

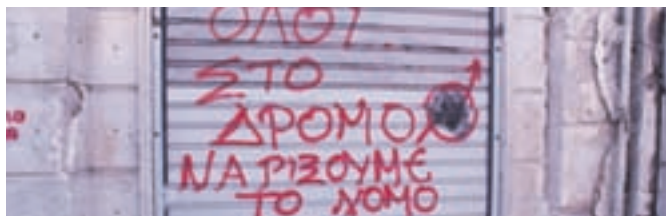
WEEK
06
LENT
2012

VARSITY



The
Independent
Student
Newspaper
est. 1947

Friday 24th February 2012
Issue No 755 | varsity.co.uk



4 News: *Undercover in Greece - the new wave of protests against an unelected government*



7 Science: *Coffee habit*



14 Music: *Jarvis Cocker discusses his lyrics, and draws a distinction between poetry and pop*



17 Art: *This week's 'Hidden Treasures' from Kings*

Drug survey: the score

- Varsity survey reveals 14 per cent of Cambridge students have sold drugs for profit
- Students take drugs to relax with 36 per cent taking prescription drugs recreationally

by Matt Russell
NEWS EDITOR

Over 60 per cent of Cambridge students admitted to having taken illegal drugs, a Varsity survey reveals. The online survey was open to all members of the University, but was taken almost entirely by undergraduates. It paints the picture of a scene of mixed perceptions with students disagreeing strongly over whether there is much of a drugs scene or problem among Cambridge students.

According to the results, 63 per cent of students have taken illegal drugs, with 45 per cent of them having experimented before they even turned 16. Forty-five per cent of those who take drugs admitted to buying illegal drugs for their friends. Alarming, 14 per cent also admitted to having sold drugs for a profit, which would be considered dealing drugs in the eyes of the law.

More students seemed to see a problem in others rather than themselves as

35 per cent of people felt that at least one of their friends had a serious drug problem.

The responses, though, suggest that there is no serious drug problem in Cambridge with students believing any drug scene to be "pretty relaxed" and "more chilled than at other universities". This is despite 14 per cent of students who had taken drugs saying that they had been hospitalised or required professional medical attention as a result.

Only 5 per cent of respondents admitted to using illegal drugs daily, with 78 per cent of them taking drugs, at most, on a monthly basis.

This is reflected in the type of drugs taken with marijuana unsurprisingly being the most popular. Marijuana was used more commonly than other drugs by 61 per cent of students, with 55 per cent of all students believing it to be the least harmful of the listed drugs, including tobacco.

Less than 1 per cent of students say they take heroin more frequently than any other drug, while cocaine is the most commonly taken Class A drug. This was reflected in the comments with several students remarking how Cambridge was more noticeable for its cocaine use than other universities and that there was "an awful lot of cocaine use in comparison to other universities I've studied at."

The findings suggest that not much has changed in the four years since Varsity found evidence of cocaine use at eight colleges as well as other popular student venues.

Though Cambridge's drug scene may not be prolific, the comments revealed a protective attitude towards drugs, often comparing it favourably against alcohol.

Despite the survey not including alcohol as an option for 'most dangerous drug', many participants took pains to outline the health threat alcohol poses, despite its socialisation. One survey



participant identified Cambridge as "a city where students 'overdose' on alcohol on a regular basis" and this is "overwhelmingly more of a problem" than drug abuse.

Several identified the social scene as alcohol-fuelled, with friends who may not be drug addicts but are identified instead as alcoholics.

It was further explained how, "Drugs are still very much misunderstood... people prefer to get smashed on alcohol, a drug that ruins a huge number of lives. I'd say I admire drugs from afar - most people here seem to be terrified of them, but regard alcohol as something safe and normal." These comments on alcohol often accompanied calls to legalise cannabis.

A common theme was how drugs affect work as 70 per cent of students claimed that using illegal drugs did not affect their ability to work, while 20 per cent of those asked said that they had

taken drugs to manage the stress or workload.

This was reflected in the comments as well: "I think drugs are used sensibly by students in Cambridge. It is unsurprising in such a high stress environment that so many students use drugs as a way to relax and completely disconnect from this."

Indeed, one student went as far to suggest that they, and others, chose what drugs they took based on the Cambridge workload: "Ketamine seems to be getting more popular because you can get really mashed but feel OK to study the next day. However, most students insist that they refrain for the sake of their work."

And, as if to prove that the drugs don't work: "Someone took 2CB the night before a maths exam and got 1 per cent, another guy took so many uppers for a sustained period of time that his skin started to shed like a snake."

"When I went to war I didn't just go there as a bloodthirsty photographer wanting to make a living for myself. I went there aware of my humanity."



Interview:
Don McCullin
10

MUSIC *Sleigh Bells, Anais Mitchell*

BOOKS *The Spider King's Daughter*

FILM *A Dangerous Method*

ART *Unbridled Conversations*

THEATRE *The Priory, Les Justes*

WEEKEND WEATHER



P.S. Oh, is this the way they say the future's meant to feel?

I've just read a new survey - apparently, three out of every four people make up 75% of the population - David Letterman

Inside

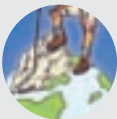
...24 pages of words, pictures, facts, opinions, thoughts, clues, statements, conclusions, insinuations and the occasional *flash* of genius...

VARSITY PODCASTS



The Interview *Varsity* speaks to Pulp frontman Jarvis Cocker, about his new book and getting blind drunk.

V Documentary 'Prohibition: Just Say No' — Will Lawn investigates the case for drug policy reform with leading scientists and politicians.



My Ear Abroad From the desk of a Mexican community centre, Emma Sidi tells us about wrestling, improv and her boss's affairs.

Soapbox Hugo Schmidt diagnoses the worst forms of addiction, and calculates his daily caffeine intake.

Alternative Ideas of the University Chris Page, founder of the 'Degrading is Degrading' campaign, shares his idea of the university.



Team List (What are you addicted to?)

Editors Madeleine Morley and Louise Benson
editor@varsity.co.uk (Tallies's baked potatoes)

Business Manager Michael Derringer
business@varsity.co.uk (Cream slices)

Senior Arts Editor Zoe Large
associate@varsity.co.uk (Vegemite)

News Editors Stephanie Barrett, Helen Charman, Matt Russell, Rosie Sargeant
news@varsity.co.uk (Tea)

Online Editor James Vincent
online@varsity.co.uk (Pickles)

Science and Theatre Editor Helen Cahill
science@varsity.co.uk (David Leigh)

Perspectives Editors Emily Fitzell & Lawrence Dunn
comment@varsity.co.uk (Youtube)

Features Editor Katy Browne
features@varsity.co.uk (My sweet ride)

Music Editor Rory Williamson
music@varsity.co.uk (Coffee, Pepsi Max and funny pictures of cats)

Books Editor Charlotte Keith
books@varsity.co.uk (Mills and Boon)

Film/TV Editor India Ross
film@varsity.co.uk (Black Beauty: the horse)

Art Editor Holly Gupta
arts@varsity.co.uk (Sleeping)

Fashion Editors Claire Healy & Naomi Pallas
fashion@varsity.co.uk (Cheese/Malteaser Bunnies)

Sport Editors Laura Kirk, Olivia Fitzgerald, Adam Fuller
sport@varsity.co.uk (Ebay)

VarsityTV Editor Vicki Perrin
vvtv@varsity.co.uk (BBC iPlayer)

Podcasts Editor Mr Cool Patrick Sykes
podcasts@varsity.co.uk (Late night calls from the ADC bar)

Business & Advertising Associate Tristan Dunn
business@varsity.co.uk (Doritos)

Chief Sub Editor Alice Bolland (Home and Away)

Design Louise Benson and Madeleine Morley

Chief Illustrator Lizzie Marx

Week 5 Sub Editors Paige Darby, Joanne Stewart, Stephanie Darwin

Varsity Board Dr Michael Franklin (Chair), Prof. Peter Robinson, Dr Tim Harris, Mr Chris Wright, Mr Michael Derringer, Ms Alice Hancock (Varsity Society President), Ms Charlotte Wu, Mr Rhys Trehanne, Mr Laurie Martin, Ms Louise Benson, Ms Madeleine Morley & Mr Tristan Dunn



Varsity, Old Examination Hall, Free School Lane, Cambridge CB2 3RF.
Tel 01223 337575. Fax 01223 760949. Varsity is published by Varsity Publications Ltd.

Varsity Publications also publishes BlueSci and The Mays.

©2012 Varsity Publications Ltd. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, mechanical photocopying, recording or otherwise without prior permission of the publisher. Printed at lifliffe Print Cambridge — Winship Road, Millon, Cambridge CB24 6PP on 48gsm UPM Matt Paper. Registered as a newspaper at the Post Office. ISSN 1758-4442

NEWS

Robert Winston

6

How can we solve the problems creating a separation between science and society?



PERSPECTIVES

Legalising drugs

7

Max Rendell, author of *Legalize*, talks about the route out of addiction



FILM

Trainspotting

16

Varsity's Cine-File revisits Danny Boyle's classic film



ART

Cambridge prints

17

Prints: the recession friendly art form



FASHION

Ultimate Yearbook

20

A fashionable response to Chris Rock's documentary on the secrets behind the hair industry



SPORT

Athletics

22

Cambridge have difficulty against strengthened Oxford side



DON'T FORGET

The *Varsity* Blogs

Post

Keep your promises!

Dear Editors,

Varsity's recent reporting on the Cambridge Living Wage campaign has shone a welcome light on the problem of staff pay. Cambridge is an expensive place to live, and many university staff, often young and migrant workers, are paid too little to afford basic costs of living. In addition to your reporting, the editors' declared support for the Living Wage was greeted enthusiastically by campaigners.

Therefore, I was dismayed to find an advertisement in the most recent issue of *Varsity* for a staff position at Wesley House paid between £6.50-£7 per hour. As you know, the Living Wage in Cambridge currently stands at £7.20 per hour. Surely you would have seen this as undermining the aims of the campaign?

RICHARD JOHNSON
Chair of CU Labour Club (CULC)

Inspired by Fashion

Dear Claire Healy,
This is the first time I have contacted

EDITORIAL

Addiction: Are we just cultivating personality?

With the approach of lent, Facebook status updates are beginning to be littered with mobile phone uploads of binned cigarettes or unopened chocolate bars along with the cheery caption's 'See you in Easter'. All sorts of addictions, some stronger than others, are being discarded in favour of healthier pastimes, like jogging, or eating more greens.

Last week, hundreds of you took the time to fill out our drug survey, and the results are revealing, at times surprising and yet, to an extent, to be expected. Clearest of all is that Cambridge University is a place which inevitably attracts addictive personalities.

Many of us will have ended up here because of an obsessive, fixated personality, or perhaps some form of addiction to achievement. Most of us surely even get addicted to the writing of essays and the comments we get. Compared to other universities, Cambridge's 'drug problem' seems to be minor.

Our survey findings suggest that illegal drugs circulate around a small cluster of students, with the rest of the student body largely unaffected – although possibly with an unhealthy addiction to *The Only Way Is Essex*. Yet the idea that 35per cent of students know someone that they believe has a serious and harmful drug problem is a concerning statistic, and is an area that ought not be overlooked by the University.

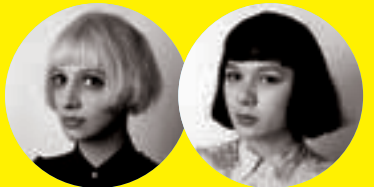
Addictive personalities are common in Cambridge and come in many forms; whether an addiction to work, cigarettes, alcohol, illegal drugs, rowing, wasting away the hours petulantly liking or disliking comments on certain sensationalist Cambridge student websites, coffee,

gossip, and *Varsity's* Rock of the Week. With a heavy workload comes a heavy need for release and relief, and inevitably the choice of that release can be extreme. The tension and contrast between work and play itself becomes addictive, the routine becomes difficult to break out of, especially by Week 6, past the halfway point as we are, but recognising that the end is still far off.

Pulp singer Jarvis Cocker, well acquainted with the pressures that leads to problems of addiction, sings in 'Further Complications', "I was not born in pain or poverty... I need an addiction to cultivate personality" as if it is boredom, or modern decadence and cultural emptiness, that creates the addictive need.

It is easy to feel swamped and crushed by the overload of work, books, the need to succeed, survive, keep up, and therefore to forget how important it is to remain an individual. It is easier still to fall into an addiction in order to 'cultivate' a kind of 'personality', especially in a place as insular and challenging as Cambridge.

It is when this addiction, defined as it is by extremities, takes on a dangerous tone, and you wind up being addicted to something that ends up taking away your personality instead of giving you one, that this can spiral out of control. And if the addiction is watching *The Only Way Is Essex*, we urge you to do all you can to stop.



Madeleine Morley & Louise Benson
Editors, Lent 2012



WANT A CHANCE TO DJ AT

Paxman's Party?

EMAIL A SAMPLE PLAYLIST TO MUSIC@VARSITY.CO.UK



INTERVIEW

Lord David Owen

Jeremy Schwarz sits down to discuss pressing political issues facing the UK

In an interview with *Varsity* Lord David Owen, member of the House of Lords, shared some of his thoughts concerning the current situation faced by the Labour party.

He kicked off the discussion with a warm appraisal of David Miliband: "I think he is underappreciated and underestimated: he and his brother Ed have done one thing – the most important thing – to keep Labour united. The lesson above all else is that Labour should not get involved in factional warfare. They have not done this, and a great deal of credit can be given to Ed Miliband. People like him and that helps, but that is not everything. It has helped in great terms to avoid considerable warfare."

Going on to discuss the feasibility of federalism and the euro-zone crisis, he drew attention to the doubts expressed in the recent past by other EU members. "Lest we forget, the French people only voted in the narrowest of margins for the euro in the referendum of the Maastricht Treaty in 1992. The Dutch people, the strongest country in favour of the federalist model in the founding six Common Market nations, voted against the Constitutional Treaty in a referendum and are now one of the most sceptical about further integration. Ireland, Denmark and Sweden: all have difficulty with their public opinion."

Owen also expressed personal doubts

pertaining to this issue: "My fundamental criticism of the Euro has been that it was an ill-conceived project. You cannot have a single currency without a single country. And that is the Merkozy axis. Jim Callaghan, in a speech in 1972, was against it. Margaret Thatcher was against it, and John Major was against it. John Major's opting out of the Euro in 1990 was very important and consistent with earlier opt-outs. There is a long tradition here of being part of Europe without being part of a country called Europe. And that crisis is back on

'This is our EU by Treaty; it can only be changed by unanimity

our agenda and Merkel is putting it on our agenda with a core of countries. We have to figure out: what do we do?"

Whilst promoting a two-track system, that of a European Union and a European Community for more loosely associated states, he speaks hesitantly about the similar multi-tracked Europe idea put forward by Blair. "I think Tony Blair in government progressively went down the integrated model route. He went perilously close in a lot of the decisions he took in government." Clearly, then, the decision is not clear-cut. As he states, "European leaders have had huge difficulty in persuading their own

citizens to follow the path of ever-greater integration."

He does believe that a certain level of integration is necessary. "This is our EU by Treaty; it can only be changed by unanimity and we must have a credible but different design and the determination to stay at the negotiating table until there is unanimity. We must have the confidence to set out a new design for two Europes – a wider and an inner – that will live in harmony with each other. It will involve substantial restructuring."

A wider Europe would have Turkey, not just the EEA countries, if they wished, joining from the outset with the 28 existing EU member states in designing its economic and political contours.

As for the inner Europe, it would function ever more as a European government with its own currency, the euro. It would amalgamate into one government."

As a final point, Owen addressed

the issue of democracy, in the terms of such integration, promoting a provocative theory: "There are two forms of democracy. If you see the Council of Europe as a democratic body, then intergovernmental decisions made by democratically elected European heads of governments are democratic. Merkel's idea of a directly elected President of the Council would be hammer blow to inter-governmentalism. The European Union is a mixture of supra-nationalism and inter-governmentalism. And that makes it unique. And because it was unique, people thought it could defy history and have a single currency without creating a single country. That has been shown to be wrong."

To conclude the discussion Owen firmly reiterated his point that an important decision must be made: "Any UK political party that ignores the rapidly emerging challenge in Europe is putting its head in the sand." *Alice Bolland*



Girton adrift

A study published yesterday by the Cambridge Geological Survey has confirmed the widely held suspicion that Girton College is indeed drifting away from Cambridge.

The findings come after decades of research and are yet another indication of what is quickly becoming an incontrovertible environmental truth.

The CGS explained that the rare case of intra-continental drift was confirmed with core samples, geophysical surveys, and a string tied between Girton Tower and Reality Checkpoint in the middle of Parker's Piece.

The string started saggy but is now pretty tight. With a drift rate of about 12cm a year, by 2586 Girton will be in Slough.

The study is bad news for Girton Change Deniers who have consistently argued that all evidence of Girton Drift is both highly flawed and circumstantial. The college stands to lose most out of its increasingly certain Sloughy trajectory.

Expectations of Girton becoming the new Pluto were raised when the Vice-Chancellor confirmed "If the only thing connecting Girton to Cambridge is a bit of string on Parker's Piece, I will cut her loose." *Angus Hackdonald*

Ex-Union officers speak out against DSK

by Helen Charman
NEWS EDITOR

An ex-Union President and several other former Union officers have exclusively told *Varsity* that they are backing the CUSU Women's Campaign's call to disinvite Dominique Strauss-Kahn to speak at the Union.

The Campaign is calling for students to boycott the talk by Strauss-Kahn on the 9th March, due to the fact that Strauss-Kahn has managed to evade court over the claims of sexual assault levelled against him in May 2011 by 32-year-old hotel maid Nafissatou Diallo.

A Union ex-President told *Varsity* that inviting Strauss-Kahn "undermines" the work that has gone into improving the diversity of the termcard, going on to note that "Offering the opportunity to speak to someone who has admitted committing criminal sexual aggression and has evaded the courts for two further charges of rape is seriously damaging – both to survivors of sexual assault and rape, and to the reputation of the Society."

A former Union Vice-President agreed, saying that "This is an error of judgement by the Union. It's at its best when it confronts difficult issues, rather than kowtowing to speakers' desire for publicity."

Åsa Odin Ekman, a Speaker's Officer at the Union in 2009 who did wish to be named, added her voice to the debate, telling



Dominique Strauss-Kahn is due to speak at the Union on the 9th March

Varsity that "It is hard to see it in any other way than as part of a PR campaign to rebuild his reputation, and silence the very serious allegations that have been made against him. I don't see why the Union should lend itself to that purpose."



The current Union President, Katie Lam, however, told *Varsity* that the Union have no problem with the CUSU Women's Campaign exercising their right to an opinion, arguing that "the whole point of our organisation is to champion free speech", going on to note that "being invited to the Union does not imply support, endorsement or agreement – we hear from a huge range of people with a vast range of views."

The CUSU Women's Campaign have written an open letter to the Union, outlining

their problems with the fact that the Union tends to invite "rich, white, powerful (in this case allegedly rapist) men to define the Union's termcard year after year."

The open letter comments upon the irony that Strauss-Kahn is scheduled to speak the day after International Women's Day, and calls for the Union to "use their space on International Women's Day to give a platform to a panel of women who can speak about the political realities of sexual violence." It goes on to mention the recent appearance at the Union by glamour model Katie Price, suggesting that the Union has become slightly too concerned with using high profile speakers to attract crowds, stating that "sexual violence is not 'racy' material with which to pull in the crowds."

Want to...

- have an  mpact on leading global businesses?
- be a trusted advisor to  enior Executives of Fortune 100 companies?
-  ravel the world with a world leading strategy implementation consulting firm?

Please join us, BTS, at Trinity Hall, 1st March, 7.30pm for a short presentation and drinks.

Reserve your place by emailing london.recruitment@bts.com.

Trinity Hall
1st March
7.30pm

Not-so-Smart Pig

NATIONAL The National Union of Students have this week slammed the student pay day loan company, Smart Pig.

Smart Pig offers customers short-term “pay day loans” with high interest rates.

The NUS took issue with a Smart Pig tweet that suggested NUS support. Smart Pig tweeted: “NUS admits (sic) Student budget is not enough. We agree! Check out our loans just for students (for short-term emergencies)”.

The NUS rejected the idea that Smart Pig is an ethical lender and claimed that it incentivises students to borrow.

Tom Parks, one of Smart Pigs founders, told *Varsity* that he thought that the NUS's response was “disappointing” and described them as “militant”.

Tuition fee court case fails

NATIONAL Two sixth form students who sought judicial review of the rise in tuition fees have lost their case in the high court.

Callum Hurley, of Peterborough, and Katy Moore, a student in London, argued that the Business Secretary's decision to raise fees went against two Articles of the European Convention on Human Rights that limit any measures which reduce access to higher education, such as rises in charges.

They also claimed that the government had failed to comply with its duty to assess the impact on equal opportunities under various discrimination and race relations Acts.

The court held that the fee rises did not breach the human right to education. But despite the loss, both litigants still intend to enter higher education next year.

