration between the Royal Society of Portrait Painters, on long-term loan, attempts to represent people from all walks of life.

Do you know what masterpieces your college has tucked away?

Watch VarsiTV's series 'Hidden Treasures' to find out more about the People’s Portraits

Look

HOLLY GUPTA

A few years ago, a dark, derelict dairy in Camden was transformed into 'The People’s Portrait Museum of Everything', London's first ever space for artists and creators living outside our modern society. It's a huge critical acclaim. Time Out listed it in its Best of 2009.' Tim Griffin, the then editor of Art Forum, described it as highlighting the relevant systematic instability of art itself (whatever that means).

The consensus seemed to be that it was successful. The work was fresh, diverse and unfamiliar. This strangeness made it playfully ambiguous: as you walked through the clean, clear building no-one knew quite what to make of it. But unlike in a conventional gallery space, no-one was adumbrated. The effect of looking at a series of wrapped wool, yarn and thread ensembles made by a woman with no art education who spend most of her life in institutional custody is liberating, because there are no expectations of how you are supposed to think about or see it. The same might be said of the paintings of Forrest Bess, a hermaphrodite, hermit and fisherman, the patterns of which seem to reveal immediately recognisable truth.

We would probably enjoy looking at art more if we always approached it in this way, without any preconceptions about the artist/gallery; other viewers have some kind of privileged insight. Which might be why that even mean anyway? This, I think, was partly what Griffin was trying to say. That you can see what you want to see, in the context of your own experience, seems to have been forgotten. It’s all in your mind.
Piloting the Playrooms

Richard Stockwell interviews Adam Lawrence about next week’s Corpus lateshow, Pilot

Who is Ben Rowe? He doesn’t show up to the interview, but thankfully Adam Lawrence, playing the title role in Ben’s original, comic farce is here to tell me.

Despite it being his fourth year in Cambridge, Pilot is Ben’s first foray into the theatre scene. The idea for this play has been brewing for some time, and the backing of Adam’s footlights experience may have been what set his confidence issues aside at last. After acting in the 2010 Spring Revue, People Watching, written by Ben Ashenden, Mark Feldman and Alex Owen, Adam had the “amazing opportunity” of performing with them in last summer’s Footlights’ Tour Show, Pretty Little Panic. Adam tells me the trio are flying in London, and he would love to work with them in the future.

However, his attention is now not on sketches but a farce. Pilot applies a deadpan style to a series of very surreal situations. He says the writing is a great help in this, creating a succession of scenarios that feel like a natural progression, where the whole thing is actually quite bizarre. The play uses only one set and is all one scene, which Adam shares with Dom Biddle and Ben Pope. He is complimentary about both, and is inspired by their dedication and professionalism. He doesn’t see the differences in age and experience as a problem: “I’m learning more from them.”

A Corpus lateshow slot is exactly right for this show. The Playrooms provide an intimate, cool atmosphere that will have the audience feeling like they’re “in the cockpit with us”. Now managed by the ADC, the venue has a much higher profile than when Adam first performed there. He recalls an opening night with an audience of two – the lead’s best friend and a Varsity reviewer. While he had his reservations about the management switch – concerned they might “stick a McDonalds in there” – he feels that far from selling out, the Playrooms remain as cosy as ever.

It is only three days since the first rehearsal, though not due to the comity prospect of the Playrooms. Ben wanted to spend more time perfecting the script, but Adam doesn’t think that having a shorter amount of time to rehearse is a bad thing. It will give the cast an ideal amount of time for the play to still be fresh come opening night – any longer and there would be “a risk of losing the fizz of tension”. I look forward to the bubbles still being there on Tuesday week.

Pilot will be showing in the Corpus Christi Playroom from Tues 21st – Sat 25th Feb (£5/£6)

Writing about writing

Jack Belloli talks to Nathan Gower, Oliver Marsh and Zoe Tomalin about why they’re keen to poke some fun at their own creative process in their new sketch show Write-Offs

Great theatrical innovations are the product of focus, patience and calm rational thinking – or, occasionally, a fifteen-minute caffeine-fuelled chat in Indigo’s. Nathan Gower and Oliver Marsh have had plans to do a collaborative sketch show for a long time, only for the unique concept behind Write-Offs to spring up on them suddenly in the cafe: to write a play that’s about the process of writing a sketch show, in which the sketch characters fight back against the writers.