Fez survives

CAMBRIDGE Cambridge City Council announced yesterday that a planning permission application concerning the building containing Fez has been withdrawn, which means the club lives on.

The application had proposed to change the use of the building to provide 12 residential apartments over three floors and extend a ground floor restaurant onto part of the first floor.

Strong grounds for the refusal to change the function of the property stemmed from the fact that it is a conservation and smoke control area with advertisement controls in place. Its city centre location also prompted concerns about noise levels from the surrounding premises.

The council also considered the loss of the club as a further possible reason to deny the proposal, as a high concentration of bars and clubs is part of the area's nature.

Support for cycle safety

CAMBRIDGE Cambridge City Council is set to back a national cycle safety campaign inspired by a graduate of the university who is fighting for her life after a bicycle accident last November.

Mary Bowers, a journalist for *The Times* and former editor of *Varsity*, has been in a coma since the accident.

Sparked by this, *The Times* launched the Cities Fit for Cycling campaign which calls for measures such as better safety features at dangerous road junctions and a £100 million annual budget for the development of cycling routes.

Recently, safety measures in Cambridge have been suffering. Last year, the City Council cut back the position of Cycling Officer and the County Council has stopped subsidising adult cycle training. Support for the campaign could be a step in the right direction.

Undercover in Greece: ‘Vandalism, Violence and Destruction’

MML student **Callum Humphries** exclusively reveals to *Varsity* the protests in Greece he witnessed

by Callum Humphries
INTERNATIONAL NEWS CORRESPONDENT

Last week, Greeks all over the country bore witness to the biggest wave of protests and demonstrations since the killing of a teenage boy by Athens police in 2008, as their unelected “national unity government” voted on a controversial second bail out deal for the troubled state.

The new 130 billion Euro package, deemed vital to keep the country afloat beyond an inescapable March debt repayment worth 14.43 billion Euros, thus avoiding the feared Greek default, aims to bring the overall public debt down from a forecasted 173% to 121.5% of GDP by 2020.

At least 80,000 protesters waited with baited breath in the ironically named Syntagma (Constitution) square from 5:00 to almost midnight in a last push to make their opinion heard by the technocrats inside the Greek parliament, the Vouli.

Protesters clashed with a heavy handed riot police, shouting: “Cops! Pigs! Murderers!” and “Bread! Education! Freedom!”. Skirmishes broke out in the side streets all over central Athens, trapping many protesters and preventing them from joining the main body of the demonstration. Tear gas and police violence broke out as protesters were still gathering and

demonstrations had yet to begin.

Contrary to the government portrayal of “Vandalism, violence and destruction (which) have no place in a democratic country” (Papademos), many participants were obliged to defend themselves from police violence, indiscriminate and numerous volleys of teargas fired directly into the crowds, and volatile exchanges of missiles thrown by both parties, predominantly marble torn up from the streets, with 65 injured in total. Each new clash between police and protester was met with loud booing, insults and renewed chants decrying what were seen as police and government atrocities on a people who are fighting for their lives as they know them.

45 buildings were ablaze in the capital as the people expressed their anger by setting alight to banks and multinational chains and organisations. Aspiring Byrons of the world will decry in the name of Romantic Philhellenism at the damage done to some of the Athenian architecture, and despair at the descent of the birthplace of democracy into such destruction. But we should remember that Greece is not one big museum to Classical civilisation, but rather a place where living, modern day Greeks are fighting for survival.

So why are they so angry? The new austerity measures imposed by the

“Troika” (The European Union, the European Central Bank, and the International Monetary Fund) will further cripple the country's economy, in its fifth year of recession, with state budget deficit predicted at 6.7% of GDP for 2012, GDP reduced by 7% last year, and unemployment having risen from 16.5% to 18% in the last quarter (the figure much higher amongst the young at 43.5%).

Pensions have been cut further and the minimum wage devalued by 22% to 586 Euros per month.

Many workers are not being paid at all, such that some cannot afford heating, electricity or rent. News reports

feature Greeks fighting for donated clothes for their children, resorting to living in a cave on Crete, or being taken ill with malnourishment. The new austerity measures will cap health benefits for medicines at 30 Euros a month, a limit applying indiscriminately across the health spectrum, from colds to psychological illnesses or lifelong, debilitating diseases.

The Greeks have reached their limit, and this new wave of protests, far from mindless “vandalism”, is a desperate plea to an unelected government and the Troika for an end to their punishment, and the rhetoric of economic morality.

CALLUM HUMPHRIES



The Athenian architectural landscape is suffering from such vandalism as this



Banks and other public buildings have been destroyed in the riots



Scenes such as this are becoming increasingly widespread as the riots worsen

World Bank head speaks in Cambridge

President of the World Bank, Robert Zoellick, delivered the prestigious Roskill Lecture at Churchill College

by Rosie Sargeant
NEWS EDITOR

On Wednesday evening the President of the World Bank, Robert B Zoellick, visited Cambridge to give a lecture entitled ‘Modernizing Multilateralism: Learning from Military History’.

The biennial Roskill Lecture is a biennial event and holds a prestigious place in the University calendar. It usually embraces such topics of International Security, Foreign Policy, the World Wars, Public Policy and Science.

Zoellick became the 11th president of the World Bank Group on July 1, 2007. Prior to joining the bank, Mr Zoellick served as Vice Chairman, International of the Goldman Sachs Group. From 1985-1993, Mr Zoellick served at the Treasury and State Departments, and he served in

President Bush's Cabinet as the 13th U.S. Trade Representative from 2001 to 2005 and as Deputy Secretary of State from 2005 to 2006.

He said, “As the international economy struggles to recover from the greatest blows since the 1930s, developing countries are compensating for the stumbling industrialized world. Over the past five years, developing countries have provided two-thirds of global growth.”

“As the world moves toward multiple poles of growth, multilateral institutions will need to play a role in connecting developed and developing countries to work cooperatively. The solution is not to abandon multilateral institutions, with all their imperfections. The duty of leadership is to “modernize multilateralism” for “vastly different circumstances.”

The lecture was held at Churchill

College, whose Acting Master, Professor Alison Finch, said, “The lecture was very successful - both the talk itself and the lively question-and-answer session afterwards. The timing of this particular lecture, given current concerns over the health of the global economy, could not be better, and Mr Zoellick is the perfect speaker to talk us through the challenges.”

Richard Partington, Senior Tutor at the college, emphasised the event's importance for the student community: “I am really proud that Churchill and our Archives Centre have shown such sustained commitment to bringing to the University and the College leading figures from the world stage, facilitating student access to them. In my view this is a key part of what defines a university and what makes the Cambridge student experience special.”

ROSIE SARGEANT



The biennial Roskill Memorial Lecture took place at Churchill College.

King's front lawn to be put to new charitable use

King's College are set to use their front lawn for charitable endeavours

by Freya Rowland
NEWS CORRESPONDENT

After 14 years of the King's front lawn being used by Cambridge University Amnesty International for their Cage Protest, this term King's College Council are allowing the space to be used instead for a 24 hour rowing event for Cancer Research UK.

The College Council's decision was made as the result of a change to the rules governing what King's front lawn can be used for.

Now a maximum of just one event will be permitted to take place on the lawn each term. Amnesty were granted this position in Michaelmas, but have been turned down this term in favour of a sponsored tandem row starting at noon on Saturday 10th March and running until noon the following day.

This fundraising event is part of a series in King's over the last year, which have been running in support of a current student Kate McCutcheon, who was sadly unable to return to college in October 2011 after being diagnosed with cancer.

It follows the Go Bald for Cancer event last Michaelmas, which raised over £13,000 for Macmillan Cancer Support when at least 19 students assembled in King's bar on 26th November to lose their locks.

Hannah Shackleton and Lotte Cutts,

who initiated the event, wrote on their JustGiving page of their intention "to show solidarity with her [Kate] and to raise loads of money for Macmillan Cancer Support. Kate's situation has prompted us to do this."

The King's front lawn is prime advertising space as far as attracting human traffic goes, since it is populated almost all day, every day by students, shoppers and tourists.

Cambridge Amnesty International has been using 'the cage' on King's front lawn for over a decade, in protest against a multitude of humanitarian injustices.

Students take residence inside the cage for two hour shifts, aiming to bring attention to unjust and unlawful arrests and imprisonments. It is hoped that, as a result of these non-violent protests, passers-by will sign petitions against the human rights violations campaigned against.

The Michaelmas cage campaign sought to bring attention to the detention of Shaker Aamer, a British resident and father of four, in Guantánamo Bay. Aamer is the last British resident left in Guantánamo; as of last Tuesday, 14th February, he has been detained there for a decade, without charge.

STEPHANIE BARRETT



The front lawn of King's can be used for a maximum of one charitable event per term

Demystification of Chinese benefactors

Chong Hua Educational Foundation cleared of government connections

by Patrick O'Grady
NEWS CORRESPONDENT

Cambridge University has confirmed that the Chong Hua Educational Foundation, from which they received a £3.7 million donation, has no affinities with the Chinese government.

This clarification follows the heightened speculation concerning the identity of the Chinese benefactors after internet censors in China erased news of the donation.

Online discussions, articles and blogs relating to the mysterious donation from the Foundation, which has no official listing or website and is not listed as a registered charity, were 'cleaned' in one night, after academics raised concerns about the secretive foundation.

On searching Chong Hua Cambridge the only relevant sites were two articles of *Telegraph* blogger Peter Foster, and one from our very own TCS dated 9 February, which seems to have escaped the discernment of the censors.

However, the University launched an investigation into the Foundation.

Despite rumours fuelled by the Chinese online censorship that the endowment may be politically motivated it transpires that there is no identified link between the private

foundation and the Chinese government.

A university spokesman has clarified that the foundation "was established in 2008 by two wealthy individuals who are private investors in private and public companies in Hong Kong and mainland China."

"The individuals concerned wish to remain anonymous and created the Foundation as a private legal and financial entity in order to protect their privacy as individuals."

"On the advice of a leading international law firm the Foundation was established by trust deed in a legal jurisdiction outside China."

It transpires that the Foundation's lack of online presence can in part be explained by the fact it does not encourage unsolicited proposals and employs no staff.

Quashing all conjecture that the Chinese government were attempting to purchase influence at the University through the donation, the spokesman stressed that "the funds that the Foundation has at its disposal were provided by the two founders from the investment gains that they had made in the capital markets."

The Foundation has not received any donations from other individuals or from the Chinese Government or institutions associated with the Government."



"I'd already done an internship here so I knew it was a great place to work. I've been able to jump right into running really big projects in a way I never expected. I also like that there's a hammock in the office. It makes me feel like a pirate."

Ben Emmett Red Gate Graduate

Join the fun at Red Gate, with graduate jobs for software and test engineers, marketing specialists and many more.

 @redgatecareers

www.red-gate.com/careers

redgate
software

a great place to work

The Science Delusion

Professor Robert Winston spoke at Robinson on Wednesday evening, **Helen Cahill** reports on what he had to say

by Helen Cahill
SCIENCE EDITOR

Professor Lord Robert Winston arrived at Robinson on Wednesday evening to give the annual Keith Entwhistle Memorial Lecture to the Cambridge Veterinary Society.

The talk was untitled, and he warned the audience that it would be more of a “polemic” than a lecture, as he wanted to talk in Cambridge with something that had “no academic content at all”.

In the talk itself, he suggested that scientists now, more than ever before, have the responsibility to make it clear when they’re unsure about the negative effects of the technologies that are developed from their discoveries. Speaking about technological advances in Elizabethan times, he said “in the past, they knew where technology was taking them”. Today, given how fast progress is in these areas, he thinks that we would be hard-pressed to be as sure.

Demonstrating this point, he cited his worries about how air-travel, could make it easier for infectious diseases to spread across continents and become uncontrollable.

With increasing nuclear waste disposal problems, foot and mouth, and global warming, he thinks that these are clear, recent examples of advances that we once thought of as unproblematic which have proved to be otherwise.

All represent part of “a growing crisis for technology”, as they are cases of when scientists have failed to recognise dangers, and ultimately became problematic due to scientist’s “failure to deal with the engagement with the public”.

“Every piece of human technology

has an adverse side that we often forget” he explained. It is the responsibility of scientists to prepare for those if they can. If they can’t, it then becomes about communicating issues effectively to the public, and not deluding people into thinking that all scientific progress is infallible.

He described the gap between where scientists are, and where the public see them as part of the difficulty; “we have persuaded people that we’re certain”.

He said that this ‘certainty’ isn’t a good illusion for science to put to the world because it just doesn’t exist: “we deal, I think, with uncertainty... certainty within science is as dangerous as certainty within religion.” The problem is that people start to see scientists as far more unimpeachable than they actually are, “we have the risk of exaggerating what we can do.”

Winston warned of the danger scientists face in failing to listen to the public’s concerns about the impact of some of the research they conduct, saying that the number of people turning to alternative medicine was “evidence of our failure to engage with the population”.

He cited many more examples of occasions when he thought the scientific community had failed in this respect, saying of the disputes over GM crops that, “we scientists were incredibly arrogant... we didn’t really listen to or answer those fears”.

He admitted that the pressing problem of communication between science and society had to be tackled by both parties, with the government being more aware of the important contribution scientists can offer, arguing that “there isn’t the proper use of the available science in government”.



Left: Robert Winston before the lecture
Right: Speaking to students afterwards

Although he said “there needs to be much more modesty on the side of scientists”, he acknowledged that there are two sides of the coin and he feels “we need a scientifically literate society”.

I asked him why he thought that science and society are seen as such separate spheres, and he admitted that, for students certainly, it can be “too difficult to be broad...it’s a shame, I think science should be seen more as a cultural activity”. Furthermore, he expressed his surprise that science and society are considered as separate, “we have to understand the science we do is not our science...you do Cambridge’s science...it’s paid for by society”. As such, it is the scientists responsibility to engage with it.



ROBERT WINSTON FACT-BOX

Job:

British professor, medical doctor, scientist, television presenter and politician.

Date of Birth: 15th July 1940

Musical talents:

Learned to play the recorder when he was 11, in 2007 he attempted to learn to play the saxophone for BBC TV series, *Play It Again*

Current positions:

Professor of Science and Society at Imperial College London
Chancellor, Sheffield Hallam University (since 2001); Emeritus Professor of Fertility Studies, Imperial College London; Past Director of NHS Research and Development, Hammersmith Hospitals Trust;

Chairman of the Council, Royal College of Music; Council Member University of Surrey

Political Career:

Sits on the Labour party benches in the House of Lords, and take the Labour whip. He was Chairman of the House of Lords Select Committee on Science and Technology and a board member and Vice-Chairman of the Parliamentary Office of Science and Technology.

Research:

Robert Winston’s early research established meticulous techniques in animal models to improve fertility surgery. Now his research is focused on stem cells and the novel production of transgenics using male germ cells.

Tree felling on the Backs improves view as ‘Landscape Strategy’ is set in motion

by Clare Cotterill
NEWS CORRESPONDENT

32 alder trees were felled on Clare Hall Piece last week as a 50-year plan for the evolution of The Backs was set in motion.

The felled trees, on land adjacent to Queen’s Road, have opened up one of the most famous views in Cambridge: across Scholars’ Piece and the King’s Back Lawn to King’s College Chapel, the Gibbs building, and Clare College.

Clare Hall Piece was particularly devastated by the loss of elm trees to Dutch elm disease in the 1970s, and the area was replanted by King’s College in the 1980s, with the alders as a ‘nurse crop’ to the oak trees.

However, overcrowding had begun to affect the oak trees, and now the alder trees are set to be replaced to improve the aesthetics of the area.

“The alders were always going to be removed at some point and replaced with a more native species,” commented Michael Downs, owner of Garden-Works, the tree surgeons commissioned by King’s and Clare Colleges.

“They were planted about 40 or 50 years ago to help keep the oak trees growing straight but they were never permanent.”

The felling of the alder trees is part of the 50-year landscape management plan laid out by landscape architect Robert Myers.

Myers, who is a Girton alumnus, produced a report entitled ‘The Backs Cambridge Landscape Strategy’ in November 2007 that outlined the issues faced by the landscaping of the area and proposed solutions to problems such as the overcrowding of the oak trees on Clare Hall Piece.

The report takes into account the iconic nature of the Cambridge architecture, and the need to both maintain world-famous views and screen off the

traffic on Queen’s Road.

Myers’ report carries out a specific tree survey, and sets out detailed ‘Landscape Proposals’ for each college aiming to improve the appearance of the Backs. After the ‘thinning’ of the alders and oaks on Clare Hall Piece, the recommendation includes: ‘Add clump of trees to help screen views of traffic. Consider additional trees with clean trunks. Ensure views of King’s Chapel are not lost.’

CLARE COTTERILL



Trees are being felled on Clare Hall Piece as part of a 50-year plan. The felling is intended to open up this famous Cambridge view.



New post of Green Professor elected

by Kimmie Fearnside
NEWS CORRESPONDENT

The Department of Chemical Engineering and Biotechnology have announced the creation of a new position of professor of sustainable reaction engineering

The move highlights the recent attention focussed upon Cambridge’s attitude to climate change, closely following last week’s student climate change campaign, Energise Cambridge.

The new professorial position is intended to allow researchers in the Department of Chemical Engineering and Biotechnology to “meet society’s need without damaging the environment” and aims to strengthen the Department’s contributions to sustainable energy.

Head of the Department Professor Nigel Slater acknowledges the “complex and urgent research challenge” of creating sustainable processes that balance the needs of industry with that of environmental protection. Slater commented that this new position is a “very exciting development”.

Energise Cambridge representative Isobel Braithwaite, however, believes that the real challenge is leveraging the considerable expertise that already exists to translate into emission reduction targets and to ensure that Cambridge is as sustainable as possible. She told Varsity that the student

campaign aims to send the message to the University that “as a world leader of higher education and research it’s also immensely important for it to demonstrate sustainability leadership locally”.

She does acknowledge, however, that the appointment is “obviously a step in the right direction” and Braithwaite hopes that the new position will work towards strengthening communication and coordination between various departments within the University that are focused on both climate change and sustainability.

Energise Cambridge criticized the University as being one of the leading emitters of carbon among higher education institutions in the UK, and listed their ideas about how the University could instigate changes that would help to go some way towards the problem of decreasing its carbon footprint.

The recommendations to the University Environmental Strategy Committee include a move towards a more ‘cost-effective’ policy, rather than the current approach of maintaining a ‘cost-neutral’ one, as well as the conduction of further research into the alternative renewable options that are viable and open for the University.

The group is ultimately advocating a commitment to the seeking of low carbon sources of electricity and to an overall carbon intensity target of 100g CO₂/kWh by 2030.

Too much coffee causes a whole latte problems

Don't get caffeine-happy to get good results is **Becky Jordan's** advice

One of my birthday presents this year was a coupon for a free coffee, possibly given to me out of pity as I stumbled into Starbucks for my regular fix after an hour's snooze in a 9am lecture. As we launch into the second half of the academic year, a large number of the student population will already be stocking up on the Pro Plus for future exam revision.

For others, early-hour stints in the library will be the norm in lives fuelled by an excessive coffee intake. As the world's best-loved psychoactive substance, 90% of the adult population regularly doses-up on caffeine. But how much do we actually know of its global and long-term biological effects?

Caffeine has been exploited by humankind as a stimulatory drug since as early as the ninth century (although, according to legend, goats were the first

to experience its effects...) This stimulatory effect – increased alertness and attention – is the driving force for its popularity, and presumably the massive increase in its consumption during Easter term. It works by antagonising adenosine receptors in the brain, reducing the obstruction on thought processes and coordination usually brought about by these receptors. Unfortunately, as with all drugs, along come those annoying side effects. The adenosine antagonism could potentially cause dependency in a way similar to illegal psychoactive drugs, stimulating dopamine reward pathways in the brain.

Both psychological and physiological addiction can result from excessive caffeine intake, and have been observed in people consuming as little as 100mg of caffeine a day – around half a cup of coffee. If your May Week has ever been

followed by headache, muscle pain and stiffness, lethargy, nausea, vomiting, depression or irritability, you may have been experiencing withdrawal symptoms associated with caffeine dependence if you've substantially reduced its intake.

The good news is that not everyone may be susceptible to such dependence; certain genes have been linked to the likelihood of experiencing withdrawal symptoms. Want to know if you have the gene? Maybe switch a parent's coffee to decaff on the sly next time you're home, and observe.

The second issue is that adenosine receptors are found all over the body, not just in your central nervous system. Caffeine isn't selective about which part of the body it acts on, and so a whole host of other effects come into play. The queue for the loo in Starbucks is telling: there is some evidence that caffeine is



Rock of the Week

GRANITE

After a sedimentary start and a pleasant metamorphic interlude, the igneous rocks are being given centre stage. This particular piece of Granite was found amid the dizzying heights of the Isle of Arran. Unlike its smooth brothers, this piece of Granite is highly textured – it's windy up there. Although perhaps most famous for its modern function as a kitchen surface, Granite has had a rather more illustrious history. The Red Pyramid of Egypt, the Cheesewring of Bodmin Moor and the ruins of Mahabalipuram are all composed of Granite. I need a vacation.

Joseph White

diuretic and acts to increase fluid loss via the kidneys to produce more urine; in some people drinking coffee is quickly followed by an urge to urinate. High doses can contribute to insomnia, anxiety and loss of fine muscle control – in other words, exactly the things you don't want during exam period.

However, it's not all bad news; long-term caffeine use appears to have the potential to reduce the likelihood of several serious illnesses, including type-2 diabetes and cancer. It also seems to increase your metabolic rate – great if you're trying to lose some flab.

So maybe, this exam term, just don't pop so much pro-plus. Sure, you'll be able to stay up wide-eyed all night in the library. But you may end up enduring your exam tightly cross-legged, scribbling down illegible words with shaky hands after a sleepless night. Trust me, I speak from experience, just have a couple less coffees a day and go to bloody bed.



If Tiffany and Elli are going for gold, then they probably shouldn't trust this magic bean to get them there

Technically Speaking



by James Vincent
Online Editor

Memes. Shit. I knew I was going to have to talk about these at some point. But hey, this is Varsity right? So at least I can be condescending. With that in mind, I won't be talking about Cambridge memes. I mean, cool; you might live in Girton. Spatially, that's further from Cindies than Sidney Sussex is. What an astute and original observation. Let's move on.

Anyway, despite my snobbery, I do believe that memes are important. They're a symptom of viralness; that mystically crowdsourced force that popped into existence in the early 2000s and has plagued advertising execs ever since. Properly harnessed, memes are a tool for human expression and bonding; but, like most things, they're also ripe for manipulation by those gosh-darned

powers that be (grr, bugger, etc.)

Case in point is Russia, where chest-baring, tiger-tackling, president-4-lyf Vladimir Putin is currently on a campaign to capture hearts and minds, via the power of boobs. Young Russians (dubbed 'Putin's Army') show their support for the dead-eyed Putin by stripping off on YouTube; the best displays of zealous, breast-baring nationalism receive an iPad 2. It's subtle stuff.

Instead we should look at China, where dissenting bloggers circumvent the censors through viral methods. Banned phrases are replaced by pinyin equivalents ('mitten crabs' for 'censorship') while cartoons (not readily detected by filters) are used to spread anti-party messages. In this context, memes are more than in-jokes: they show off the people power that the internet allows. In the words of Chinese blogger Wen Yuchao: "Jokes that mock abuse of power do more than let off steam; they mobilize people's emotions. Every time a joke takes off, it chips away at the so-called authority of an authoritarian regime."

Warming Warning

Tobias Gerken warns us against bloggers who insist that the recent chill dispels climate change worries

A week of snow and freezing temperatures is enough to spark panic in the tabloids while misinformed bloggers celebrate the death of the 'global warming myth', as if a cold snap can instantaneously remove greenhouse gases from atmosphere.

However, localised weather has no direct relationship to global climate. The driving force of man-made climate change is the burning of fossil fuels. This

-37°C

Temperature at Dzalinda weather station, Siberia on Wednesday

releases carbon dioxide into the atmosphere which absorbs heat from the sun, causing temperatures to rise. During cold weather we increase our use of cars, heaters and electrical goods – this burns more fossil fuels, actually accelerating climate change.

The recent freeze was caused by cold air from Siberia which is still a pretty icy place, for now. High air pressure over Siberia causes the migration of cold air

across much of Europe. This may even be caused by the global rise in temperature, rather than being an antidote to it. Research indicates that, due to increased global temperature, reduced arctic sea ice actually magnifies high pressure systems in Siberia, causing these snowy winters.

As we complain about the ice-cold weather, the US is experiencing some of the warmest winters on record. More generally, although Europe is experiencing bitterly cold conditions, winters the world over are feeling noticeably more autumnal.

Climate change is also a long term effect studied over many years. It is normal for there to be variation within this, and the occasional colder year is expected, but does not signal the start of a rapid global temperature decline. So some years can be colder than others, with the general trend of rising temperatures still intact.

What does this mean for us? Keep Warm and Carry On, but don't forget what your electric fan heater means for global climate.

NotSci is produced by BlueSci, the Cambridge University science magazine from Varsity



Modern Day Addictions

The Internet

Internet addiction is defined as 'Internet overuse that is excessive to the point that it interferes with daily life': who doesn't suffer from this? It gained its official place in the *Diagnostic and Statistical Manual of Mental Disorders* in 2009.



Workoholism

A very real problem! Don't mistake 12 hour working days and being on 24 hour call for your supervisor as being driven to succeed; this level of exertion can lead to migraines, depression and heart disease

Exercise

Hollywood body-perfecting regimes have become a serious vocation for many, but if exercise becomes compulsive you could do harm. Muscles can degenerate leaving you less toned than you were before all the exertion

Oniomania

The Oniomaniac consistently and ritualistically shops to avoid confronting negative feelings, often spending beyond their means. This has been recognised as an illness for longer than any other on our list, first hitting medical journals over 100 years ago



Plastic Surgery

You needn't consult a scientific journal to know when plastic surgery becomes detrimental, just look at Hang Mioku, Michael Jackson or Pete Burns
Stacey-Jo Parker

"Every form of addiction is bad, no matter whether the narcotic is alcohol or morphine or idealism" Carl Jung

Legalisation: the only way out of addiction

Our current policies on drugs result in unending cycles of violence, social depravation, and addiction. Former doctor and writer **Max Rendall** makes the case for re-assessment of our fabled 'war' on drugs

What we know today as illegal drugs all have one thing in common – in different ways they all give pleasure, and that almost always means that they alter the way we feel, and hence perceive or talk about things. For this reason they are valued by very large numbers of people throughout the world. The United Nations Office on Drugs and Crime puts the figure at between 155 and 250 million. It is one of the many contradictions in the world of mind-altering drugs that the two most commonly used – alcohol and tobacco – are legal, but both kill many times more users than illegal drugs. Alcohol, too, is responsible for endless violence, domestic breakdown, criminal damage and social nuisance.

Until the beginning of the twentieth century every home, no matter how humble, kept a little opium. It was one of the very few effective remedies: it is a wonderful pain-killer, it suppressed coughing and it cured diarrhoea at a time when tuberculosis was rife and water supplies often contaminated. Opium was commonly given to children to get them to sleep. Nevertheless its addictive properties were well recognised. In 1912 The Hague Convention imposed obligations on the 12 signatory nations to make possession and use of opium, morphine and cocaine a criminal offence. This may be seen as the start of the policy of prohibition which has been ruthlessly pursued by the United States ever since. One might have thought that the experience of alcohol prohibition in the 1920s would have had an effect, but then who learns from history?

Much anti-drug legislation and policy has been inept, and even counter-productive. When President Nixon declared 'War on Drugs' he closed

the US-Mexican border to stop drug smuggling. The direct consequence of that action was that the US has now imported a whole criminal industry, and cannabis has recently become the largest cash crop by value in America. Massive spending on Federal Agencies has resulted in a doubling of the prison population, most of whom are non-violent, and human rights abuses by the new army of federal henchmen. In 1982 President Reagan became mired in the Iran-Contra Affair, and the CIA became complicit in illegal and murky activity. The CIA had long been involved in the

'Even optimistic drug warriors cannot claim that prohibition has been anything other than an abject failure'

fight against communism in South-East Asia, but the price of loyalty by the local tribes who fought this proxy war was involvement in the transport and protection of opium and its processing into heroin. The 'War on Drugs' has been costing America at least \$50 billion a year.

President Nixon's declared intention was to make drugs so scarce that they would be beyond the reach of almost everybody's pocket. This was to be achieved by seizures and keeping drugs out of the country, together with foreign policy and military initiatives aimed at producer countries. How different the reality is. The price of drugs on our streets has fallen steadily. Seizures, though considerable, have made no lasting impact on the availability of drugs. Anyone who wants drugs can

easily get them. There is probably not a village in England where heroin cannot be delivered to your front door quicker than a 999 ambulance. And the market is in the hands of criminals, who prosper obscenely. The numbers of drug users are broadly the same from year to year, though fashions do change and are reflected in the ups and downs of the figures. The overall picture is one of a mature market. Not even the most optimistic of drug warriors can claim that prohibition has been other than an abject failure.

'The drug problem' has many heads, but it is incapable of solution in the way that many problems are. The best we can do is to select the worst and most damaging aspects of the problem, and aim policy at attacking these. Most people would agree that there is an indissoluble link between money and crime, and that if we could take much of the money out of drug trafficking, its appeal to criminals would wither.

If, by legalising drugs, heroin and cocaine became mere agricultural products their price would fall greatly. The mark-up for these drugs is at present grotesque – about 160 times, whereas coffee, produced by the same Colombian farmers, sells at a mark-up of three times. Furthermore legalised drugs could be sold at a price which would inhibit shop-lifting, theft and fraud, which many addicts resort to in order to buy their black market drugs.

These arguments have been around for many years, and have commended themselves to numbers of people. New and urgent impetus has been given to this cause in the last few years. It is now evident that the great majority of international terrorism is funded by drug money, and a fall in the price of drugs would profoundly affect criminals'



Flickr: Nicolas Holzheu

ability or inclination to perpetrate such outrages. The ghastly violence, murder and mayhem in Mexico and elsewhere is the consequence of criminal gangs fighting it out to get or retain their share of this unbelievably lucrative market. This, too, would diminish, and countries would become easier to govern.

New thinking is needed. Several countries, notably Portugal and the Czech Republic, have decriminalised drugs for personal use. This means that it is no longer an offence to possess drugs for your own use, though dealing remains criminal. It is a step in the right direction, but the market, and hence prices, remain in criminal hands. Results have been encouraging but unspectacular. If drugs were legal they could be bought and sold in a government-regulated market.

The essential point is that you cannot have a legal market in illegal goods. Legalisation is thus a necessary prerequisite to a controlled market in which prices could be fixed, and the conditions

under which the various drugs could be obtained could be laid down. Drugs could also be taxed, and the strength and purity of drugs controlled, and packaging and labelling regulated.

Legalisation would have many consequences, some difficult to predict. Many will fear that it would lead to an up-surge in the number of users. It might, though Portuguese experience is reassuring in this respect. Furthermore the more harmful use of drugs, like injecting, seems to give way to more contemplative and gentle use of poppy-head tea and other similar preparations. It would be a mistake to under-estimate the possible difficulties, and we will have to work hard to persuade politicians and the international community that it is the way forward, but the status quo is becoming increasingly intolerable. It could lead to a much safer world, and one which is much more pleasant to live in.

Max Rendall is the author of Legalize, published 2011 by Stacey International

Whatever You Say

EUTHANASIA SHOULD BE LEGALISED



ALI LEWIS



Since the landmark 1993 case of Airedale NHS Trust V Bland family members have been able, through a lengthy court process, to petition for hospitals to withdraw treatment – and treatment here includes food and water – of their loved ones and allow them to die.

Of the other 'options': active euthanasia is illegal in the UK with no exceptions. Assisting people to travel to countries where euthanasia is practised is a legal grey area, and may count as assisting suicide, although there have been no prosecutions yet. Similarly, use of the so-called 'double effect', in which doctors give a strong dose of painkillers to alleviate pain knowing that it will also hasten death, is an ethical and legal disaster area into which doctors are understandably loathe to travel.

Passive euthanasia, although very rare, is the only legally-secure option. It is also the worst option. It is the removal of care because no one is allowed to be brave enough to actively end suffering. It is a cop out. It is fence sitting when people's lives – or, more importantly, their deaths – are at stake. To go abroad to end a life is incredibly stressful. It is expensive. It has potentially devastating legal consequences. To put doctors in the difficult legal and ethical position of whether they should alleviate suffering as much as possible or elongate a suffering life is unfair also.

If someone wishes to die, why must we take away treatment, or send them abroad, or give them insufficient pain medication in order to keep them alive a little bit longer and avoid the consequences? Why can't we allow them to die, with dignity and without pain, with their families and, if possible, at home? After all, whose life is it anyway? I beg to propose.

If he were able to remember his daughter, he would remember that she and her husband emigrated to New Zealand a decade ago.

When he wakes up, he turns to his side, puts on a pair of glasses, and sees a small, framed photo of a woman on his bedside table. Some mornings, he will pick it up, stare at it, and cry. He has no idea why.

He gets up slowly and with some difficulty. He will be washed, he will be fed. Today, in the mid-afternoon, he will shit himself. The situation will be dealt with as best as possible by a young lady called Tanya. She will think about how she isn't paid enough. She will chew gum.

His body will continue to creak and groan toward the finish line, the collapse of each successive part feebly propped up by yet another chemical scaffold. His mind is too far gone to remember a younger self who swore he'd "never go down like that", who mentally constructed his in-case-of-emergency gallows but couldn't be certain of when the right moment was until it had already passed.

Some will, no doubt, be questioning whether this man has even a shred of dignity left, and whether it is worth prolonging whatever semblance of a life he may be said to have in order to assuage a misplaced conscience.

However, regardless of your views, it is transparently clear that this man should not be given the easy way out of his miserable existence. He has evidently provoked the ire of the Lord.

I beg to oppose.



AHIR SHAH



DSK: Priveleging the predator

Dominique Strauss-Kahn appearing at the union has rightly angered many. Swyn Haf explains why. **Content warning: contains references to rape and abuse of power.**

I'll declare myself immediately: I won't defend to the death your right to say it. But the arguments around freedom of speech, beautifully nuanced though they doubtless are, have been rehearsed far beyond the point of satiation by Cambridge students of late, and I suspect no one is really for turning on the issue. Instead of throwing in my less than a tuppence worth on who has a right to what kind of platform and under what circumstances, for what purpose, I just want to ask the question: Why would you want Dominique Strauss-Kahn to speak at the union?

There's no denying that he's better known as an international sleazebag than economist. In fact, the first page of google results on his name is dedicated to his implication in a prostitution ring, or 'pimping', to call a spade a spade. He's actually being questioned as I write, so there's more than smoke to make me think there really is a fire in this case. And the same goes for the other allegations against him – police found prima facie evidence for the accusation of sexual assault brought by Tristane Banon. He got off going to court for that one on a technicality (too much time had passed between the assault and the accusation). He frequents orgies where he doesn't trouble himself to find out whether or not the women involved are being controlled for gain. And his

lawyer's defence is that the women are naked, so, um... I'm not really sure what difference it makes either. It should be beyond anyone's reasonable doubt that he's an unsavoury character. But it's not only that – he's also boringly unsavoury. It's not that this man is breaking boundaries and taboos which his prud-

'DSK: a textbook chauvinist, who sadly are ten-a-penny'

ish and repressed opposers want firmly re-established. This opposer for one is unapologetically sex-positive. It's that he's the most old-fashioned lech you could get hold of: a powerful, rich, old man with an entitlement complex: a textbook chauvinist, who, sadly, are ten-a-penny, so why, what possible interest can there be, in listening to him speak at the union?

There seem to be three camps of people who defend his invitation. The first is perhaps the most troubling: otherwise nice boys who are alarmed that you would dare call someone a rapist who hasn't been convicted, ignoring the fact that this only leaves 6 % who can be identified as what they are. This defence seems to stem from an anxiety that unless every single sexual predator is defended to the max in every

endeavour of his life, the floodgates will be opened for any kind of standard of sexual behaviour to be demanded of them. But most of these boys wouldn't actually be interested in hearing him if he weren't known for his mistreatment of women over whom he has an inordinate advantage of power and privilege. Then there are those who defend his invitation because it is being opposed, the would-be Voltaires of the university, who would defend the right of the Devil himself to a platform, but who can't seem to find a reason for which they would actually want to listen to him. Then there is a presumed third group, whom I've happily not met in reality but who must exist, specifically amongst the Union Society committee members, otherwise why would he have been invited? Those who actually want to hear him speak. Some people must think there's something interesting, something worthy of prestige, in being an international sleazebag.

Perhaps in their mind, Strauss-Kahn is a renegade hero: he seems to be constantly 'getting away with it', and what the 'it' is, is that most glamorous thing of all – sex. But when sex is something you 'get away with', then you're dangerously close to the category of those 'lads' who wrote and found the 'banterous' 'joke' that '85% of rapes go unreported – sounds like good odds.' In DSK's case, he's actually in that category and being



CHRIS ROEBUCK

rewarded as some kind of figurehead for a culture that sees sex as a power game of who can get the most undue gratification with the least consequences, or in his case, the best consequences, given that his notoriety is actually lending him prestige and platforms such as our own students' union.

Hopefully, that third group is small and the group who sign CUSU's petition to uninvite him will be bigger. There are no advantages to his coming, but it will surely cause distress not only to the survivors of the kind of games he likes to play, but to anyone who thinks it's perverse that those games should lead to anything other than true disgrace.

Swyn Haf also writes for *Gender Agender*

Ladylike

FREYA BERRY



Why everything that supposed to be bad make me feel so good?' asks Kanye West in his song 'Addiction'. Let's ignore the missing verb for the time being and rejoice in a rare moment of Kanye West not sounding like a twat. Addiction is an interesting topic. Something that makes us involuntarily crave to experience it is a powerful and terrifying phenomenon.

Drugs, alcohol and cigarettes – the necessary ingredients for a rock 'n' roll lifestyle, bad hair presumably being optional – are obvious topics for addiction. But hurray, guess what? Only 25% of drug addicts are female. The difference for alcohol is even larger. For once, it appears I can resign the soap box on this particular gender gap. Although maybe the EU, in its stunning attempt at creating 'gender equality' by making insurance companies equalise prices between male and female drivers, will try and break through yet another pesky glass ceiling by prescribing egalitarian drug use too.

Men consistently lead the statistics in terms of addiction. Researchers noticed recently that almost all video game addicts are male. In a study where participants played a simple reward-driven game, they found out male brain activity increased as they performed better. The female brain did not show this correlation.

This obviously explains my inability to get keen about 'COD' (I once called it 'C.O.D' and was met with howls of derision). But perhaps this male facility to get addicted to something is manifested not only in the world of abusing dodgy chemical substances, but in the workplace too. I once met a racing car driver who told me there were lots of talented women on the scene who out-performed the men. But after a certain point their abilities faltered and the men far overtook them. Perhaps this is because men, as well as being stronger, simply want it more. Jonny Wilkinson made his mum wait in the car for four hours at a time while he obsessively practised his kicks.

This doesn't just apply to sport. My brother practises guitar obsessively and has delusions that one day he'll replace Stuart Broad and become England's star bowler. He chucks a ball around in the freezing cold while I sit inside watching bemusedly with a cup of tea. Men are also more likely to be workaholics and sex addicts. The latter is currently a hot topic due to Abi Morgan's film *Shame*, though I can't help feeling this might be because it stars Michael Fassbender's buttocks. Which is totally understandable.

I'm not saying women want things less than men at all. I'm suggesting that maybe the reason high-profile men get to where they are is because they are able to focus on their goals more single-mindedly than women – for better or worse. Anyway, I'm all for addressing issues where Michael Fassbender is involved, however tenuously.

The US: addicted to war?

Profit as motivation in US foreign policy

When examining the United States' recent military history, it is striking how frequently America seems to become embroiled in conflict. Whilst some have suggested that this is the result of an 'addiction to conflict', I fear there is a much more harrowing explanation – a desire for war, not born of some unreasonable compulsion, but a desire for war as a rational business decision, taken to advance the interests of those who drip poison in Congress' ear.

The spectre of profit stakes such a considerable influence that it should be considered the current overriding factor. One aspect of this new breed of war-profiteering was first brought into the public sphere by President Eisenhower in 1961, a structure which he christened the 'military industrial complex'. In short, this complex is the loose structure of relationships between those members of government who control defence expenditure, those who seek to profit from this expenditure and the military.

This relationship has come to be personified of late by former Vice-President Dick Cheney, whose connections with Halliburton have seen the logical conclusion of the military industrial complex, a world wherein the government is so closely linked to elements of big businesses so as to shape, not only public, but also foreign policy to their advantage. It was this, privatization of war which Eisenhower had so feared, a system wherein war meant profit was a system which inevitably encouraged people to make war. Since 2001, Halliburton alone have been awarded in excess of fifteen billion dollars worth of uncontested military contracts in order to provide a variety of services to the US military. It appears that former CEO Dick Cheney has not forgotten his corporate friends.

So-called private security firms have now joined the ranks of those engaged in war

profiteering. Companies such as Blackwater have been commissioned by the US government to act as mercenaries, operating with impunity from prosecution, in spite of countless reports of their brutality. In 1991 for every 100 soldiers in the US military there was one private contractor, a figure which has been on the rise ever since, until finally in July 2007, there were more private contractors in Iraq than there were US soldiers.

This however is far from the most significant impact which war has on profit margins. It is well documented that the United States' interest in invading Iraq stretched beyond the confiscation of non-existent weapons of mass destruction. The oil fields of Iraq are being commercially exploited once more, ensuring a level of US control in the global oil markets, one of the most important commodities in the world, particularly from a US perspective. The Iraqi oil reserves were estimated to be the third largest in the world, potentially holding up to 115 billion barrels of oil.