While the nuts and bolts of the show have involved arduous Facebook negotiations between Gower, Marsh and the show’s third mastermind Zoe Tomalin, this concept’s kept them grounded throughout.

The coffee addiction’s stuck too. As we start our interview, Marsh falls backwards over a sofa and gets described, entirely fittingly, as ‘a caffeinated spider monkey’. All three admit that a bit of self-portraiture, even ‘method writing’, went into the play’s two writer-characters, who stay up late picking each other’s sketches to death: Gower hopes it’s clear that we’re ‘taking the piss out of ourselves’. But there’s been a serious dimension to the process (yes, really).

The sketches are mainly ones that the team have tried out before with CADS (Christ’s Amateur Dramatic Society), but which they’ve had to select and edit to develop a highly-coordinated plot. This has sometimes meant sacrificing good jokes or neat punchlines for the greater good – but equally, it’s helped many sketches to find a less bloated dimension to the process (yes, really).

The overall effect’s very different to a normal sketch show, where, as Marsh says, ‘you’d normally start with your second-best sketch, end with your best’. The production team hopes that Cambridge’s ‘comedy-literate audience’ will recognise how the show subverts these familiar structures: the recurring sketches here, for example, start to recur awkwardly of their own accord.

More importantly, Tomalin insists through her trademark NHS glasses, this will be funny. The production team come from a spectrum of comedy and acting backgrounds. Tomalin’s hoping to bring transferable skills from her stand-up work, Gower’s adding some songs, Marsh his experience of directing traditional plays - and they’re looking forward to showing how they’ve learnt from each other.

And if you’re still put off by a phrase like ‘comedy-literate audience’, rest assured that you’ll be treated to ‘the most expensive visual gag ever’, so that, surely, is a good reason as any to go and see the show.

Write-Offs: A Sketch Show will be showing at the Christ’s Vassal Hanned Theatre (Tue 21st – Fri 24th Feb, £4/£5)
As I got the words 'all judgment is invariably wrong' shouted at me I couldn't help but squirm.

This week, Clare Actors have brought Broadway to Cambridge with their stellar production of A View from the Bridge. My fear that Miller's emotional maelstrom might not translate so impact-fully to the limited space available in the Playrooms proved wrong. Helena Middleton's production may have been miniature, but it packed an almighty punch.

The ensemble choreographed so seamlessly a nimble dance of entrances, exits and scene changes that you would never have realised there were twelve of them. Less was more, as minimalistic scenery and lighting changes provided stark shifts of tone.

The narrative structure was reinforced by Alifer's monologues, whose commentary punctuated the play and gave menacing insights into what was to come. Miller's characterisation was nuanced and deeply sympathetic, and complimented by a fine set of Brooklyn accents.

The performance did what all Miller productions ought to do: to tie us unflinchingly to the tragic hero. James Ellis gave a lionhearted Eddie Carbone, whose confidence to experiment with the meta-potentialities of Kafka today, dramatically labyrinthine, narratively incisive, and wonderfully ferocious with equal mastery. Lucy Farrett complemented Ellis perfectly and scene changes that you never have her!' This week, Clare Actors have brought Broadway to Cambridge with their stellar production of A View from the Bridge. My fear that Miller's emotional maelstrom might not translate so impact-fully to the limited space available in the Playrooms proved wrong. Helena Middleton's production may have been miniature, but it packed an almighty punch.

The ensemble choreographed so seamlessly a nimble dance of entrances, exits and scene changes that you would never have realised there were twelve of them. Less was more, as minimalistic scenery and lighting changes provided stark shifts of tone.

The narrative structure was reinforced by Alifer's monologues, whose commentary punctuated the play and gave menacing insights into what was to come. Miller's characterisation was nuanced and deeply sympathetic, and complimented by a fine set of Brooklyn accents.

The performance did what all Miller productions ought to do: to tie us unflinchingly to the tragic hero. James Ellis gave a lionhearted Eddie Carbone, whose confidence to experiment with the meta-potentialities of Kafka today, dramatically labyrinthine, narratively incisive, and wonderfully ferocious with equal mastery. Lucy Farrett complemented Ellis perfectly and scene changes that you never have her!'
Hi, I'm Zoe. I'm a second-year Engling and, unfortunately, I am what might be considered 'kooky.' People think that because I wear nice bright colours I must be pretty jolly. FALSE: I have a soul of ice. It just so happens that the ice is carved into the shape of a swan at a UV disco.