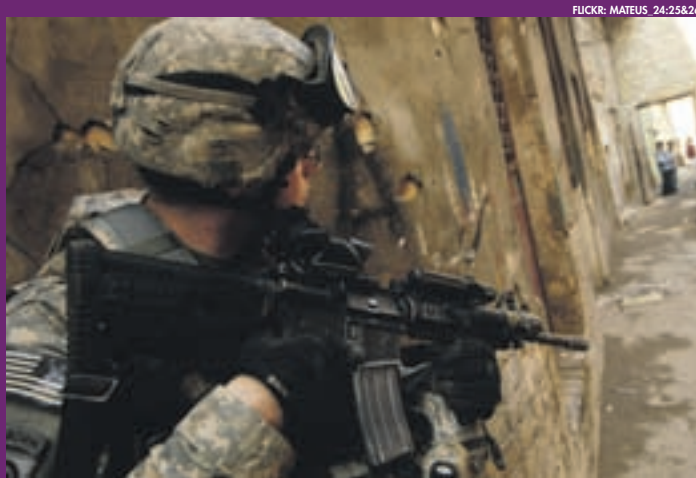
Near exclusive rights to the exploitation of these reserves were given to US and British oil companies, the same companies that are so entangled with the great American military industrial complex, partly because of their huge contributions to campaign war chests, for both Congress and the Presidential Race.

Whilst there are of course many factors which have influenced America's recent, aggressive foreign policy position, the fearful prophecy made by President Eisenhower more than 50 years ago seems to have come to pass.

The United States is not, in any traditional sense, addicted to war, rather, it finds itself in a dystopian setting: choosing to go to war is the most rational decision to increase the all important profit margin.

Patrick Fee

[full article on varsity.co.uk]



FUCKR: MATEUS_24-25&26

In Figures

The scale of US foreign policy

\$15bn: total military contracts awarded to Halliburton since 2001

115bn: potential barrels of oil in Iraqi reserves

<\$25: price of oil barrel, 1980-2003
\$123: price of oil barrel, 2012

\$1,219bn: estimated annual cost of US national security, including Pentagon budget, intelligence, veterans' programmes, homeland security, debt
[source: tomdispatch.com]

\$924bn: GDP of Australia, 2009
(for comparison)

Adrenaline junkie

Renowned photojournalist and the world's best war photographer, Don McCullin, talks to **Isabella Cookson** about a life shaped by conflict, shame and madness

This April will be the last chance to see a photographic retrospective that is close to the hearts of many. From the violence in Congo to that in Biafra, Vietnam, Cambodia and Lebanon as well as crucial moments such as the fall of the Berlin Wall, Don McCullin has confronted the world with raw, shocking images from almost every major conflict of the twentieth century. McCullin, now 77, sits before me. He is not, I am quick to discover, afraid of eye contact.

Perhaps this is one of the most notable aspects to his photography. Eyes constantly stare back at you, we share a penetrative gaze with an emaciated woman desperately trying to feed her starving baby in Biafra or a worn-faced English beggar alike. "I had a very baby-like face when I began. I think these people used to look at me and think, 'What's this kid doing behind a camera in the middle of a war zone?' So they would look up at me in curiosity."

"You cannot be objective," he says. "Sometimes people criticise my work as a journalist because it's so interrelation, and therefore very self-consciously subjective. What people don't always understand is that, when you go there, it is with the chance of being killed as well. I gambled my life for the photographs I took on those days."

The relationship with the subject is, however, troubled. "You press that 'professional' button, you think: 'Is this the best composition, the best expression, the best action shot?' But then you remember that you are also a human being standing in front of another human being; you're not just some robot here doing this."

"Atrocity pictures can be aligned with pornography, especially if it's congealed into one big book, you have to be careful. I did take pictures of some really gruesome things; people whose heads that have been blown half away. It can all be very dodgy really in the wrong context."

Shame becomes a large part of our discussion. James Nachtwey has called it our 'compassion fatigue', the shame at poking a lens in someone's face as they are dying, the shame but the lack of surprise that humanity could do such things. "I've had hundreds of starving children staring up at me, thinking I was their salvation. It has not been an easy cross to bare. We're all guilty. We're guilty by association. Of course I'm guilty. I feel ashamed standing in front of

people with a camera and knowing that I could leave anytime and get myself something to eat. When I was working on some of those AIDS stories, I would never sit and eat in front of them. I would go and hide in a warehouse or somewhere. I know what shame is and that I can be easily part of it. When I photographed the picture of the baby burnt to death, I was full of shame. Not only for myself, but also for the people that did it, the whole thing was despicable; I constantly watch how I behave, checking my moral obligations."

Referring back to it often throughout his interview, McCullin's childhood was a time that shaped and formed his attitudes, fuelling the interests that come out in his photography.

'Pictures of atrocity can be aligned with pornography, especially congealed into one big book'

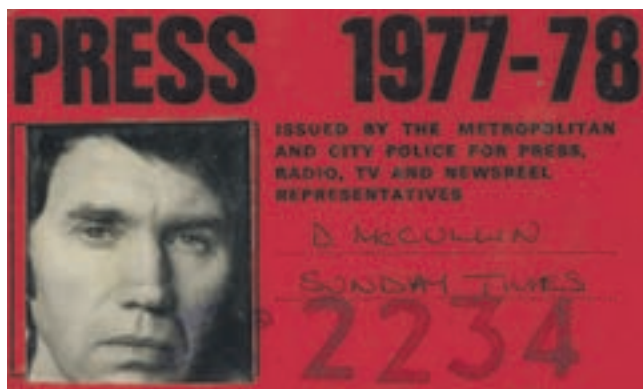
"I grew up with the right credentials to know what shame is. I felt ashamed of my background. We lived in two rooms with no lavatory or bathroom; I never starved, but my mother was never there, working as she did, on a railway. I had a huge inferiority complex and yet looking back on it now it was the very best way for me to start, because I knew when I used to go and photograph the poverty stricken places in England, I knew exactly what I was dealing with because I came from it. I had no shame about that."

"My father was chronically ill, my mother was violent and used to get drunk and scream at the neighbours. I was thinking about my mother on the train today and I was thinking 'why was it that I didn't love her?' She did do some amazing things. She was a tough old witch. If someone did something bad in the streets, she'd go out there and brawl with them. My mother battered a man one night. He was drunk, beating his child in the street. She got a huge Dutch ornament and smashed it over this guy's head; there was blood and chalk everywhere and my mother went off in the police van. She was terrible, in a way."

McCullin was evacuated to the north of England during the Second World War, to live with a couple that used to beat him and lock him out at night.

1. A US Marine takes stock during a brief pause in the fighting during the Battle for Hue, Vietnam, 1968.

MCCULLIN: A FILM BY JACQUI MORRIS



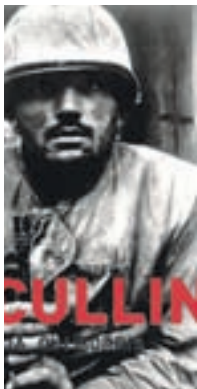
Documentary to be released this year.

Directed by his assistant for many years, Jacqui Morris: "I always felt he was holding back at the time so I asked Don if I could make a film of his life. He readily agreed and has given us unparalleled access to film some extraordinarily candid interviews."

"With extensive input from the Sir Harold Evans, the editor of *The Sunday*

Times from 1967-81, our film not only explores Don's life and work but also how the ethos of journalism changed during his career," writes Morris.

"We compare the strictly 'hands off' approach of proprietors like Lord Thompson [with non-commercial considerations] to how the newspaper's character changed once it was taken over by Rupert Murdoch and what that means for contributor's like McCullin."





"We weren't given a bath for seventeen weeks. There was a scandal in the village one day when someone saw me naked in a flooded field washing myself. They had a chicken farm and just before I left I threw as many chickens as I could into the river. I was bloody angry. All the things that happened to me in the past made me feel in touch with humanity. When I went to war I didn't just go there as a blood-thirsty photographer wanting to make a living for myself. I went there aware of my humanity."

His friends were members of a local gang whom he photographed. He sent the pictures to the *Observer* in 1959, who immediately offered him a job. Since then, he self-admittedly became a 'one-war-a-year man', tirelessly travelling to places of deprivation and conflict. He worked for a long time at the *Sunday Times Magazine*, who he said 'spoiled' him, allowing him to cover any conflict he desired. The political events he covered also became personal experiences, which at times would get too much. "I was at a massacre in Beirut. I wasn't with the Palestinians this time; I was with the people that were murdering them. They brought some women and children down the

2. Don McCullin's first photograph of the Vietnam War: South Vietnamese soldiers wait for helicopter transport at a Landing Zone in the Mekong Delta, Vietnam, 1968.

3. McCullin himself, during his time in Vietnam, almost indistinguishable from US soldiers except for the camera around his neck. Copyright Nick Wheeler.

4. McCullin's Nikon F camera, damaged by a Khmer Rouge AK47 bullet at Prey Veng, Cambodia in 1970.

Don McCullin's work is currently exhibited at the Imperial War Museum in London. His latest book, Shaped by War, is also available for purchase.

stairs and the women were looking at the men who were standing with their hands up. We went outside and the man said to me, "if you take any pictures, I will kill you." I thought, "he will." I went back into the stairwell where the two men were standing; a bunch of guys came behind and shot the men in front of me, busting their brains all over the wall. I watched it and I couldn't stop shaking. I told myself, "get a grip, this has only just begun." They killed everybody, two or three hundred people- just shot down in alleyways: men and women alike. I saw a man shot and his whole head disappeared in one go. There were great

'All the while, this mad doctor would be sitting in his hotel at night playing his cello'

rivers of blood."

I ask him why he would go back, year after year, to places of trauma and destruction. "Because I thought that I could prove I was the man. I thought that if I could take pictures of war in the most dangerous way. I thought I could take pictures of civilians in a way like no-one before me, because I had an enormous amount of compassion. I wanted to bring these photos back and make people do something about all this terrible suffering. I thought I could change things, I was wrong."

Does he have faith in humanity? "No" was his immediate response. Then he revises his answer, explaining that he did meet very good people; those who came as aid workers, the doctors, the nurses, and civilians. "There is also beauty in war. It's very difficult to say that but it's true. There was a mad Swiss doctor when I was in Cambodia, this was at the fall of a city. Men were coming back from the front with their eyes hanging out and their legs missing.

Even the carriers of the wounded were being murdered by the Khmer Rouge. You wouldn't believe the damage that shells can do to human flesh. All the while, this mad doctor would be sitting in his hotel at night playing his cello. I don't know whether that's beauty or if he was just bonkers. Tenderness is beauty; bandaging someone's leg, playing the cello, sharing the little food you have left with another person. I once carried a man from the battlefield on my shoulders who looked like Jesus Christ. At my first battle in Cyprus, I carried an old lady to safety, just scooped her of the ground and ran down the road. I didn't do it for any glory, I did it because I felt angry."

In an age without digital cameras, McCullin was unable to check his photographs as he went along. He would take only a very limited amount of film. I wondered whether he was ever surprised by what he had when he developed the camera. "Never. I compose the pictures. Is that bad? I don't know. I suffer from premeditation. I think what's going to happen now and I'm waiting for that composition to emerge. The images were imprinted on my mind from the moment I took them. I can bring those pictures back to me now without any photograph. They wander into my brain at any moment of the day or night. I am on the verge of insanity."

"The more questions you ask me, the closer to madness I feel. I think I'm a sane person and then I think, "am I?" Sometimes I'll be in my house and I'll play Elgar, I turn the music up until the whole house vibrates and the cats are running away. It brings me to tears and I wonder what the meaning of my life has been."

"I constantly review how comfortable I felt being rewarded so many prizes. I wish in a way that I had refused them all; it would have made me a more honourable person, it's shameful that I accepted them. I was considering burning my negatives, everyone says I'd be mad. This is what the shame has done."



The little gem

LETTICE FRANKLIN

Scene: Porter's Lodge, around essay deadline:

"Can I collect a parcel please?"

"No."

[Mischievous smile.]

"Ohh... really? Please?" [Dangerous quiver in voice.]

"Absolutely not." [Potential wink]

"Oh God. Please. I really wanted it. Its flu medication that my mum sent because I can't get to the shop. [Tell-tale welling in eye.] Oh please can I have it. Oh...Oh...Oh..." [sob, sob, sob.]

"Ah, we're just joshing with you love. Here you go." [Scornful pity.]

There is a time in the term when jokes are no longer funny. This time, in a horrifically clichéd way, usually falls around Week 5, which is just about...now. It is at that point that Cambridge's hilarious porters and wannabe Footlights, should be avoided. In fact most forms of real life should be avoided.

Instead find comfort in the ultimate clown, Charlie Chaplin. Down Lemsip in front of *The Great Dictator* and nod your head passionately while Chaplin laments, "Our knowledge has made us cynical, our cleverness hard and unkind. We think too much and we feel too little." YES, YES, take that mean supervisor!

And then let his words enter your tired mind:

"Look up! The clouds are lifting, the sun is breaking through." It really is! There are snowdrops on the Backs! "We are coming out of the darkness into the light. We are coming into a new world." It is true Charlie! It is the beginning of Week 6!

I WILL leave my room and I WILL go to a restaurant! And that restaurant will be, in honour of you Charlie, Clowns!

Clowns is a longtime supplier of the ultimate comfort food, spaghetti bolognese. Tuesdays and Thursdays are "Spaghetti Nights" when fresh pasta is on offer.

This does sliiiiightly make you worry about what the pasta on every other day of the week is, but wash images of microwaves away with the deal's accompanying generously close-to-the-brim glass of wine.

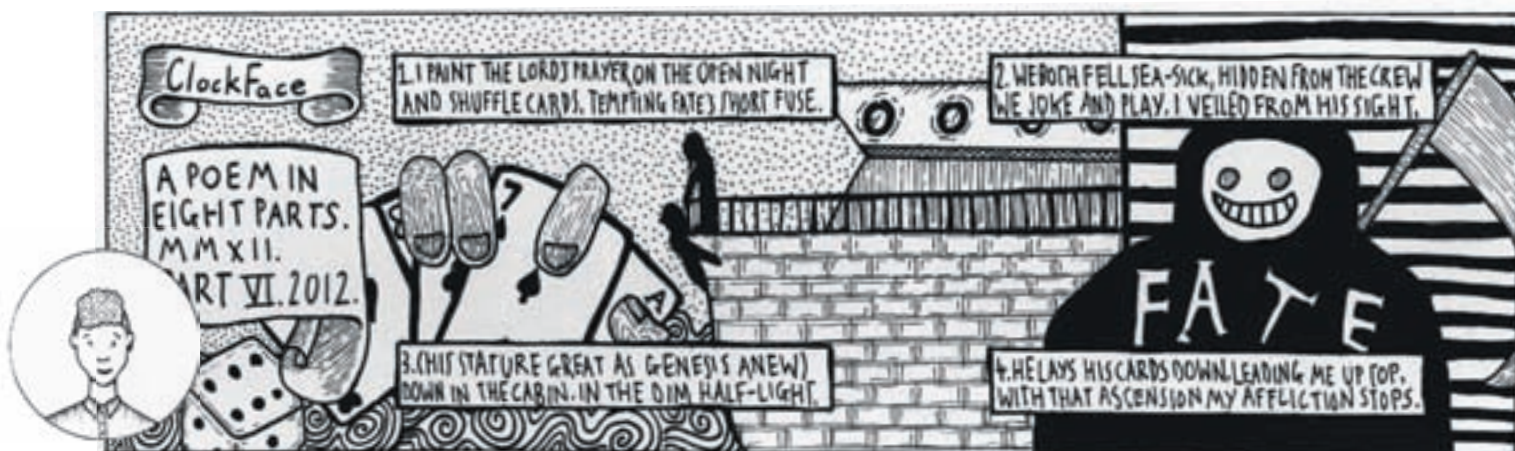
And, when, happily and heartily fed, you look round, your eyes met by thousands of the twinkling eyes of clowns, porcelain, painted, suspended or drawn, it is almost impossible not to laugh.



'I told myself, "get a grip, this has only just begun"'

The Comic Strip

LEWIS WYNN





1. The pin board which graces my room.



2. Quotable doilies offering food for thought.



3. The Grove at Fitz.



4. Yummy formal hall at Murray Edwards.



5. Boots pharmacy showing some Cambridge pride.



6. New DMs as a week five treat to myself.

My Cambridge Week

ROSIE BUSIAKIEWICZ
1ST YEAR, FITZWILLIAM

LISTINGS

Pull out and pin up on your board

Friday
24th

Saturday
25th

Sunday
26th

MUSIC

Opera: Die Fledermaus

WEST ROAD CONCERT HALL 8PM; £16 / £10

Cambridge University Opera Society's production places this much-loved farce in the privileged world of twenty-first century young socialites.

The Leisure Society

THE JUNCTION 7PM DOORS; £8.50 ADV.

The group's latest album, *Into the Murky Water*, is filled with charming, woodwind strewn folk melodies subtly undercut by a streak of melancholy

Purcell School Symphony

WEST ROAD CONCERT HALL 7.30PM; £8 / £5

Quentin Poole conducts the orchestra in Beethoven's *Concerto For Violin, Cello And Piano In C Major* and Holst's *The Planets*. ▶

FILM

The Illusionist

HOWARD THEATRE, DOWNING 8PM; FREE

The Downing Blake Society presents Silvain Chomet's 2010 Oscar-nominated animation. The story of a dying breed of stage entertainer whose thunder is being stolen by emerging rock stars.

Watersprite Film Festival

SEE [HTTP://WWW.WATERSPRITE.ORG.UK](http://www.watersprite.org.uk)

(24th – 26th Feb) The Cambridge International Student Film Festival is holding multiple screenings, workshops and talk by a variety of fantastic film-makers.

We Need To Talk About Kevin

FISHER BUILDING, ST. JOHN'S 7PM & 10PM; £3

Based on the novel, the film explores the torment and grief of Eva Katchadourian (Tilda Swinton), a mother whose teenage son Kevin (Ezra Miller) committed a high school massacre.

Only So

WEST ROAD CO

Screening as Festival 2012 post-election tries to hide t youngest men

TALKS

Injustice in Sudan

LATIMER ROOM, CLARE COLLEGE 7.30PM

Former UN Humanitarian Coordinator in Sudan Dr Mukesh Kapila will be speaking on the responsibility of individuals who bear witness to its atrocities to speak up. ▶



Sir Peter

CAMBRIDGE UN

Sir Peter Mar winning Phys Resonance In

VIEW

Magdalene's Comic Relief

CRIPPS' AUDITORIUM, MAGDALENE 7PM; £3 / £4

Magdalene Comedy Club brings you its biggest event of the year - a Comic Relief special, featuring the best of Cambridge stand-up and sketches as well as acts from the comedy circuit.

The Seventh Seal

ADC THEATRE 11PM; £6/£5

(Last night) As the tide comes in, Antonius Block is playing chess with Death... Bergman's iconic film adapted for the Cambridge stage.



HATCH

CORPUS CHRIST

A showcase of students in C plays, monologues progress, real student autho

STAY IN

DVD: Take Shelter

AVAILABLE TO BUY FROM FEB. 14TH

Sundance-selected thriller. Plagued by a series of apocalyptic visions, a young husband and father questions whether to shelter his family from a coming storm, or from himself. ▶



READ: Aftermath

BY RACHEL CUSK

Author Rachel Cusk has memorably written about the breakdown of her marriage in her new memoir, subtitled *On Marriage and Separation*.

HEAR: T

CAM FM 7PM (C

Five of Cam to life one of trilogies ever deeply affect macabre all

GO OUT



Masquerade Spring Ball

CAMBRIDGE UNION 9PM

Don your fanciest mask and join in the masquerade, before the traditional midnight unmasking... ▶

Rudimental @ Fez

FEZ; £3 BEFORE 11PM, £4 THEREAFTER

Rudimental brings you the cutting edge of Bass music mixed with ruthless four-to-the-floor Berghain sensibilities.

RAG W

OLD LIBRARY, EM

A variety of cellars of Cam generous par raise money alongside tas

MIND MAPS

1. ADC Bar

I work here one night a week. Most of the time I'm attempting to master the week's cocktail, or chopping up more limes for G&Ts.

2. Dorringtons Bakery

I love their multiseed loaf - it has really chewy crusts. They also make tasty sandwiches.

3. The Zoology Museum

Full of skeletons and stuffed animals, this is my favourite place to draw. If you like the Hunterian museum in London, go visit.

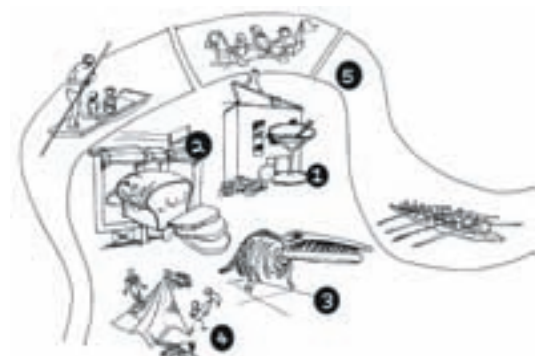
4. The Gurdon Institute

I do a Matlab based genetics project here. The room buzzes with escapees from the fly lab. Results are elusive - I've come to believe gremlins sneak in at night to break my code.

5. The River Cam

In my mind, the river is divided into three sections. The backs where the punting happens, the commons where I've coxed for four years, and the stretch in between where the May Week Cardboard Boat Race takes place.

Claudia Stocker, Gonville and Caius, 4th year Natural Scientist.





MIXED UP DETOX- TAIL



Some might say a ‘detox’ can’t involve cocktails. We disagree. Mango juice means vitamins, blueberries are the most super of superfruits ... and the champagne? Prevents strokes and heart disease.

Think of the heart dears, the heart.

- **INGREDIENTS**
- 1 part Mango juice
 - 2 parts champagne
 - Blueberries
- **YOU WILL NEED**
- Champagne flute
 - Cocktail shaker
 - Ice cubes

- **METHOD**
1. Add the mango juice and champagne into a cocktail shaker.
 2. Shake, then pour into a champagne flute.
 3. Add the ice, and garnish each glass with three blueberries.

Monday 27th Tuesday 28th Wednesday 29th Thursday 1st



Citizens!
THE PORTLAND ARMS 8PM; £5 ADV
Razor sharp post punk with a dramatically distinctive guitar and booming vocals.



Patten & The Soft
THE PORTLAND ARMS DOORS 8PM, £5 ADV
The contemporary ensemble performs Thomas Ades’s *Arcadiana* and *Life Story*, George Crumb’s *Voice Of The Whale* and four pieces by student composers.

and Remains
CONCERT HALL 7.30PM; £8/ £5
part of Watersprite Film
2. In the wake of the violent protests in Iran, a family
he news of death of their
mber from their grandmother.



Casablanca (70th Anniv.)
ARTS PICTUREHOUSE 11AM; £8/ £5
Seventy years on and now beautifully restored, *Casablanca* has lost none of its excitement, drama, comedy or romantic charm. Its dialogue has become part of our vocabulary.

NTL: Comedy of Errors
ARTS PICTUREHOUSE 7PM; £8/ £5
This screening from National Theatre Live sees Shakespeare’s comedy staged in a contemporary world. Lenny Henry plays Antipholus of Syracuse.

Mansfield
ION 5PM
nsfield is a Nobel Prize-
icist and father of Magnetic
aging, or MRI.

Rt Hon. Jeremy Hunt
CAMBRIDGE UNION 7.30PM
The Secretary of State for Culture, Olympics, Media and Sport talks on ‘The Impact of Economic Policy on Society and Culture’.

Lavinia Greenlaw
RAMSDEN RM, ST CATHARINE’S COLLEGE 7PM
Widely regarded as one of the leading poets of her generation, the poet and novelist Lavinia Greenlaw will be reading and talking about her work at The Shirley Society.



The Collector
CORPUS CHRISTI PLAYROOM 7PM; £6/ £5
(Opening night). Having imprisoned a beloved art collector in his cellar, Frederick Clegg’s fantasies are soon shattered. The results are devastating.

Footlights’ Spring Revue
ADC THEATRE 7.45PM
(Until 3rd March) A sketch show that promises to flood your brain with laughter-induced endorphins.

The Bacchae
PEMBROKE NEW CELLARS 9.30PM
(Until 3rd March) In this interpretation of Euripides’ masterpiece, the audience will be immersed in a world of sex, alcohol and violence.

the Leenane Trilogy
ONGOING
bridge’s finest actors bring
the most celebrated comic
written: “wildly funny,
ing and grotesquely
at the same time”.

POD: Together
HTTP://WWW.THERSA.ORG/EVENTS/AUDIO-AND-PASTEVENTS/2012/TOGETHER
Podcast from the RSA. Richard Sennett and Matthew Taylor discuss the rituals, pleasure and politics of co-operation.



LOOK: Shaped by War
BY DON MCCULLIN
Don McCullin is recognised as one of the most important living war photographers. See some of his photographs, and read his interview with *Varsity* on pp.10-11.

ne Tasting
IMANUEL COLLEGE 7PM; £8/ £10
donated lots from the
mbridge colleges and other
ties will be auctioned off to
for some fantastic causes,
stings.



ART: Lost in the Middle
NEW HALL ART COLLECTION 10AM-6PM ALL WEEK
Miranda Boulton’s paintings captivate in their folk influenced honesty. The viewer is lost in landscapes fictional yet familiar, populated by obscured figures and signs of abandoned habitation.



BRIGHT SIDE OF THE ROAD

OLIVER REES

Cambridge isn’t traditionally known for its radical thinking. But before I came here, I always hoped that they would encourage students to try new things, take risks and fail without shame. However, after being in Cambridge for two and a half years I have realised that although it is an incredible university with so much opportunity, there is a fundamental problem. Cambridge hates new things. It is addicted to the old. Don’t believe me? Try doing something different. For example try, as I did, to deliver 500 roses to people in different colleges and watch the porter’s faces curl up in pain and anger. But these are porters, I hear you cry, they hate everything!



THIS WEEK VARSITY STOPPED SOME UNWITTING PASSERS-BY TO ASK THEM: ‘WHAT ARE YOU ADDICTED TO?’.

What about friendly old CUSU, then. Why not try, as I did, to send predictions of people’s futures via CUSU mail; a completely legitimate use of the service. Then, after a refusal to send the messages and a stony silence on the phone and email, watch a CUSU staff member ask if the reason you’ve come to the office to talk to them is related to something ‘nice’.



Though I would be the first to admit my ideas are not life changing revolution, they are at least slightly different from the norm, and at every possible opportunity the machinery of this great university tries to destroy them. Cambridge is a great place, but it will only remain great if it embraces new ideas and allows students to try them. Nostalgia is addictive, but it should never prevent new ideas or ways of thinking.



Pick of the Week

John Wonnacott: A 50 Years Retrospective of Self Portraits

Until 5 March 9-6pm, Clare Hall; Free
‘For any painter to present a retrospective exhibition covering 50 years of such self-portraits must be both instructive and disturbing. It allows any review and revaluation of aesthetic and intellectual development to be paralleled by the clearest visual evidence of physical decline.’ John Wonnacott

BOOKS EDITOR

HATCH

Mon 27 Feb 9.30pm
Corpus Playroom; £6/ £5

Expect great performances of student plays, monologues and poems, each under 10 minutes long.
Charlotte Keith

FILM EDITOR

Watersprite Film Festival

Fri 24th - Sun 26th Feb, see website for individual times and venues.

This student-run festival is running a host of events to showcase and celebrate new talented filmmakers from around the world. *India Ross*

SENIOR ARTS

Aria Da Capo

Wed 29th Feb - Sat 3rd Mar 11pm,
ADC Theatre; £5/£4

Edna St. Vincent Millay was the first female poet to win a Pulitzer Prize. This unusual play is “amusing, brutal, and brief.” *Zoe Large*



Listen

RORY WILLIAMSON

We're addicted to music consumption. It's not exactly revolutionary to

say that the rise of downloading changed the way we listen to music, but I think it's worth pausing to think about the effect it has had on how we view the songs we listen to.

The act of 'acquiring' an album has become as throwaway as half of the articles on the Tab, or those Chlamydia tests that clog up our pigeonholes (the results of which, if you're the Theatre and Science editor, you don't even get back...); we've lost a certain investment that goes beyond the simply monetary.

This seems mainly to affect how we view albums: now that people have a surplus of music at their fingertips, there's no impetus to give a whole album the time it may well deserve. Many people I know constantly listen to music on shuffle, producing a garbled incoherence that testifies to the ADD-fuelled impatience current music consumption fosters.

This doesn't just extend to the listeners, though: many artists seem to have eschewed writing albums as cohesive bodies of work in favour of a mish-mash of recently written songs, ready for chaotic mass consumption.

I'm not about to call for the concept album to make a comeback (please, God no); it just seems a pity to think of coherent statements like PJ Harvey's *Let England Shake* being reduced to digestible 3 minute chunks, or becoming a dying breed.



Beyond the words: poetry or pop?

Jarvis Cocker talks to **Rory Williamson** and **Madeleine Morley** about the mystery of songs

Watching Jarvis Cocker sneak onto the stage of a brightly lit, austere Cambridge lecture theatre was naturally an experience riddled with incongruities. He looked as though he had fallen out of our collective imagination from his iconic days with Pulp (the specs, the hair, the suit, the brogues, the flop, the twang) still every inch the unlikely, outsider rock star. Yet here he was in Cambridge, of all places, not so much out of place but bemused by the place, with the objective of the evening proving his status as a poet rather than simply a lyricist.

'Back stage' (actually a lecturer's prep room) we sit with Cocker for a few fragmented moments to talk about poets and pop. The transformation from pop star to pop poet is a change he resolutely denies, with his humility providing a marked contrast to the analytical scrutiny his songs can be exposed to in the lecture hall. With his trademark sardonic humour he begins by claiming that, in many cases, "words don't matter in songs," pointing to the nonsensical lyrics to the classic 50s rock song 'Louie Louie.' Writing lyrics was never something he wanted to do; it was merely necessary, the irritating side of being the singer of a band.

Part of this modesty is disingenuous, of course: later, he jokes that having his lyrics published didn't change the way he viewed them, "because I always thought they were alright, I'm a bighead. Having said that lyrics aren't important, they've obviously been important to me as I've spent my life writing them." Not only have his lyrics consumed large parts of his life, they also act as a record

of it: "this book is the closest thing I have to a life story, or a diary."

Although he admits to the autobiographical nature of many of his lyrics, Cocker maintains that there must always be "an element of mystery to songwriting, otherwise it's boring". Part of the effort to categorise his lyrics as poetry seems to be energised by the same analytical force fostered by academia, which arguably detracts from some of the "mystery" he seems to find exciting. Indeed, discussing his obsession with writing about mundane details, Cocker claims that a large part of why he writes is to fix these seemingly insignificant

'Sometimes things come from a place you're not conscious of'

things in time, to record them rather than to pick them apart; fundamentally, he says, "I hate change."

The account he gives of his songwriting process certainly defies fixed analysis: an earlier method consisted of "leaving all the writing 'til the last minute. In a blind panic, I'd get all my notebooks out and get really drunk and try to write them all in one night." This means that he does not even recollect writing the harrowing Pulp track, 'This is Hardcore': "all I had was the title I left that one until the end when I was completely blind drunk, so I don't remember having written it at all. I woke up and saw these words and thought, "oh, where did that come from?"

"Sometimes things come from a place that you're not conscious of



LOUISE BENSON

getting them from; you have to take into account the fact that a lot of what's making it work is something outside of the words." This may not be a fixed, formal Cambridge vision of writing, but it's very Cocker: he's light-hearted and amiable throughout our chat, but never detached. These songs may have come from nowhere, but there is certainly something profound at work.

Self-deprecating jokes about returning from Cambridge "with a scarf on, very poetic" rub up against the fact that his lyrics were published by the renowned Faber, "with a proper Faber cover, not a cover with my face on it. I was very adamant about that: I wanted to present it as plainly as possible."

In this unassuming presentation, there is an honesty that is far more profound than any self-consciously poetic lyricism: "when people arrange their

lyrics sheets so that it looks nice and poetic, that's when you get really bad stuff produced. When pop music or rock music starts to think it's poetic, that's usually when it really isn't at all. There are certain writers who write pop lyrics that can achieve the status of poetry, but not when they try too hard to do that."

Ultimately, that's what a lot of the discussion trying to position Cocker's lyrics as poetry seems to be: trying too hard to categorise something that should perhaps maintain some of its mystery. Despite any meticulous attempts to dissect them, to analyse their form, to elevate them, or demote them, their effect remains, in Cocker's terms, "something outside of the words": they're delightful, articulate snapshots of life's little and not so little mysteries to be savoured, not dissected.



Reign of Terror tries to take the band's sound somewhere bigger and heavier, losing what made them a breath of fresh air"

●●● Sleigh Bells' sophomore effort starts in the most ridiculous manner possible. 'True Shred Guitar' is a faux-live recording of the band's Persephone-on-Bud-Light-frontwoman Alexis Strauss begging a fictional crowd to get their hands up and the like. In other hands it could have been cringeworthy; here it's an apt re-introduction.

Sleigh Bells' trump card is their live show, a sweat and saliva fuelled maelstrom: when the first chords of stand-out hit 'Crown on the Ground' ring out across the pit, you wonder whether you'll make it through the next three minutes alive.

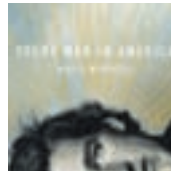
Distilling this disorder into an LP is a challenge, but the band's debut *Treats* managed to convert their chaos into one of the best noise-pop records ever released. The follow-up was always going to be a struggle, and *Reign of*

Terror fails to live up to expectations.

Treats had some undeniably repetitive tracks, but it was never monotonous like the ceaseless guitar pummelling on 'Road to Hell.' Similarly, the oppressive 'You Lost Me' never has the decency to get to the explosive finale in spite of constantly teasing.

On the plus side, the punkish single 'Comeback Kid' is mildly galvanising but the album's highlight is 'End of the Line' – Sleigh Bells' Cocteau Twins style attempt at a ballad. Despite the breathy vocals poured over its breezy exterior and syrupy riff, the track is lyrically the darkest place they have ever ventured and a definite career highlight.

Other than this brief respite, the directionless *Reign of Terror* tries to take the band's sound somewhere bigger and heavier, losing what made them a breath of fresh air in the first place. A well-intentioned disappointment. *Dominic Kelly*



Many of the songs are abstract and ambiguous, yet still effectively swing on your emotional hinges"

●●● Anaïs Mitchell's titular *Young Man* is something straight out of a Hollywood storybook. Here's a man who "came out like a cannonball / came of age with alcohol." His father didn't care. His loneliness guides his every action and thought. He's prone to casual, cryptic biblical references. A big part of him wants a pretty blonde girl by his side. If he could only, just only, leave behind his goddamned life of romantic independence.

Young Man in America

Anaïs Mitchell
★★★★★

There's a talent in telling these folk legends, of semi-clichéd, generalised men and women who aren't entirely real but not so detached from reality they lose their emotional allure. Mitchell has a talent, for certain. She tells a damn good story.

This record is driven by Mitchell's excellent songwriting. Her lyrics vary from playful, almost-adolescent musings about love and attachment ('Tailor') to more sombre reflections on loss and disappointment ('Coming Down', 'Dyin Day'); they favour stark simplicity and repetition over more elaborate, specific tales, while maintaining a subtly political relevance that renders them vital.

Many of the songs are abstract and ambiguous, yet still effectively swing on your emotional hinges. The aforementioned 'Coming Down' provides a great example, as she painfully repeats "I've never felt so high" and "I've never laughed so loud" if only to say, it's all come to an end. No backstory heard, none necessary. This rawness and ambiguity is exquisitely consistent,

flowing through the album seamlessly. The record never jars, never stutters or falters, regardless of whether an individual track is, on individual taste, better or worse. A wonderful rarity indeed.

The instrumentation is a cunningly twisted form of the modern folk songwriter's arsenal. No sound here is particularly fresh but all are used interestingly and effectively. We hear the tinkling of mandolins and accordions, dramatic background strings, guitars and pianos.

Many of the tracks have satisfying oddities in addition to the standard – the dramatic, pounding bass drum of 'Wilderland' behind ringing, distorted guitars and the surreal trumpet-guitar conversation on 'You Are Forgiven' are particular highlights of this twisting.

What emerges is nothing of violent shock value but often Mitchell offers quiet, felicitous surprises that catch the ear. Impressively often. Her voice, too, is ever so slightly cutting and reedy: not quite beautiful and aware of it too. Admittedly, I'm a sucker for rather inflammatory voices; all I may say is, she satisfyingly engages that perversion but by no means overwhelms it.

Mitchell has successfully hit the pop music sweet spot: the region between the novelty value shock tactics of a musical schizophrenia run amok and a derivative cut-and-copy record, repeating what's been done without any real creativity.

Pretensions aside, there's a tangible sense of vitality here, but she doesn't shove it down your throat, rather choosing to surprise subtly. *Theo Evan*

Gently Disturbed
AVISHAI COHEN (2008)

An album not unlike the internal dialogue of a madman: a constantly fascinating if bewildering conversation. A delightful quagmire of jumping, messy time signatures, neoclassical, precise composition and virtuosic playing, Cohen is at the top of his game. His bass playing seamlessly flows from front seat to back, constantly puncturing holes through and around his trio only to support them the next moment. *Theo Evan*



Hadestown
ANAIIS MITCHELL (2010)

Two strong recommendations in one week may be pushing it, but this record is irresistible. Mitchell deftly sidesteps pretentious pitfalls in her 'folk opera,' which features such guest vocalists as Justin Vernon (Bon Iver) and Ani DiFranco. A stunning array of intricately composed songs, featuring dazzling melodic variety and a story that manages to captivate without being intrusive. Listening to this is an experience utterly unlike any you're likely to find elsewhere. *Rory Williamson*

What became of the likely lads?

Hattie Peachey on Irvine Welsh's forthcoming book, a return to heroin-soused Edinburgh

S *kagboys* is the title of the much-anticipated upcoming novella from Irvine Welsh. Since he shot to fame with his first novel *Trainspotting*, Welsh has always been seen as a controversial writer. Born in Edinburgh, Welsh left school at sixteen and drifted between jobs. *Trainspotting* was born when he dipped into his old diaries, and parts of the novel began to be published in various pamphlets and literary magazines during the early nineties.

With the publication date for *Skagboys*, the prequel, set for this coming April, it will have been nearly twenty years *Trainspotting*. Irvine Welsh's most iconic work is an unconventional and drug-fuelled novel written almost entirely in Scots, which undoubtedly deserves its place among the great works of contemporary literature. Welsh was considered for the Booker Prize shortlist for the novel in 1993, but some members of the panel are said to have felt offended by the novel's gritty subject-matter.

The work remains relevant despite being rooted firmly in that time: Mark, the novel's anti-hero, feels himself slipping out of touch with reality in a society obsessed with the pursuit of

sensory pleasure. It is perhaps in the late-noughties world of instant access to information and pleasure – and with the commercial success of *Trainspotting* compared to his other work – in mind that Welsh has returned to Mark, Spud, Sickboy, Begbie and Tommy in 2012.

'Certain realities are inescapable, even with a plentiful supply of drugs to suspend them'

The Mark of *Skagboys* is a far cry from the toilet-diving junkie we first meet in *Trainspotting*: with a university degree, a girlfriend and a social life, he has, to use Spud's words, "his foot in the door". The publicity blurb promises not the sanitised version we're fed today of "fun music, weird clothes, and silly haircuts": *Skagboys* is set against the backdrop of deprived 80s Edinburgh: the era of economic depression, AIDS, political tension and violent drug use. Mark's despairing cry that there is "no such thing as society" creates a tension fuelled by the inescapability of certain realities, even with a supply of drugs to suspend them. And as in



The Scottish highlands, quite literally. Ewan Macgregor as Renton, left

Trainspotting, friendship is often presented as what's worst for us, almost like a drug itself.

Prequels typically sit much more comfortably with readers than sequels, as they can furnish readers with answers and explanations to better inform their reading of the earlier text. But this is by no means the only function of *Skagboys*. The novella is described as "an alternative version" of *Trainspotting* and will provide a way of understanding the way that the central characters came to be the stealing, violent heroin addicts of the later novel. It's nature versus nurture all over again: are the 'Skagboys' simply a product of their upbringing and society after all?

For the fan of *Trainspotting*, the

'solutions' offered in *Skagboys* do not necessarily prescribe an orthodox way of reading and understanding the original; Welsh seems adamant that the novella will pose as many questions as it answers.

It does not, though, seem set to fall into that trap which seduces so many contemporary novels: doing things controversially for the sake of it. Unlike the Dystopian world of novellas like *A Clockwork Orange*, which represent a world like but not our own, the beauty of Welsh's work is the ugliness of it all. To understand the *Skagboys* we have to speak their language; we have to choose life in all its painful reality.

Hattie Peachey

Read
CHARLOTTE KEITH



S care-mongering about the 'death of the novel' is nothing new. If you believe the critics, the novel has been dying a slow and painful death since about 1920. Except, of course, that novels, and more importantly, *good* novels, are still being written and read, perhaps more than ever. This abundance might be behind the perceived decline in quality. The more that is published, the more we consume; the more we consume, the more we need something different, unusual, be that disgusting or delectable. The more we read the harder we become to impress, shock, or move: it takes more to reproduce the original 'high'. I'm not going to go so far as to claim that this conveniently vague 'we' I have constructed is 'addicted' to literature (would it be snobbish to sigh, *if only?*). But since books are a consumer product like any other, it stands to reason that consumers are always going to demand more from them. So might the commodification of literature – which will become increasingly evident, as new forms of reading proliferate – actually be good for (ahem) art? Dissatisfaction is a necessary precursor to innovation.