Varsity fashionistas, I want to confess to you that I don't dress like a granny at a rave for fun; I hate this day-glo knitwear, and besides, I've put out my back with all the dancing. I do it because I'm completely and utterly dependent on clashing patterns and seizure-inducing colours.

I think the problem started when I was five, and my evil stepmother (long story) said that I must always wear even socks. I immediately developed an irrational aversion to matching socks. Even now, I secretly worry that I'm going to die if I wear a matching pair (of socks, not stepmothers, although I hear vertical stepmothers are very slimming). Cambridge students love to collect inane worries; and the worry that you will die from even socks is the shiny Charizard of the worry collection. Think of it as my gift to you.

At my primary school, I got in trouble with a mother for telling her daughter that "real witches don't wear even socks". Frankly, I think she should have been more concerned that 'witch' was apparently an aspirational role to her daughter.

From there it escalated. My day now begins with choosing the right David and Goliath mass-produced-kook to best clash with my legwarmers. Had Dante envisaged one of the circles of hell being run by Claire's Accessories, that would be an accurate description of my hair, only less poetic. The final touch is my makeup, which is a story in itself: at the start of last year, I began coughing up a blue substance. I went to the doctor and it turned out I had pneumonia (banter!), but that the blue stuff was the expensive Urban Decay eyeshadow I'd purloined off my mother. How it got into my lungs is a disgusting yet intriguing mystery, but apparently even my internal organs need colour to survive.

Aside from occasionally sporting the huge blue-rimmed glasses of a 1980s paedophile, I really do no harm with my psychedelic twattery, and yet people have always felt the need to heckle my clothes in the street. All I ask is that next time you go to shout abuse at a pneumonic, fluorescent child, you take the moral route, and choose instead to go and inhale some rainbow dust yourself. Just to clarify, please don't take any drugs; I only want you to enjoy some colour.

And at all costs avoid matching socks.

Zoe Tomalin likes red. And yellow. And pink. And green. She discusses the perils and pitfalls of a life led in multicolour madness.
“Everyone has to invent his/her own thing.” So said Karl Lagerfeld, and whilst he’s also made some somewhat less trustworthy statements in his time (on dieting: “I’m like the animals in the forest. They don’t touch what they cannot eat”) his words say a lot about how we show our identity through our clothing. Our theme is madness, and apart from bat-crazy chief designers at Parisian fashion houses, it’s a term that I’d like to think about on more local terms.

That is to say, Cambridge is beige enough already without adding to it further with college scarves and sports team stash (no offence stash wearers, we’re just jealous and unfit). And heck, it’s week 5 - stop depressing yourself further with those drab corduroys. Instead, this week we present you with a kind of manifesto for colour of all kinds, from our Hotter than the Sun Stuff to film inspiration that really parties hard.

For the shoot this week we even got out of Cambridge and headed to the tropics (read: Essex coast)! And if you can’t quite make the great escape from the Bridge Bubble this week, at least spice up your life with a pair of novelty sunglasses or two: the best week 5 pick-me-up since Red Bull multipacks.

CLAIRE HEALY & NAOMI PALLAS

CLaire wears

(L-R Clockwise)
1 Crop Top
House of Holland
Cardigan
Urban Outfitters
Skirt
American Apparel
Hat
Vive Le Panda
Shoes
Dr Martens

2 Shirt and Backpack
Vintage
Trousers
Topshop
Shoes
Dr Martens

3 Top and Hat
H&M
Skirt
Versace for H&M
Shoes
Swear London

4 Dress and Coat
Vintage
Hat
Vive Le Panda

5 Top
H&M
Sunglasses
Asos

Taste
PHOTOGRAPHS
Alexandra Baldwin
STYLING
Claire Healy
MODEL
Claire Healy

Hot stuff!
Crazy hair clips and tees from the Tropics are some of this week’s hot topics

Cocktail Sunglasses, £12, Asos

Flamingo Cocktail Stirrers, £3.99, drinkstuff.com

JELLY BELLY Cocktail Classics Gift Box, £5.99, Selfridges

Ryder Ripps ‘Ode to Glass Popcorn’ Tee: Edition of 10, £93, netstyl.es

Moko Noki Toy, £8, Monki.com

JELLY BELLY Cocktail Classics Gift Box, £5.99, Selfridges
Blues fall to Coventry

Cambridge played well but were unable to overcome a newly strengthened Coventry side.

By Cameron Johnston

On Wednesday the men’s Blues lost 8-4 to Coventry, relinquishing first place in the BUCSAAAA – 1A division. With only two matches remaining in the league, the Blues’ promotion hopes are now in their hands.

Johnston and Cohen started sluggishly. Erratic returning from Cohen and wayward shot placement from Johnston set the tone as the Midlands pair snuck the first set and cantered through the second. A similar script seemed to be unfolding on the adjacent court, but a short break for a fire-drill galvanised Sylvester and Murrhead, as the Cambridge pair took the second set 6-1, and came back from 9-8 in the deciding tie-break to win the match.

In the opening singles, Johnston started quickly but squandered three break points and lost his serve to fall a break behind. His tactic of skipping around his backhand to curl forehands proved effective as he couldn’t recover. The second set was a case of déjà vu as Baines grabbed an early break, but Johnston hit back in game ten to level the match at 5-5. He couldn’t maintain the momentum, however; a succession of weak serves gifted Baines the break and the match.

At number two, Wolfson’s Constantine Markides registered an uncharacteristically limp showing against a small, fast opponent. Having lost the first set, he reached for the spade and dug in. However it was not enough and Coventry took the match.

Magdalene’s Sam Ashcroft played well at number three but eventually succumbed to a full, fast-serving opponent, despite his usual touch, flair and banana-like serves.

Catz’s Charlie Cohen saved light blue pride with a dominant display at number four. He pounced all over his opponent’s soft serves and his heavy groundstrokes left his opponent stranded. The result was never in doubt as Cohen finished in style, 6-3, 6-3.

Some good performances dulled the disappointment and bode well for forthcoming matches against Warwick and Birmingham.

Rolling up the sleeves

By Freddy Powell

Steadiest determination and English sportsmanship in 1982. I had semi-retired from the Tour at 22 due to a lack of money; at the time I had a World ranking of 320 in singles and 120 in doubles. Coaching allowed me to stay alive and involved in the game I loved. I won my first National title when I was 18, and fulfilled my dream to play singles and doubles at Wimbledon in 1982.

Do you coach other teams or players besides Cambridge students? I have worked with many players on the men’s and women’s tours over my career, including Jim Henman and Elena Likhovtseva. I was GB Fed-Cup-Captain for seven years, Polish Olympic Coach for five years, and am presently coach of the boys’ U12 GB team.

Favourite part of the job? Seeing players develop and improve, and helping them fulfil their potential, not forgetting to have fun and enjoy this great sport.

Worst part of the job? Telling a player they haven’t made the team.

How would you describe a typical tennis-playing Cambridge student? In most cases highly motivated, competitive, supportive, punctual, and with an inner determination to be the best they can be. Friendly, with great team spirit and lastly intelligent, although that doesn’t always show in a match!

What do you do in your spare time? To escape from tennis I adore playing golf. It’s a great way to switch off for four hours while challenging your mind.

This week Olivia FitzGerald meets Nick Brown, the Blues Tennis Coach.

Kickabout

This week Varsity will be featuring ‘Off the field’. If you have a particular unheralded hero/who you think deserves recognition, please email sport@varsity.co.uk with your nomination.
**Varsity Crossword NO. 539**

**ACROSS**

9. The Queen’s behind! (7)
10. I hesitate after city, not British capital, produces radioactive element (7)
11. Bottom string apparently poisonous (7)
12. Llama’s natural manure surrounds a Commons’ leader (7)
13. 20 isn’t foolishly unstable (9)
15. Art deco linoleum contained bacteria (1,4)
16. Element reportedly an absurd trick (7)
19. Pause after daughter of Tantalus sounds like element (7)
20. Cave: inside, antiquarian treasures (5)
21. Element spout’s aim is unreliable (9)
25. Calls by to forget about wrongdoing (5,2)
26. Lean peg on bad end in a devious manner (7)
28. Element riot bust him (7)
29. Ten in racy teen pact (7)