The novel is not dead, nor is it dying: it's just inventing ever-new ways to make us want it.



“with work this fresh, you should expect to be startled and taken aback at times”

●●● 'Why, hedgehog????'. Yes, that's a shameless in-joke aimed at anyone who attended this event. We lucky few were treated to an array of the best new student writing Cambridge has to offer. The Judith E Wilson drama studio is not usually a space which takes much notice of the changing seasons, but a pot of daffodils behind the microphone assured everyone who had braved the cold to be there that spring is, in fact, on the way.

The sheer variety of the work on offer here was incredible: Debbie Potts read her translation from Icelandic poetry, Luke McMullan, from Mayakovsky and Rilke, reading his own and Sophie Seita's translations of the first of the 'Sonnets to Orpheus', a reminder to anyone jaded from too many vocab lists and grammar paradigms quite how dynamic translation can be.

I didn't 'like' (in the conventional sense of the word) everything that was read – and that's part of the point, because with work this fresh, you should expect to be startled and taken aback at times.

David Grundy read a long sequence reflecting on the summer's riots: "There are hateful things we make do with," he said, crescendo-ing into a torrent of furious words and images. Phoebe Power and Rowan Evans created moments of lyrical calm and formal mastery.

Felix Bazalgette was very funny, reading a short story about a world where the works of Camus survive only in his memory: "I'm like Denzel Washington's fuck-up little brother or something" (that's a reference to the shit film *The Book of Eli*. If you believe Bazalgette, don't watch it).

And James Coghill, he of the introductory hedgehog-anecdote, confessed his interest in "the poetics of cute": "one of my long-term concerns is animals that are adorable".

Jack Belloli described his work as "about being silly and precocious and easily influenced", but that very precocity, very much in evidence tonight, was seriously impressive.

The joy – the privilege, even – of going to a reading like this is the glorious provisionality, and fragility of the writing: this is often work in progress, from writers who are developing and improving all the time.

Some of this stuff might never see the light of day again. Some of it is already in print and online at various places. Some will hopefully go on to be published.

In addition to the intimacy of hearing something in the writer's own voice, the fluidity of this kind of work is exhilarating. The moment of reading, you are made to feel, matters very much.

Tim Waters, president of the English Society, read poems written that very day, offering a quirky chart of his day, from the 2am session spent drinking sugary coffee and listening to Mozart, to awkwardly catching the eyes of a stranger in the UL.

He finished with some prose that closed proceedings wonderfully: "I stand here, less myself than ever, and it's beautiful".

This event *was* beautiful – and weird, and disconcerting, and uplifting. Because it's always good to know that despite the pressures of Cambridge life, really, *really* good writing is quietly – or, in this case, not so quietly – going on all the time.

Charlotte Keith



The Spider King's Daughter
Chibundo Ozuno
★★★★★

●●● Whilst it is certainly impressive that at twenty-years old, Nigerian born Chibundo Ozuno is the youngest ever female to sign a book deal with Faber, the premise of her novel did not excite me. Pitched as an against-all-odds love story between a wealthy girl and a street vendor in the divided world of contemporary Lagos, it sounded like yet another modern (or if I were to be unkind, rehearsed) Romeo and Juliet, an unnecessary addition to an already overflowing canon. I was prepared to be underwhelmed.

I am pleased to admit just how wrong I was. With the two teenagers alternating as narrator, the story started with an unexpected bang (or more precisely, a "hit") and continued to hold my reluctantly-offered attention until the final page.

Although the premise may be unoriginal, Onuzo's skill as a storyteller is quite exceptional. Her prose manages to be both gentle and exhilarating at once, and combines moments of touching humour with some hard-hitting observations about the hypocrisies of class divide: "How dare they bully my driver when they knew I was in the car?"

Perhaps I was guilty of 'judging a book by its cover'. I urge you not to do the same, and to give this impressive debut a go. After all, if Onuzo can get published by nineteen and promote her novel whilst studying for her finals – not to make you all feel like massive under-achievers – then surely we can make time for some reading-for-pleasure. Because that's exactly what *The Spider King's Daughter* was: a pleasure to read.

Emma Greensmith

POET'S CORNER

Construction

Like a tusk,
the bone pushed through the elbow.
It sprouted offshoots, weaving a willow frame
where wings, cloying wet were draped
like laundry.

Branches ripped her bloodied skirt.
But the stretched kneecap popped
like an opening jar, and roots drove out
pulling strings for leaves to froth
on this new crinoline.

Phoebe Power
(read more of Phoebe's work at phoebepower.blogspot.com)

Spring Soundings:
New Student Writing
★★★★★





Watch
INDIA ROSS

In the words of Daniel Day-Lewis: "In every actor's life, there is a moment when he asks himself, 'Is it really seemly for me to still be doing this?'"

Alas, the Clooney and Pitt brigade are impervious to such self-analysis. The cinema is awash with billboard-filling second-raters, clinging to their triumphant ticket sales while the more worthy are cast aside into budget projects and one-hit wonder character acting.

Snowballing sex symbolism is giving a disproportionate foothold towards rose-tinted acclaim. The competent but over-rated Ryan Gosling near-monopolised 2011 with three simultaneous releases, while serious pictures were degraded by token faces who bought mainstream favour, as evidenced by the inexplicable Brad Pitt in *The Tree of Life*.

Stars are arbitrarily selected. Any correlation of fame and talent is coincidental, and only those shrewd enough to manage their visibility are taken seriously. Daniel Day-Lewis, the finest actor of his generation and a master of PR, has surfaced to make only four films in the last decade.

The tremendously talentless Daniel Radcliffe became the highest paid actor of 2011, just ahead of Shia LeBeouf, who was recognised for the many subtleties of *Transformers*.

Brad Pitt hits the nail on the head: "Fame is a bitch, man."



Too cool for film school

As Oscar weekend approaches, **Jamie Fraser** goes against the grain on Malick's nominee, *The Tree of Life*

There's something dislocating about being on the wrong side of critical consensus. Like the so-called Five Stages of Grief, the afflicted film-goer undergoes a series of conflicting emotions. There's anger ("Why does everyone like this?"), shame ("Why do I not like this?"), disbelief ("Who green-lighted this piece of shit?") and so on. This Sunday, the world's most publicised cool kids club convenes to bestow statuettes and high-fives on each other. Yes, you've stumbled into another Oscars piece. Please sit down.

Eight months ago, I left a screening of Terrence Malick's *The Tree of Life* with exactly this conundrum in mind. I'd watched the Palme d'Or acceptance a month prior; read the 84 per cent 'Fresh' rating on Rotten Tomatoes. Needless to say, I was ready to rave. But something happened. Not only did I not love *The Tree of Life*, I actively disliked it. Worse than that, I found it boring. As an arts student, admitting you find any 'difficult' work of art boring is akin to strapping on a dunce cap. So it was with my critical redemption in mind that I sat down for another bite at the apple. And this time I was determined to 'get' it.

'Beautiful' and 'ambitious' are the preferred adjectives used to describe *The Tree of Life*. Aesthetically, Malick's epic tale of human morality shows us exploding stars and frolicking dinosaurs. But despite the sumptuous cinematography, it feels overwhelmingly like a film trying to



Sean Penn is all about the big questions in the 2011 Palme d'Or winner, *The Tree of Life*

mean something. Sure, I enjoy shots of crashing waves and bible quotations as much as the next guy, but what does it add up to? You'd get the same result from watching Planet Earth, and be spared Sean Penn ponderously whispering "Lord, why?" over the pretty pictures.

Ambition is another issue. Though Malick's conceit is certainly lofty, the way he employs his considerable resources strikes me as decadent, not ambitious. Consigning great actors like Penn and Jessica Chastain to wordlessly

spinning in fields is just wasteful. The rather touching evocation of 1950s Texas gets lost under pomposity and the absurdly clichéd paradise scene feels like a parody of itself. *Avatar* was called 'beautiful' and 'ambitious' too, lest we forget.

This Sunday, the film stands in the running at the 84th Academy Awards. Whether it turns out to be a dark-horse winner or a 'too-smart-for-the-Academy' regret, I'll console myself knowing that 2011 was a genuinely great year in cinema, with films that made an

impact without ToL's weight of self-importance. *Moneyball* was a better film about the American character. *Melancholia* was a better film about massive objects hitting the planet. *Rise of the Planet of the Apes* was a better film about father/son relationships (okay, I might be stretching this a little). I think I just prefer my profundity in small, well-formed packages over rambling, self-indulgent ones. Wait, what is this new feeling? Acceptance?

It's taken eight months, but I'm Jamie Fraser and I didn't get *The Tree of Life*.

Badly written, badly acted and badly executed all over



A Dangerous Method

David Cronenberg
★★★★

David Cronenberg has long made a name for himself as king of the so-called 'body horror movie', as a director who pushes the boundaries of physicality to their limits, showcasing the bizarre and the malformed in thought-provoking (if a bit silly) dramas like *The Fly* (1986) and *Shivers* (1975).

Having just sat through his latest film, *A Dangerous Method*, I'm left with a rising suspicion that he's lost the plot. For a film about sex, directed by a body horror expert, *A Dangerous Method* is surprisingly unsensual and un-stimulating. Amongst clinical sex scenes and horrific over-acting, the closest the film comes to physicality is Keira Knightley's painfully overdone turning throughout, reminiscent of a certain scene in *An American Werewolf in London*.

Indeed, it is quite difficult to find anything worth praising in a film so badly written, badly acted, and badly

executed all over. It seems harsh, but with such a potentially captivating plot and commendable names such as Michael Fassbender and Viggo Mortensen, the result is lamentable.

The basic premise is endearing, as Cronenberg explores attitudes towards sexuality and the male/female paradigm in the early 1900s, through the eyes of esteemed doctor Carl Jung (Fassbender), his mentor Sigmund Freud (Mortensen) and their shared patient Sabina Spielrein (Knightley). Such a shame, then, that the end result is so uninteresting. About halfway through the film I had a sudden realisation that perhaps it is meant to be funny: as indeed I concluded it is. The acting throughout is so poor that this seems the only excuse: Knightley's nymphomaniac representation of Sabina is embarrassingly OTT, and the innuendo is far from subtle. When Jung finally gives in to his sexual urges, Sabina dramatically flings open the door, exclaiming "Come inside!" It was at this point that the undercurrent of tongue-in-cheek 'comedy' seemed evident.

But this is largely irrelevant, as, whether meant as drama or black comedy, *A Dangerous Method* is essentially dull. The two stars I have given are deserved, nonetheless: one for the stunning scenery and costume design, which cannot be faulted; the second for the excellent performance from Vincent Cassel, as sex-addict-cum-doctor Otto Gross, who alone seemed to realise that the whole thing was a bit of a joke. *Alice Bolland*

● *A Dangerous Method* is currently showing at the Arts Picturehouse



'Knightley's nymphomaniac representation is embarrassingly OTT'

GOING GLOBAL MEXICO

FILM: *We Are What We Are*
DIRECTOR: Jorge Michel Grau
YEAR: 2010

Heralded as the Mexican *Let The Right One In*, this gory, off-kilter drama follows a poverty-stricken family who, following their father's death, struggle to survive due to their unfortunate addiction to human flesh. The suffering of the family is treated sensitively, though the characters are difficult to empathise with, given the taboo subject matter.

The director gives it a good shot, though, highlighting tensions between the children, two young boys and one girl, and their mother, as the family

try to stay alive. The film is not for the weak of heart however: director Jorge Michel Grau leaves little to the imagination, showing how the family go about finding, kidnapping and then ritually slaughtering their victims.

The film is a veritable gore-fest, and the pretence of anything more subtle or serious isn't fooling anyone. But it's good fun (who doesn't love cannibalism?) and a quirky take on the standard family bereavement drama. *Alice Bolland*

Cine-file

ADDICTION

Reading the title above you may be surprised to know that there are many "seminal" cinematic works I have never laid eyes on. *Trainspotting* (Danny Boyle, 1996) is one of them.

My Dad assures me, from a medical perspective, that it offers a realistic and telling insight into drug use and addiction, its cinematic devices echoing feelings and experiences felt by an addict. Furthermore, he assures me, it's REALLY funny. Why on earth then have I not seen this educating and entertaining slice of cinema? The truth is probably because I find myself more often sitting in front of a Gus Van Sant or Larry Clark than a Danny Boyle, more intrigued by films no one I know has ever heard of. I was completely sold on



Van Sant's portrayal of addiction in *Drugstore Cowboy* (1989), loving watching two 'cool' couples racing round Portland in 'retro' cars stealing from pharmacies. Similarly *Another Day in Paradise* (1998) by Clark provides a tantalizing tale of drug use and addiction while illustrating

every human's flaws and blind spots that are exemplified by these desperate characters powerfully in an environment that mirrors their despair, and anticipates their downfall. All exuberance aside, the message in these films is always true to the 'famous words' uttered in *Trainspotting*, "Choose your future. Choose Life".

Tom Hart

TRAINSPOTTING IS SCREENING FOR FREE ON 27TH FEBRUARY, 7PM, ARCHITECTURE DEPT

Kick the Habit: *Shame* (Steve McQueen, 2012), *Requiem for a Dream* (Darren Aronofsky, 2000), *Last Days* (Gus Van Sant, 2005)

The most unexpected places...

Sam Hunt discovers a contemporary art gallery... exactly where she didn't expect one

The power is out," Nathalie Staples, the Gallery's director, explains to me apologetically as I step in from the sharp 9am morning air of Trinity Street. I tell her not to worry: you can hardly tell the lights are off in the white-washed, open-plan space, lit by the full-frontal windows flooding the floor with sunshine. This is my first experience of the inside of the Cambridge Contemporary Art Gallery. If I am surprised by the floor space behind its small shop exterior, I am even more taken aback by the sheer volume of art stored under this roof. And yet, before I get to peruse the collection, I remember my duty to interview, and sit down with Nathalie at the front desk – it's just me, Nathalie and the mechanic quietly fixing the electricity in the corner.

I start out with the all-encompassing: what are we looking at? Nathalie, warm and enthusiastic, is happy to give me the briefing. The gallery offers a mix: paintings, limited edition handmade prints, crafts and ceramics. In comparison to its sister gallery, Cambridge Contemporary Crafts over on Benet Street, this collection focuses on the fine art of contemporary artists living in the UK. It brings together both local and national names, whilst maintaining a strong connection to print makers of varying levels of the fame ladder. The great thing about the gallery is its affordability with some pieces coming out as low as £3-5 for a handmade piece of original art.

One of my main inquiries concerns student interest. Are we interested? Does Nathalie receive a lot of the population of Cambridge University wandering into her doorway in search of creative diversion? She tells me that the audience is a mixture: students come and go with the tourists and the locals, providing a variation of ages, professions and nationalities,

ready to appreciate art.

I ask Nathalie about her favourite piece in the gallery – does she have one? There is a slight whistling through the teeth before she can answer, but she has to turn me down. She does, however, continue to talk about what pieces she owns by artists part of the collection, like Angie Lewin and her beautiful woodcuts of flowers with a retro twist, inspired by Eric Ravilious. Another name – an impressively exciting and well-known one at that – is dropped into the conversation at this point: the gallery's most expensive piece currently featured is "I Love You" by Sir Peter Blake, falling at £4000. According to *The Independent*, Blake is in the top 10 of most influential British artists of all time, and is probably best known for designing the cover of the album *Sgt. Pepper's Lonely Hearts Club Band* by The Beatles, which has become an iconic piece of pop art. There is definitely more to this place than meets the eye.

'Print making – harder than it sounds'

I ask about the place of art in the recession – has our love of art changed in relation to our lighter pockets? "People are more cautious". And yet this has not stopped their interest in the art; it has actually probably increased, since in times of doom and gloom, people go looking for the inspiring and the beautiful, especially if they can't own any for their own walls. At this point, Nathalie goes on to describe to me the 'Own Art Scheme' set up by the Arts Council, where one can borrow, interest free, pieces from galleries for a certain price a month, as a means of encouraging those usually unable to buy art.

I was quite surprised upon hearing that



'Battersea Brick' by Paul Catherall (L) and '2 Come at Once' by Clare Halifax (R)



the most recent exhibitions at the gallery had been focussed upon street art and the YBA movement. The former had brought in Banksy prints and works by other graffiti artists, drawing in a much younger crowd. The latter had compiled works by Gary Hume and Tracy Emin among others. I ask about what's coming up on the agenda, but Nathalie talks about her own caution in this current economic palaver: this year she is choosing more mixed exhibitions with more focus on print making, which is less expensive but still hand-made, in her attempt to tailor the gallery to needs and demands.

We finally take a tour of the gallery and browse the works. Nathalie's enthusiasm is infectious: she takes me through the copiousness of pieces, describing the various techniques and character traits of the different artists. We begin discussing print making – harder than it sounds. Clare Halifax, one of the artists in the collection,

uses screen prints and stencils to superimpose layers of colours to form cityscapes and town scenes, producing intricately patterned works out of small palettes and great attention to detail.

We then move through the lino cuts of Paul Catherall – bold blocks of bright colours forming metropolis scenes – to glance at Charlotte Cornish's audacious abstract paintings and prints. Mychael Barratt, and his use of Shakespearean themes and scenes from *The Canterbury Tales* in his art, naturally appealed to my English student eye.

At this point, a customer entered and I was robbed of Nathalie's guidance. I took my leave of her a while afterwards, not before buying a few of the cards on sale. It was now 10am, and I had already managed to gain insight into the world of Cambridge art and into the delicacies of the hand-made print. A very good start to a Wednesday.

Look
HOLLY GUPTA



Taking a photograph is easy. You press a button, you make a picture: there's no messing around, getting your hands dirty with paint or glue or ink. With painting, or novel-writing or music-making, you can feel the time that went in – it's there in the length of the piece or the layers of oil. The action doesn't take place backstage, in a little black box.

This pretence at simplicity is dangerous because that's what it is – a pretence.

We don't see the photographers, hidden behind their cameras or sitting at computer screens, manipulating their images ad infinitum. Nor do we see the thousands of rejected images – all taken of one face or, or wall of a room at a particular time of day. This iterative process is addictive – it's the search for the perfect endpoint that keeps them going.

The same is true of many ways of making things, even those multi-layered paintings. X-rays and ultraviolet scans of famous works have revealed rejected images, deemed imperfect and therefore (almost) erased from memory. Preparatory sketches are made in hundreds to be destroyed or unearthed after the artist's death. Most pieces of art are simply thrown away – it's a privileged minority that are declared good enough to be given lives of their own.

Spontaneity is romantic, in demand, and a very real factor in making things – paintings, photographs, music or poetry. But it's not the whole truth.

The success of chance usually comes with a robust measure of pragmatism and practise. Art has more in common with science than we might think.



An anthropological study of a set of people brought together by nothing other than their willingness to stand naked in front of a camera

Unbridled Conversations

King's College til 25 February

Although the Kings Art Centre might seem like only a small place, its curator Natalie McIntyre has managed to stick her fingers into quite a variety of tasty, contemporary artistic pies. Following last month's display of Agnes Poitevin-Navarre's multimedia collection, McIntyre has this time succeeded in getting her hands on the nude portraits of Colin Hampden-White for the space.

'Unbridled Conversations', a series of 36 photographs of which one was shortlisted for the 2011 Taylor Wessing Photographic Prize, was entirely organised over the internet, where Hampden-White advertised for models. "I gave them very little direction, that was the idea. It was a project about how the power of an individual reflects onto their environment – and how that environment reflects back onto the individual," said Hampden-White

looking at a photo of Beate from Guildford standing in front of a tree in Surrey. As the only photograph set outdoors, Beate's portrait stands out. It is also one of the only pictures in which the subject looks properly at ease, her arm casually draped on a branch. One would never think while looking at Beate's open posture and slight smile that it was actually the middle of October and, in the words of Hampden-White, "absolutely freezing".

This photograph stands in absolute contrast to the one most people cite as their favourite: the photograph of Josie, from Snodland. Josie has a double chin and dark hair, and stands for her photo in full frontal un-glamour, in a cramped kitchen with too-busy wallpaper. Her noticeboard is in mundane disarray; her children's paintings on the wall use the same hotch-potch of primary colours as the wallpaper. Her tension and awkwardness are lovely in their humility. One can imagine her daughter explaining on her behalf, "Oh dear. Mum hasn't taken off all her clothes at the same time in years."

The disparate lives of these individuals are brought together under the force of Hampden-White's unforgiving lens. Together they become a collection, an anthropological study of a set of people brought together by nothing other than their willingness to stand naked in front of a camera. *Aliya Ram*



Wonderful serendipitous juxtapositions

The Pot Book

By Edmund de Waal (2011)

★★★★★

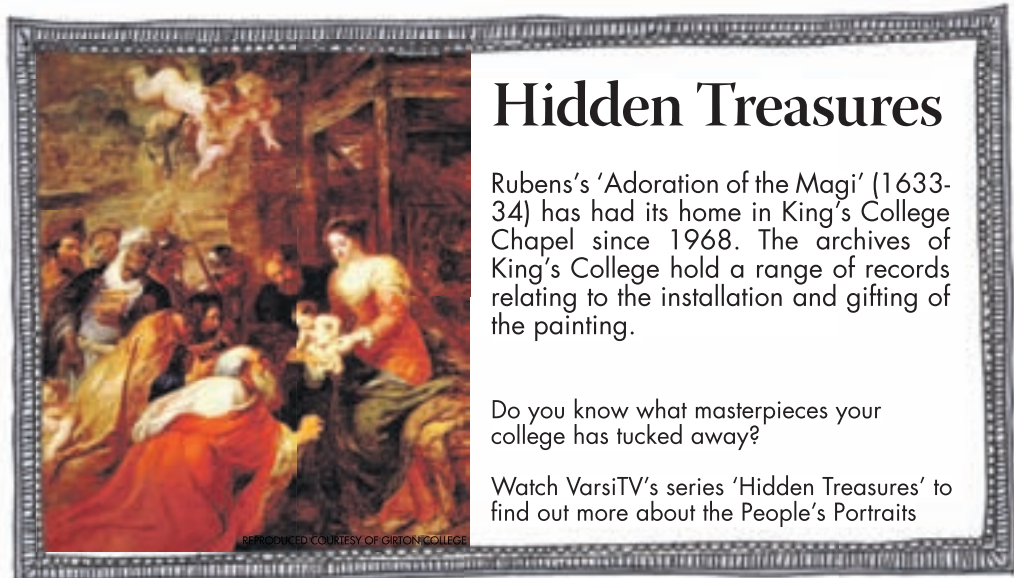
De Waal's lauded memoir of last year, *The Hare with Amber Eyes*, traces the fate of a Jewish banking family across Europe through a collection of

250 Japanese 'netsuke', or miniature sculptures.

The Pot Book approaches ceramics in an apparently contradictory way. A select several hundred pots, created over a wide framework of time and place, are placed in alphabetical order – apparently signifying a more mundane approach.

Yet it is through this apparently orderly arrangement that "some wonderful serendipitous juxtapositions" are created, in the author's words. Grayson Perry's critiques of contemporary life are placed alongside a lavish Austrian soup tureen. A Syrian harpy and Thai lotus petals don't seem incongruous together. In their own way, the pots tell a story equally if not more diverse than the narrative woven across centuries by de Waal.

While the volume must have omissions, it gives the impression of completeness and complexity. This is aided by the author's elegantly composed captions, both concise and lyrical. More importantly, it places the diverse practice of ceramics in the context of all those other 'fine arts', making us question why it's always pigeonholed somewhere else less easy to reach. *Holly Gupta*



Hidden Treasures

Rubens's 'Adoration of the Magi' (1633-34) has had its home in King's College Chapel since 1968. The archives of King's College hold a range of records relating to the installation and gifting of the painting.

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

Playground

HELEN CAHILL

I know you, reader, and I know what you've been waiting for. We've all felt for a long time that my flare for constructing compelling dialogue should be focussed into one creative masterpiece.

Yes, I'm finally writing a play. It will be called 'Theatre (and Science) Editor: Working with the Stars'. Friends who have read it are imploring me to take it to Edinburgh, it would be irresponsible to deprive Cambridge of its best representatives.

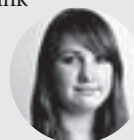
One woman, one stage (for logistical reasons). One extensive monologue about how difficult and unrewarding it is to work with Star-Ratings, a computer programme called InDesign and the Hermes Webmail system.

An excerpt: 'God-damn those Star-Ratings. Hadn't they read their job-description? They were meant to give a representation of the quality of a theatre production. I said "frankly, you've been slacking Star-Ratings. You're fired!" It didn't work though; they had friends in high places. I knew they were working for other people too, saying different things. That just added insult to injury.'

From the acclaimed writer of *Playground* and winner of The Best Section Editor 2012 as voted by HELLO Magazine.

Critical acclaim: 'Disquieting stuff, a chilling piece... it really instils that intense discomfort one gets when the Theatre (and Science) Editor talks at you about her life and you're apathetic. It was so inflammatory I wanted to tear it up. She was right next to me though, so that would've been really awkward' – Abby Kearney, (*Varsity*).

I'm looking for one female actor. If you think you're someone I would like people to think I am, email theatre@varsity.co.uk about an audition.



Difficult Direction

Fred Maynard speaks to **Chloe Mashiter** about her final directorial contribution to Cambridge theatre and how she has never really made it easy for herself

Poetry-spouting zombies, psychotic ex-lovers, ancient Greeks referencing the War on Terror – Chloe Mashiter has never set herself the easiest tasks as a director. Now facing imminent graduation, the last play she has chosen to direct is on another level of tricky. Firstly, it's the first one she's come up with herself. But more dauntingly, it's about a subject that is still taboo for many people – mothers who don't, or can't, love their children. I admit, even bringing it up in the interview made me feel uneasy, feeling the distinct taint of something unnatural and disturbing bubbling underneath our conversation. Why on earth would she choose such uniquely painful subject matter for her last show? It doesn't stem from any personal experience.

'Chloe Mashiter has never set herself the easiest tasks as a director'

"I procrastinate by reading the Femail section of the *Daily Mail* website," says Mashiter shamefacedly. "I read the anonymous testimony of a mother who said she couldn't make a connection with her child. And of course the *Mail* comments section, not the most pleasant of places, gave a wildly different set of reactions to her, some saying she should have her child taken away, others coming forward with similar stories but afraid to tell anyone. And that seemed a good place to find a drama."

After some considerable research, including a rather awkward



The style of the piece style is different from her usual more physical pieces

conversation with her own mother, who seemed unable to accept that such people existed, Mashiter set about writing the play, *Unconditional*, to be performed this week in Pembroke Cellars. It centres around Sarah and Daniel played by Laura Batey and Justin Wells, a young married couple who over a night of confession confront this horrific truth.

My first question is one that has been nagging at me since I heard about the play. Isn't she writing about something she has no experience of – isn't there a danger of coming across as trite about a very sensitive issue? She realises this problem, but in fact says the problem is much more universal. "It's about what happens when everyone

expects something of you you cannot live up to. I've done my research, and I try to leave my judgment out of it." She has also tried to stop it becoming too dramatic and shouty. "The dialogue explores the tiny details of the relationship – it isn't just talking about the issue for hours on end."

How do you get the actors to deal with this massive challenge, playing people not so much older than themselves, but massively emotionally removed? Mashiter has afforded the two of them time to improvise, spending a lot of time building up the characters from the inside out, including showing them pictures of the supposed child that causes the rift, as well as working from the outside in, producing the new characters "muscle by muscle". It is hard for Mashiter to see them reinterpret her creations, but they have slowly but surely replaced the original images in her head, for which she is actually very thankful. "You don't talk to the actors about being mad or having mental problems," she says. "You talk about 3D, rounded characters. And the drama comes from real people, not people talking deliberately about issues."

Mashiter wanted to do some original work before she left, but the style is rather different than her usual more physical pieces. It did, however, afford her a chance to use the Pembroke Cellars in a new way, using the low ceiling and open space to create a domestic environment, full of sofas, so that the audience felt intimate with these characters, essential for the sense of real drama. The Pembroke Cellars are a lovely venue, though she wishes it could have more of the exposure to Cambridge audiences that the Corpus Playroom now has, "One does not simply wander into the Cellars."



What we look like when we write a one-star review



This is how a three-star review make us feel



Meeting the ADC-Team

Helen Cahill heads to a rehearsal to speak to the people making next week's ADC lateshow, *Aria da Capo*, and is charmed by the coherency and friendliness of the group

I met the director, Charlie Riusus and the producer, Jessie Anand of *Aria da Capo* simultaneously. Having seen a bit of a rehearsal by the time we sit down to talk as well, when I left their rehearsal space in Magdalene College I felt I had been given a very fleeting glance of all aspects of this production, and how it's coming together.

The play, written by Edna St. Vincent Millay, is an anti-war piece, but Charlie says "it doesn't push that agenda... it's not Mother Courage". Charlie was initially attracted to the play's circularity, and wanted to do a late show because it would give him the chance to do something "a little weirder".

He is keen to talk about his directing style, saying that initially he wasn't sure it would go down well with the actors. He likes to run a piece through a few times, "changing the parameters" to reveal sides to the characters that wouldn't necessarily become obvious

by just sitting down and discussing the text. Getting the actors to play their parts as children, mirroring each other, or even parodying a scene from *Glee* has been instrumental in revealing into how the characters should be interpreted. He was encouraged by how receptive his team have been to the technique.

"I don't want to sit and talk for too long about the play in rehearsals," he explains, and in-line with this hands-on attitude to directing, he likes to avoid blocking minutiae. Jessie Anand, the producer, seems to be on the same wavelength here, as she says during the rehearsal, "the audience won't dissect your every move in that way."

It's hardly surprising that Anand is audience-centric in her attitude towards the production. For her, being a producer is about team-work, "mucking in", and making a "free-flowing show". They both wanted to do something

smaller. Jessie most recently worked on *A View From the Bridge*, which was a hefty job. Seeing and being involved in productions of that kind "make you more ambitious," she says, but she's glad of the opportunity to be coordinating something more intimate.

It's clear from talking to them both that everyone involved gets on well. Charlie may wish to "avoid discussion" during rehearsals, as he doesn't want to risk "going in circles", but he talks with the actors about the play when I'm there anyway. Sam Curry, as he is about to leave suggests they should all go to the pub at some point to talk about it more.

If this group's production is as successful as their ability to collaborate in making it, then this will surely be a pleasure to watch.

● *Aria da Capo* will be showing at the ADC, (11pm Wed 29th Feb- Sat 3rd March, £4/£5)



Charlie Riusus talking about what attracted him to the play

The Critic's Voice

This week online, we asked our critics to give their view on being a reviewer, and how reviewing is changing with online media

This week, *Varsity* wanted to give their critics a voice. You, the reader, have one here too. Keep Calm and Carry on Commenting, we want to encourage debate. A Facebook plug-in shouldn't scare people away from replying to an article – it's heartening to see people are happy to marry their name to their opinion, just like our critics

Please read our article online at <http://www.varsity.co.uk/comment/4471> to see what our critics have to say about reviewing

If a bunch of Theatre Critics, left, saw each other in the ADC bar after a five-star show, this is probably what it would look like.

Clockwise left to right: Lucinda Higgie, Richard Stockwell, Sophie Lewisohn, Jack Belloli, Helen Cahill, Fred Maynard, Frances Doxc, Georgina Wadham, Ani Brooker, Rivkah Brown.



"I can't give any more stars to something that only made me chuckle, and didn't really make me think."

The Priory

ADC Mainshow

★★★★★

●●● A group of thirty-something former/current friends/lovers at a secluded retreat for New Year. It sounds like a mess, and it very quickly becomes one, as life and love are played out with all the exuberance of youth but for much higher stakes. This makes for an entertaining play, but one with a confused identity – at times a drama, at others a comedy or a farce, it is never precisely one, and fails to fuse the three.

The set doesn't quite give the right feel. 'Outside in the woods' is a white flat screen beyond the door, and no house, no matter how old and quaint, has a banister rail quite so unevenly spaced. Thankfully the music and radio excerpts beforehand and between scenes more than made up for this.

The cast is good but Rozzi Nicholson-Lailey is perfect – warmly friendly, icily confrontational and convincing when miserable, she is by far the most endearing character, and hosts the party and the play with all-round excellence.

Only Mary Galloway has the talent to match her with a Rebecca attuned to just the right level of bitch. However, the play invites stereotyping, and the director has not restrained some of

the characters from being drawn too far in.

Daniel was perched precariously but kept on the right side of the farcical divide by Ed Eustace, and James Bloor gave a suitably flippant Adam. But while Ned Carpenter's character, Ben, is a bit of a wit, he was overplayed to a level that was not compatible with much of the play.

The writing doesn't help with this. George Johnson never has the opportunity to take Carl beyond wet and largely hopeless, while Genevieve Gaunt has no chance trying to fit a hysterically depressed, Ribena-drinking Laura into the mix. The script never really carried me with it – it felt like it was trying too hard.

Bombshell revelations kept on coming with such frequency that they lost all force and resonance. The actors have done a commendable job. This play is definitely on the 'amusing – pop along' side of three stars than the 'distinctly average – don't bother'. I will take away from this play the fact that life over 30 looks very complicated.

But even if it was the script that was largely responsible for not engaging me, I can't give any more stars to something that only made me chuckle, and didn't really make me think.

Richard Stockwell

JULIA FISCHER



The script never really carried me with it – it felt like it was trying too hard.

THE VARSITY STAR GUIDE

★★★★★

You're fired!

★★★★★

Stop sleeping in the office

★★★★★

Bored-room material

★★★★★

I'll give you a raise

★★★★★

Six-figure salary

"Individual talent was discernible, but the ensemble jarred"

●●● Without wanting to make excuses for or patronise last night's performance, Camus is difficult. *Les Justes* particularly so and the Girton Amateur Dramatic Society were brave to take it on, but it is perhaps unsurprising that they failed to deliver.

The play is set in 1905, and recounts the true story of a group of Russian Socialist-Revolutionaries as they plan to assassinate the Grand Duke Sergei Alexandrovitch.

I wasn't taken with the play's opening – Vainius Udra was wooden as conspirator Boris Annenkov, and didn't engage with Dora or Stepan. His thick Eastern European accent was confusing (I was unsure

whether it was put on or not) and at points made his speech hard to understand. Max Thoma's Stepan was also unconvincing, and lacked emotional weight: fury became sneer, outrage reduced to a curled upper lip.

Georgia Wagstaff gave a more animated bomb-maker Dora, and sparks flew between her and protagonist Ivan Kaliyev (played by Charlie Merriman) – though her handsiness was at times excessive. My sympathy for Dora increased exponentially

in the second act, when Wagstaff's misery and despair at what she had done took root, and she finally came into her own.

It was Merriman, however, who was the play's saving grace: the maniacal glint in his eye was delicious. I believed his psychotic, homicidal commitment to the Revolutionary cause. His teasing out of doubt in the mind of an assassin was exquisite. Astonishingly, Merriman's production humanised the murderer, whose strange magnetism was both troubling and compelling.

I was similarly impressed by Matt Clayton, who gave a wry Chief of Police, tormenting Kaliyev into repentance. Maria Montague delivered Camus' tokenistic five-minute religious spiel at the end in such mournful plainsong that it was difficult to remain untouched.

The production certainly picked up in the second act, but the overall effect was underwhelming, palpable in the awkward lack of applause. Individual talent was discernible, but the ensemble jarred: more could perhaps have been done with a smaller cast. And though the performance built up to a heart-racing crescendo, I was left feeling slightly deflated, and philosophically none the wiser. Rivkah Brown

Have you any regrets about decisions you made for a recent production?

I think I would've liked to have changed the text I was working on. A meatier play would've provided more of a challenge for a director, but given more for the cast to have worked with. Next time, I'd like to take more risks, as the pay-off, success or fail, would be greater.



Salome Wagaine
Director

Critique

FRED MAYNARD



Mutterings about Edinburgh have begun. Across the Cambridge theatre world, people are sizing up their chances of securing funding, looking at possible venues, wondering if they could genuinely live in the same flat as their cast for a whole month without self-immolating. I myself am being pestered by members of my cast of *Uneasy Dreams* to take it up, which seems quite possible thanks to its "low-budget" (*Varsity*) set. I notice the sweet, innocent people clamouring to go haven't been before, and fantasise about Edinburgh as some mythical paradise of artistic fulfilment and joy, as opposed to the hard, bowel-clogingly expensive slog up and down the grey, damp Mile, wearily thrusting flyers into jaded tourists' hands and fretting about what *Three Weeks* meant by "underwhelming" that the Fringe usually is. In fact taking a Kafka show might be nicely fitting for all this.

Alright, I did in fact enjoy the Fringe last year. But let no one tell you it's going to be all sweetness and light, my fresher friends. It will be many things, but easy ain't one of them. Still, at its best there's nothing quite like it; staggering home at 5am in the drizzle locked in conversation with an Italian circus performer, prepared to perform in six hours time and then go see challenging physical theatre from Albania. Most of all it is good to remind oneself how massive the performing arts world is. And how much of it we miss here in Cambridge, though we flatter ourselves about our dramatic output.

I'll give you an example: last year I saw a play by a friend of mine from Warwick University (an institution with a very fine theatre scene, and crucially, a drama degree). It was an adaptation of a Gogol short story performed in the Italian Buffon tradition. I didn't think it was brilliant, it was different. A vast canvas backdrop was increasingly covered with various colourful fluids, an actor performed gymnastics with his tongue, there was a monologue about a clown convention eating the flesh of John Gielgud. No, it didn't all work, but it was mad and interesting and ambitious, and I certainly hadn't seen anything like it here. From Cambridge, while Babushka was a wonderful homage to the work of Kneehigh, there was little of that kind of experimental stuff going on.

Translunar Paradise (think the first ten minutes of Up, but more so) reminded me of the incredible effects you could achieve with masks and puppets and made me cry in the theatre for the first time since, er, that morning, when I was treated to Belarusian political symbolist theatre. Please tell me if such niche stuff is occurring in Cambridge, but I don't think it is. We have no straight Drama students, and few puppeteers and trained physical theatre people. I'd like to see more provision made for the training of Cambridge theatre people in specialist skills like mask and mime. More visiting workshops, and better publicity. It would seem a better spend of drama societies' money than yet another play that must contend with a dozen others. With a broader range of theatrical disciplines on display, I will be prouder to represent our theatre scene on those endless Royal Mile afternoons.



Les Justes

Corpus Mainshow

★★★★★

'GOOD HAIR'

In his documentary **Chris Rock** delves into the \$9 billion black hair industry to discover the secrets behind weaves, what relaxer is really made of – plus its effect on the scalp – and why people ain't happy being nappy. Here are **Naomi Pallas's** highlights of this hair-raisingly informative film.

Chris Rock and a \$1000 weave.
Salt-n-Pepa estimate to have spent \$150,000 each on their hair throughout their lifetimes



"If your hair is relaxed, white people are relaxed. if your hair is nappy, they aint happy". Calm down m8! I love it



Rock with 7000lb of relaxer – or 'creamy crack' – once you're on it, you can't stop using it. Prince knows what we're talking about here



'Tumble-weave' on the streets of Crenshaw



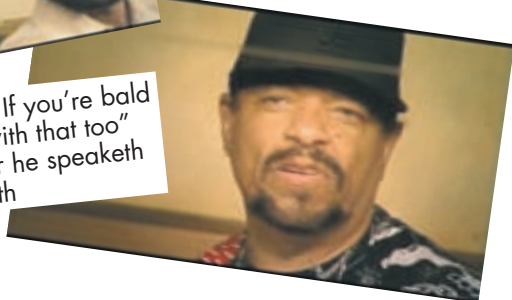
A can of coke after 4 hours in relaxer (sodium hydroxide)
IMAGINE YOUR SCALP PEOPLE



This Betty Ford of Black Hair wants to help get women off weaves... as well as having the best barnet I've seen in a while



"I like Natural Hair. If you're bald headed Im cool with that too"
WORD to Ice-T, for he speaketh the truth



Hair is India's biggest export: to fund it, hair is often cut off whilst girls sleep, or sit in the cinema. Preferably it should be 10 inches plus (lol penis joke)



OWEN, 20 - Most Likely To Be: The Next Golden Balls



LIZZIE, 20 - Most Likely To Be: Rifling Through Charity Shops



Although she's Just a Girl, there's **No Doubt** Gwen's bindis, bras and buns are bangin' - so What You Waiting For?



Skeleton Earrings, **£115**, Vivienne Westwood

DRONE JEWEL\$ Nose Chain, **£12**, dronejewels.goodsie.com



FIMO Nail Decorations, **£0.99**, beautiesfactory.co.uk

Gareth Pugh for MAC Nail Lacquer, **£19**, MAC Counters



Nail Art Pen is Hustle, **£6.50**, Topshop



PHOEBE, 19 - Most Likely To Be: A Desperate Housewife**MARIANNE, 19** - Most Likely To Be: Prince Harry's Princess**HOLLY, 20** - Most Likely To Be: Cyberdog Shop Assistant

ALL CLOTHES AND ACCESSORIES MODEL'S OWN

PHOTOGRAPHS AND DESIGN Naomi Pallas **STYLING** Claire Healy and Naomi Pallas **MODELS** Owen Morgan, Phoebe Lindsley, Marianne Styger, Holly Gilbertson, Lizzie Marx, Niloufar Haidari, Issy Muir, Rory Williamson, Rosa Uddoh



Taste

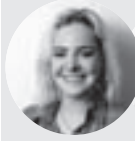
CLAIRE HEALY & NAOMI PALLAS

As time passes, I realize more and more that I have a serious addiction to shoes – I literally can't stop. I really think I have a problem LOL! Such sentiments are probably what certain *Varsity* readers who don't read this column would expect our opening gambit to sound like. Those are not our words, however, but a certain Khloe Kardashian, speaking with authority on true facts of life from her official blog. But can excessive shoe buying - or of any other accessory in fact - really be considered a serious addiction?