**DOWN**

1. Short-legged horse briefly an alternative element (6)
2. Have started holding sacred Zoroastrian texts (6)
3. Element press (4)
4. Religious education spearheaded a prompt salvation (6)
5. Perhaps stun gent with a hard element (8)
6. Corpse-like scoundrel begins prayer over grousse heart (10)
7. Gin ratio sorted for pasta (8)
8. Body’s electromagnetic limb so peculiar (8)
14. Uniform Commercial Code replaces translation command in exasperating champion (6)
16. Pose alongside after head of state is loyal (6,2)
17. Unleash terrible steel looms (3,5)
18. Neon cage on the ancient Greek medicine for sorrow (8)
22. Vendettas seldom contain a decorative frill (6)
23. Feast under a moon element (6)
24. He may begin making chaotic muddle (6)
27. Jot a letter (4)

*Set by Phonic*

**Reading This Ad?**

Obviously. But wouldn’t it be great if it involved something you actually cared about?

Advertise your play, party or event here in Varsity: advertising@varsity.co.uk

**Womens’ Hockey Blues**

**WOMEN’S BLUES 3**

**BIRMINGHAM II 0**

**Varsity Sport**

Having not played in ten days due to the snow, the women’s Blues were rusty going into this fixture against Birmingham’s second team.

Cambridge dominated in the first half, with keeper Vicky Evans only touching the ball once, but were unable to convert pressure into points. Half-time found the score at 0-0, and Cambridge took a further blow as forward Sarah Lee left the field having turned her ankle on a Birmingham stick.

After the break, however, the Blues rediscovered their short corner routine. Suzie Stott scored the first with a well taken flick and Becca Naylor’s deceptive strike found the bottom right corner for the second. Cambridge continued to dominate, and Izzi Smith put the cherry on top for the easy finish.

The Blues will hope to build on this victory as they vie for the top spot in the league and build towards their Varsity match on the 11th of March.

**Blindersly delicious. Lip smacking served in massive portions. What more could you ask for?**

**The Fab**

**Varsity Quiz**

1. What film starring Arnold Schwarzenegger is an adaptation of Philip K. Dick’s short story ‘We Can Remember it for You Wholesale’?
2. What is Ender’s real name in Orson Scott Card’s novel ‘Ender’s Game’?
3. Who was awarded this year’s BAFTA fellowship?
4. How did Meryl Streep lose her award at the 1979 Oscars?
5. What is the name of Darian Leader’s book?
6. Who wrote Pilot, next week’s Corpus late show?
7. How long does it take for a white, linear deposit to form on Mudstone?
8. Where is Write-Offs: The Sketch Show being shown?
9. Who directed the 1977 film ‘The Devil, Probably’?
10. Where did the band ‘Madness’ hail from?

*Answers:*

1. ‘Total Recall’
2. Andrew Wiggin
3. Martin Scorsese
4. Left it on a toilet
5. ‘What is Madness?’
6. Ben Rowse
7. One year
8. Christ’s
9. Yusuf Hamied

**Mens’ Hockey Blues: victory despite last week’s snow**

**MEN’S BUCS TEAM 11**

**BEDFORD II 0**

*By Jonny Gibson*

Similarly rusty, the newly entered Cambridge University men’s BUCS side travelled East to face an unimmitating Bedford team.

Cambridge were quick to set out their stall as a passing side, moving the ball with ease around the home team, with Giles Kilbourne of John’s giving Cambridge an early lead. Charlie Bennett was quick to follow with a goal of his own, and it wasn’t long before Jonny Gibson put his own name on the score sheet after a well placed Bennett pass. Bedford’s frustration was obvious, as they resorted to endless aerial long-balls, which were easily corralled by the Cambridge back four. Defensive stalwart Sam Way would collect his own rebound to make the score 4-0 at half-time.

The second half saw more of the same, as Tim Swinn scored an easy drag flick and Bennett and Gibson. At 8-0, Bedford were forced to resort to name-calling, as PhD student Gibson was labelled “too old to be a student” by the Bedford Captain, who claimed that he “must be a ringer”. Unperturbed by such accusations, Cambridge continued to pile on the goals with the final score 11-0. Their clean sheet only found the score at 0-0, and Cambridge took their short corner routine. Suzie Stott scored a further blow as forward Sarah Lee left the field.

Cambridge hope to continue in this imperious fashion as they push for promotion and more challenging opponents. 

**An Uncompromising passion for serving quality noodles at fantastically reasonable prices**

1-2 Millers Yard, Mill Lane, Cambridge CB2 1RQ
T: 01223 363 471 www.dojonoodlesbar.co.uk

*By Alex Rushmer*

BBC Masterchef Finalist 2010 and Chef & Owner of The Hole in the Wall, Little Wilbraham
Basketball Blues triumph in comeback win

Cambridge captain Chris Haar defends Coventry’s Stephen Danso

by Adam Fuller

On Wednesday, the Cambridge Basketball Blues faced Coventry in a game that was likely to decide who would come second and third in the BUCS Midlands 1A league. Having lost 94-85 when the teams last met, Cambridge were keen to get revenge.

Coventry, however, had other ideas, and took an early lead, their number 9 showing his athleticism with a dunk on the fast break. Cambridge missed easy layups while Coventry attacked the basket with ease, with standout Stephen Danso driving and scoring despite being fouled. Having fallen behind 13-5 in the early minutes, Cambridge called a time-out to staunch the bleed.

‘Good defensive hustle gave Cambridge easy fast break baskets’

The response was instant, with Captain Chris Haar scoring on the break, Tobias Uth putting in a lovely hook shot and Haar scoring again with a three-pointer to bring Cambridge within one. This rattled Coventry, who resorted to physicality, giving Cambridge free throws as their Captain exorted ‘don’t push them in the back’. American Job Gobino hit a three to pull Cambridge level at 19-19, however four missed free throws let Coventry off the hook while Cambridge conceded layups at the other end, and at the end of the first quarter Cambridge trailed 19-24.

Cambridge came out of the gate at speed in the second quarter, scoring a three-pointer straight from the free-throw line. Coventry responded, and the sides exchanged baskets in some end-to-end basketball. Cambridge began to find their offensive rebounding form, capitalizing on second chance opportunities, while the Coventry number 5 began hitting three-pointers at will. Lewis Cann non replied with a three-ball of his own, and good defensive hustle gave Cambridge easy fast break baskets, pulling back to within one. However Coventry’s Danso hit a three-pointer to make the score 46-50 at halftime.

In the second half Danso continued to pull strings, as he carried his team against a strong Cambridge performance. Having relied on long jumpshots in the first half, the Blues began to get to the rim and their zone defense was increasingly effective. This soon dried up, as both teams struggled to score, but Cambridge’s Uth broke the deadlock, scoring three times in a beautiful display of low-post and mid-range finesse. Not to be outdone, Danso pulled out a behind-the-back dribble on the fast break, before passing to number 9 for another dunk. This was followed by another back-and-forth, as neither team was able to put in defensive stops. With time winding down, Danso channelled his internal Kobe Bryant to try and beat the buzzer, with his miss put back to make the score 63-69 with one quarter to play.

With a six point deficit, Cambridge needed a comeback, and Haar led the way, scoring after the break. Scott joined in with a three to bring the Blues within five, and a couple of Coventry turnovers left the score at 72-73. A Coventry airball and a strong drive by Kaladerhan Agbontaen then gave Cambridge their first lead of the game with six minutes to play. Coventry called a time-out, and scored to re-take the lead, only for Haar to reply with a beautiful drive. Again, the two teams traded baskets, with neither team finding the edge, however a showboating Coventry dunk attempt bounced out to give Cambridge an opening. Cambridge duly took a three-point lead, and after a some free throws the score was 83-81.

With the game in the balance, Agbontaen dominated on the block, and Cannon’s three-pointer gave the Blues a five point cushion. Coventry showed their frustration, attempting long threes and airballing jumpshots, while Cambridge stuck to the quick ball movement that had won them the lead. With a minute to go, Scott scored the dagger on a strong drive through the Coventry defence, and a Haar steal gave Cannon an easy layup to finish the job. Coventry fouled to get the ball back, but were unable to make much of possession, scoring a single free throw. After a couple of time-outs, Danso appropriately dribbled out the clock to leave the final score 94-84.

‘With the game in the balance, Agbontaen dominated on the block’

Cambridge will be pleased with this victory, not only because it likely gives them second place in the league but also because of the manner in which the game was won, coming back in the fourth quarter. Squaring up against one of the better teams in the league, the Blues put on a strong team performance that will stand them in good stead for the rest of the season and for Varsity match on the 26th of February.

Lacrosse girls march on

The Blues continued their superb unbeaten season with a victory over a resistant Bristol side. Having been unable to train outside in recent weeks due to snow, Cambridge quickly overcame any rustiness to emerge with an 8-2 victory. Captain Alana Livesey broke the game open with a flurry of goals, supported by those from Alice Bush and an in-form Anna Pugh. The Blues will be looking to repeat their performance next week, when they face Bristol again in the BUCS semi-final, just three days before the Varsity Match in Oxford. Meanwhile, the Kingfishers completed an emphatic 28-0 home victory over Loughborough 2nds, producing an exhibition of attacking play and clinical finishing.

Table Tennis secure BUCS title

The Women’s Basketball Blues continued their own winning run, beating Bedford 55-35. Cambridge were strong from the off, taking a 10-0 lead. The opposition were forced to foul, leading to some heated exchanges, but they were unable to stop drives from Catherine Nezich, who was helped by some sharp outside shooting by the Cambridge guards.

The Women’s Basketball Blues continued their own winning run, beating Bedford 55-35. Cambridge were strong from the off, taking a 10-0 lead. The opposition were forced to foul, leading to some heated exchanges, but they were unable to stop drives from Catherine Nezich, who was helped by some sharp outside shooting by the Cambridge guards.

Women’s Tennis Blues continue dominant form

The Blues produced a strong performance against Bristol, winning 10-2 to continue in their current rich vein of form. In a match that was likely to decide who would come second and third in the BUCS Midlands 1A league, they rose to the occasion with a 9-3 victory over Bath. They finished the league with at least a three-point lead over closest rivals Imperial College and King’s College London. Cambridge dominated from the outset, with particularly strong performances from Nick Leung and Takehiro Kojima in the singles round, leaving them 14-2 with just a doubles match standing between them and the BUCS title. They finished off the last game of the season in style, with a 12-2 win and the much-coveted title of BUCS Champions. The team now look ahead to the Varsity match in March, where they look to put the icing on the cake, with victory over Oxford.

Women’s Tennis Blues continue dominant form

The Blues produced a strong performance against Bristol, winning 10-2 to continue in their current rich vein of form. In a match that was likely to decide who would come second and third in the BUCS Midlands 1A league, they rose to the occasion with a 9-3 victory over Bath. They finished the league with at least a three-point lead over closest rivals Imperial College and King’s College London. Cambridge dominated from the outset, with particularly strong performances from Nick Leung and Takehiro Kojima in the singles round, leaving them 14-2 with just a doubles match standing between them and the BUCS title. They finished off the last game of the season in style, with a 12-2 win and the much-coveted title of BUCS Champions. The team now look ahead to the Varsity match in March, where they look to put the icing on the cake, with victory over Oxford.

Women’s Tennis Blues continue dominant form

The Blues produced a strong performance against Bristol, winning 10-2 to continue in their current rich vein of form. In a match that was likely to decide who would come second and third in the BUCS Midlands 1A league, they rose to the occasion with a 9-3 victory over Bath. They finished the league with at least a three-point lead over closest rivals Imperial College and King’s College London. Cambridge dominated from the outset, with particularly strong performances from Nick Leung and Takehiro Kojima in the singles round, leaving them 14-2 with just a doubles match standing between them and the BUCS title. They finished off the last game of the season in style, with a 12-2 win and the much-coveted title of BUCS Champions. The team now look ahead to the Varsity match in March, where they look to put the icing on the cake, with victory over Oxford.

Women’s Tennis Blues continue dominant form

The Blues produced a strong performance against Bristol, winning 10-2 to continue in their current rich vein of form. In a match that was likely to decide who would come second and third in the BUCS Midlands 1A league, they rose to the occasion with a 9-3 victory over Bath. They finished the league with at least a three-point lead over closest rivals Imperial College and King’s College London. Cambridge dominated from the outset, with particularly strong performances from Nick Leung and Takehiro Kojima in the singles round, leaving them 14-2 with just a doubles match standing between them and the BUCS title. They finished off the last game of the season in style, with a 12-2 win and the much-coveted title of BUCS Champions. The team now look ahead to the Varsity match in March, where they look to put the icing on the cake, with victory over Oxford.