Take bindis, for example. A hipster-en-masse trend for sporting sparkly bindis and tikkas has no doubt taken Asian Wedding sites by surprise this year, but for some students, there's more to the humble bindi than mere fashion fad. When I asked why they're quite so into it, responses from bindi-loving friends range from a simple "cos they're sick" to the slightly more eloquent, "When you put one on you just know you're going to have fun." If I were to tell you that Girl no. 2 received a grand total of 1500+ sparkly, stick-on bindis worth of multipacks for her birthday from Girl no. 1, would you say they were addicted? Addiction in all its forms can be dangerous, but when it comes to addictions to small, mass-produced stick-ons, I would say there's no harm done. So this week be sure

to bat your eyes, smize and most of all, *accessorize!*

When it comes to that perfect Yearbook shot, less is definitely not more.

**NILOU, 22** - Most Likely To Be: Found Blazin in the Skatepark**ISSY, 18** - Most Likely To Be: In Dalston Superstore**RORY, 20** - Most Likely To Be: Cruising On His Harley**ROSA, 19** - Most Likely To Be: Found At Glastonbury

Cross Crown Head-band, **£12.50**, Topshop



Maroon Bridal Bindi, **£10**, asianglitz.co.uk

Lip Rocks, **£7**, ASOS



Acapulco 'Paradise' Beanie, **£30**, urbanindustry.co.uk

Hot stuff!

Get your nails did and your nose chain on with these golden wonders

Alexander Wang Gold Feline Sunglasses, **£220**, brownsfashion.com



Ladies fencing triumph



Cambridge beat Liverpool 135-102 to progress to the semi-finals of the BUCS Fencing Championship where they face Edinburgh.

Kickboxers beat Town

By Edward Abedian

TOWN GOWN 4 2

On Saturday athletes from Anglia Ruskin Kickboxing Club, CARISMA and Cambridge University Kickboxing Society assembled for a great day of bouts. The first event of the year for the Cambridge Kickboxers, this proved to be a valuable opportunity to gain both experience and competitive action in the wake of next month's Varsity clash.

First into the fore was St Catz's Djenan, proved the more imposing than his energetic town opponent.

Next, however, Tim Williamson came up against a promising fighter from CARISMA. Though the University

stalwart came back with a few well timed jabs, the CARISMA boxer came through the fight as the clear winner.

Undoubtedly, the most enthralling fighter of the day was CUKBS's Alex Kaus. Fighting and winning twice, against Andrea Cristofaro and Felix Schmitt of CARISMA, Kaus displayed outstanding ability and poise, working through his repertoire.

Isaac Elliot, CUKBS president and student at Magdalene, was narrowly defeated by CARISMA's Andrew Gilham, the latter foiling Elliot's forceful style with a disciplined body kicking strategy. CUKBS ultimately avenged this defeat in the day's final bout with Sidney Sussex's Alex Elliot edging out Gilham in a tight encounter - leaving CUKBS with an overall 4-2 victory.

Perhaps the only downside was the outcome of the much anticipated bout between Julia Purmann and Marie Fygle, both from Anglia Ruskin Kickboxing club. Purmann, the most experienced fighter on the bill and a national champion, faced the Norwegian, Fygle. Unfortunately, a hamstring injury for Purmann just seconds into the first round cut short a contest that had promised so much.

What had been billed as a series of 'friendly fights' exceeded expectations with the intensity the athletes of all three clubs brought on the day. Gaetani expressed his surprise after the final fight, 'usually people fight at fifty or sixty percent of their gym level, but today people definitely fought at a hundred.'

Athletes down to the wire

By Toby Haseler

The Varsity Field Events And Relays event (VFEAR) is the second Varsity fixture of the athletics calendar, and the last opportunity for Oxford and Cambridge to go head to head before the Varsity match in Easter term. While Cambridge have won easily in previous years, 2012 saw a much closer contest.

The men's track featured some controversy as last year's Cambridge captain Mark Dyble suited up for Oxford in the 60M. Amin Ahmadnia of Cambridge was able to beat his former team-mate with a personal best of 7.06 seconds, but he was unable to catch Oxford's flyer Isiah Adekanmbi, the 60M match record holder. Elsewhere Ross Elsbey made a triumphant return to the hurdles, leading Cambridge home with a time of 8.83

seconds. A strong showing by the 1500m team, who won by an overall margin of 22 seconds, was not enough, however, as Oxford took the track 4-2. Cambridge will not be downhearted however, as were it not for a twisted knee in the 4x200m, the score might have been 3-3.

'Rose Penfold was in impressive form'

In the men's field, Sam Hyatt-Twynam led the way with a strong 3.80m to win the pole-vault as Cambridge won the event by 20cm. Matt Houlden was impressive as ever, easing to wins in the long and triple jump, while David Szabo's 51.40m in the Javelin gave Cambridge an unlikely victory.

While Cambridge were missing their

top three hammer throwers, for the others heavy throwers it was business as usual, as Emmanuel Akinluyi won the discus and Toby Haseler took the shot to give Cambridge a 6-2 victory.

In the women's track, Helena Wace anchored the CUAC Women's 200m relay team to a close victory, while the 400m relay team of Emily Craven, Lizzie Thompson, Taj Tomouk and Rose Penfold won by half a second in one of the most exciting races of the day. Women's captain Rose Penfold was in impressive form, winning again as part of the 800m relay team by 20 seconds, leaving the final result 3-3 as Cambridge retained the track trophy.

In the field events Lizzie Thompson stood out, winning the triple jump and as part of a dominating high jump squad behind winner Lucy Crossman. Helen Broadbridge threw 38.01 in the discus, a new match record, and also lead Cambridge to victory in the hammer, but Oxford's squad was too strong, building on a record breaking pole vault squad to take the field 5-3.

While it was not the devastating victory of yesteryear, Cambridge will look to improve at the BUCS indoors next week as the focus moves to Varsity



The Cambridge and Oxford runners come out of the blocks

TOBY HASELER

Kickabout Athletic Bilbao

TIM KENNETT



Athletic Bilbao are the most exciting club in Europe at the moment. I know that a lot of people will disagree, but they're wrong.

Part of what makes Bilbao exciting is their current coach, Marcelo Bielsa. Bielsa is something of an eccentric. Reportedly when he took the job of manager of Chile in 2007, he lived in the Chilean FA's offices, not needing a home because all he intended to do was work. Before that, when managing Argentina for the 2002 World Cup, he apparently owned the largest collection of football videos in the world.

Bielsa's best trait is his belief that style is more important than results, specifically a dynamic, exciting style based on pressing. In this he is a good fit for Bilbao, who have a recognisable style of their own, more influenced by the English game, that is considerably more physical and direct than the rest of La Liga.

The club is able to continue to forge this style in part because of their selection policy: only Basque players take to the pitch. This reflects the club's larger concern: they want to be representative of Basque national identity.

The advantage of this policy, in addition to generating a culture where trophies are not the be all and end all of football, is that it creates a very strong link with the fans. The players and the fans share the same heritage and passion. There is a sense in which the fans can identify with the players, and vice versa, in a way other teams cannot. In modern football's international and corporate world, Bilbao remain a local team.

There are of course, limitations to this model. Most obviously, it limits the footballing potential of the team: if there isn't a good Basque player in

a given position, then Bilbao can't have a good player in that position. Fortunately, Basque academies – those of Real Sociedad and others as well as Athletic – continue to produce a disproportionate amount of talent (think Xabi Alonso, once of Sociedad, or Zarra, La Liga's all time top scorer.).

There are, however, concerns to be had with Bilbao's selection policy. Implicit in forging such a close knit group identity is the exclusion of other groups. When the identity at hand is that of Basques themselves – a particularly inflammatory and potentially violent identity, at its worst – Bilbao's project can be questioned.

This is not the place to discuss the validity of Basque claims for independence; it should merely be noted that, while these are not the aims of Athletic, having such a visible institution of 'Basqueness' may serve to exacerbate underlying tensions, and to enhance a sense of distance and separateness already present in some fans.

Bielsa, though, is not Basque, but Argentinian. By employing a foreign manager – and so radical a one as Bielsa – Bilbao are making a statement. The players being Basque allows identification and solidarity, but it is not being used as a means of isolation. This has been true throughout Bilbao's history – they have had a number of English managers – and ensures that the club stand as a monument not to Basque separateness, but to Basque co-operation and potential. And, with the pace, style and frantic openness of Bilbao under Bielsa, this monument deserves a wider audience.



INTERVIEW

Off the field

This week **Adam Fuller** visits A.E. Clothier

What does AE Clothier do?

Everything really. Blazers, scarves ties. It's a family business, and has been going on for a lifetime and a bit!

Who do you provide for?

Constant changing of clubs, most of what we do is not Cambridge based. Schools, universities, other colleges, even Oxford. There is a lot of interchange between people studying in different places, it's always two way. We have a lot of business in London, taking in UL, the London Hospitals, even HSBC and NatWest. The whimsy attached to that is that their blazers need to be just the right "HSBC" red, so when we spoke to our production manager, he said he'd take his colours to the bank and match it!

What sport makes up your core business?

Core business is rowing really, I couldn't afford to have a favourite college though, I'm strictly down the middle. I still go down to the Bumps and to Henley, not that many colleges would make it to Friday at Henley these days. Lots of Oxford colleges too,

though they only buy blazers when they're winning.

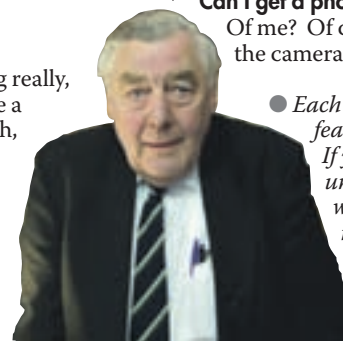
Can anyone buy a Blues blazer?

No, but if someone's determined to buy one it's quite hard to stop them. We had a motor-racing driver a few years back, he got a letter and everything and got a Blue by virtue of his international status. We don't keep in official contact with the Blues committee but we keep check on the who's legit. But by and large would you want to walk around in a Blues blazer if you hadn't earned it? Though I know of one or two who walk around in Hawks regalia whose membership I would question, and more than one girlfriend of a rugby Blue walking around in his jumper.

Can I get a photo?

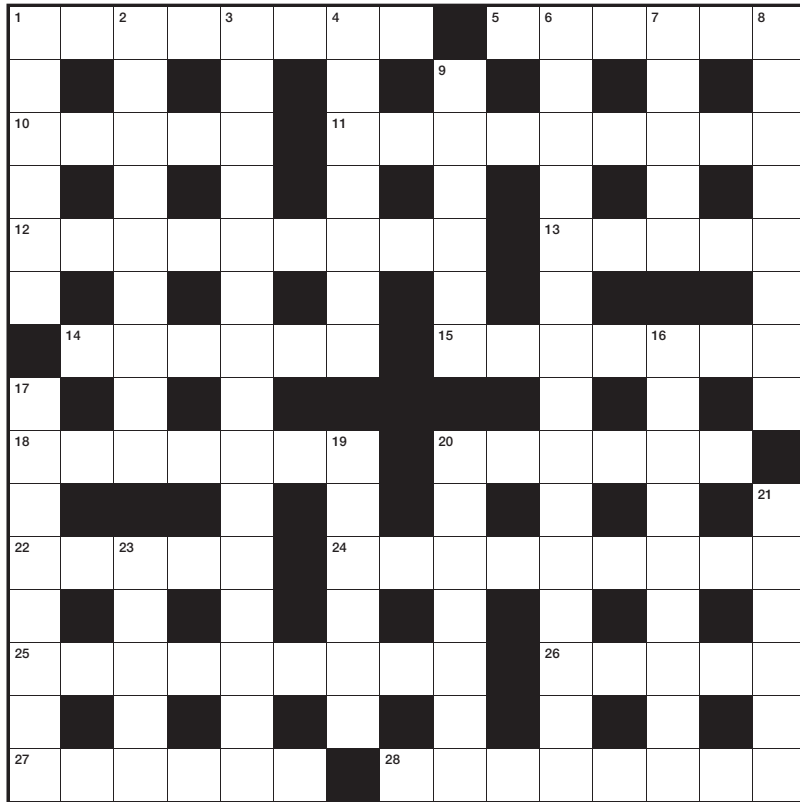
Of me? Of course not, would break the camera. Too good looking.

● Each 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. 540**

Set by Cookie

**ACROSS**

- 1 How a Cajun sounds in this event (8)
 5 Nippy cycle, animatedly seen at 14 (3,3)
 10 First in scale is 17 (5)
 11 Adjust moan heard in Eucharist 17 (5,4)
 12 One of St Vincent's companions is 17 (9)
 13 Part of eye-hospital from the Emerald Isle (5)
 14 Here we watched grease help speed up cars and airplane! (6)
 15 Mammary glands after quiet wobble (7)
 18 Crew with high-speed parts of a cube (7)
 20 Cram sport in vegetable 17 (6)
 22 Be good in chamber, mostly going after former lover (5)
 24 Live mambo arranged, requiring irresistible force at the least (9)
 25 This vicar could be a librarian (9)
 26 Ivory Coast finally meets America (Kansas) (5)
 27 What most affects appearance of wisdom? (6)

- 28 Engrossed, slower-witted South-Eastern dunces moves to the back (8)

DOWN

- 1 Heartless indignation makes blackout (6)
 2 Do very good (but not right) holding in transmission (9)
 3 Article a newsmen arranged to make another name for 11 (11,4)
 4 Air Con fails with a simple instrument (7)
 6 Resume courses offered to soldiers in struggle (10,5)
 7 Evidence used in defence of one after a liberty (5)
 8 Pupils are graded according to how much of this can be read (3,5)
 9 Anxiety, being very French on board ship (6)
 16 Frees from misconception and fixes bad issues (9)
 17 Be mean without a screwdriver, for example (8)
 19 Strong character and strong 17 (6)
 20 Constituents of bossy MP to manufacture warning sign (7)
 21 Hot 17's editor did rib (6)
 23 Brazilian rhythms with a hot 17 (5)

ANSWERS NO. 539:

ACROSS 9 Obverse 10 Uranium 11 Arsenic 12 Guanaco 13 Transient 15 E-coli 16 Silicon 19 Niobium 20 Antre 21 Potassium 25 Drops in 26 Spindly 28 Bismuth 29 Entente **DOWN** 1 Cobalt 2 Avesta 3 Iron 4 Rescue 5 Tungsten 6 Cadaverous 7 Rigatoni 8 Embolism 14 Successful 16 Stands by 17 Let loose 18 Nepenthe 22 Tassel 23 Iodine 24 Mayhem 27 Iota

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

The Fab Varsity Quiz

1. What substance is generally agreed to be the most addictive?
2. Which drug are most people addicted to (except for tobacco)?
3. How long does the average facebook user spend of facebook per day?
4. What is the title of Neil Young's classic song about heroin addiction?
5. Which Pulp song ends with the question 'what if you never come down'?
6. What 3 design brands dropped Kate Moss upon the leaked 'Cocaine Kate' photographs in 2005?
7. Which model turned TV presenter controversially opened the 2009 season of her show sans weave?
8. What political party is Prf. Robert Winston affiliated with?
9. What was Danny Boyle's first film?

ANSWERS: 1. NICOTINE, 2. ALCOHOL, 3. 46 MINUTES, 4. THE NEEDLE AND THE DAMAGE DONE, 5. SORTED FOR E'S & WIZZ, 6. H&M, BURBERRY, CHANEL, 7. TYRA BANKS, 8. LABOUR PARTY, 9. SHALLOW GRAVE

VARSLITY/BODY SHOP PRESENTS

Paxman's Party

04/03/12 **10PM TO 3AM** **£3/£4**

HIP-HOP/SOUL/POP

VARSLITY **Fez Club**

*WE ASKED PAXMAN — HE'S NOT ACTUALLY COMING

Staff Required

Positions for conferences and for throughout the year.
 £6.50 to £7.00 per hour dependant on experience.

Must be available from 25 June 2012 through to 14 September 2012
 between 9am and 12noon; no of hours and days required will vary.

Closing date for applications: 12 noon Friday 9th March 2012

Please call or visit Mrs Veronica E. Stewart, House Manager (in the College Offices)
 Tel: 01223 741045 Mobile: 07824 835 230 E-mail: vs322@cam.ac.uk

WESLEY HOUSE, JESUS LANE, CAMBRIDGE, CB5 8BJ



Wesley House Theological College is an equal opportunities
 employer. Registered charity no. 311446.



"Blindly delicious. Lip smacking ...
 served in massive portions
 What more could you ask for?"

Alex Rushmer
 BBC Masterchef Finalist 2010 and Chef/Co-Owner of
 The Hole in the Wall, Little Wilbraham



now
 under
 new
 manag-
 ement

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

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

SPORT

22 Athletics: Oxford make life difficult at the Varsity Field Events and Relays



Varsity Blues in Oxford



Jamie Salter watches as Tim Swinn's drag flick flies into the Oxford Occasional's goal

by Olivia FitzGerald

On Sunday the 2nd and 3rd men's and women's hockey teams arrived in Oxford pumped up from listening to an eclectic range of coach tunes. Following an early night's rest, all four teams were ready to take on their Oxford counterparts.

With homemade banners flying and each side of spectators roaring both encouragement and abuse, the Bedouins (women's 3rd team) took to the pitch. It took the team a little while to adjust to the water-based astro, but they soon eased into things and began to play their own game.

Oxford sent heavy attack down the left wing, which Steph Willis and Emma Bornebroek dealt with effectively. However, after various shots on goal and several short corners, the Bedouins had still not managed to score.

The match looked as though it would end as a respectable draw between both sides until the final few minutes when a stray Oxford forward knocked the ball into the back of the net, leaving Cambridge disappointed with 1-0 loss.

Next on were the Squanderers (men's 3rd team). Fast-paced play provided an entertaining match that really got the spectating crowd going. Strikes on goal and aerials had the ball flying all over the pitch; with the eventual outcome of a 2-2 draw as a result of two cracking goals by Tom Elliott and Chris Lark respectively.

The Nomads (women's 2nd team) started off well, maintaining the majority of possession in the first half, but fell 2-0 down after two well taken Oxford short corners.

Further on into the game messy play in the Oxford goal area caused a penalty flick to be awarded to Cambridge. With all eyes on her, Pippa McClure slipped the ball into the corner of the goal, which met raucous celebrations from the Cambridge support.

'Homemade banners flying, the Bedouins took to the pitch'

Nevertheless, the Oxford side soon began to win back possession despite skilful play from Man of the Match Therese de Souza. And so, when the whistle blew for time, the game end at an unfortunate 3-1 loss.

The Wanderers (men's 2nd team) looked as though they would bring glory to the Cambridge crowd as they produced an impactful start to the match against their Oxford opponents, lovingly called the Occasionals.

With two spectacular goals from forward Alex Jackson and a drag flick from Tim Swinn, the Wanderers were 3-1 up by half time. But despite dominating the game for fifty-five minutes victory began

to slip away as Oxford sneaked in two goals, leaving the team with a 3-3 draw.

Following the four matches, which were watched by high-spirited fellow hockey players, the rivalry continued as the teams donned their fancy dress and headed into the night.

The Cambridge teams put up an honourable performance, but there is a definite desire for vengeance floating around the hockey club at the moment. Let's hope that the Blues can make up for any traces of disappointment when they play their varsity match at Southgate in two weeks' time.

● **The men and women's Blues sides are finding their form as they move towards Varsity, with the men's Blues playing twice at the weekend, winning 4-2 and drawing 3-3 in two spirited away fixtures. Gus Kennedy continued his goal-scoring form with three over the weekend. Meanwhile the women's Blues comprehensively beat Loughborough second team 8-0 in the BUCS league, while the men's Blues progressed to the next round of the cup by beating Nottingham Trent 5-1.**

Powell prospects

by Adam Fuller

By reaching the semi-final of the 10-metre platform at the FINA World Cup, Stacie Powell and team-mate Monique Gladding not only guaranteed Britain two spots in the Olympics but also improved their chances of competing in London this summer. Powell eventually came 14th, and Gladding took 4th place.

The Olympic team will not be announced until later on this year, after the British Championship in June, but Powell seems positive that their latest

achievement will stand them in good stead when it comes to selection. "We've both been out injured for most of the last year, so to get out there in front of that crowd was amazing," she said.

And having got through this round where there was a lot of "intense pressure", Powell now feels that she will be able to relax into things in future, and, "hopefully step up a gear for the next round."

No flash in the pan, Powell came 9th in the same event in 2008, which she followed with a 9th place finish in the Beijing Olympics.

Caius stand out at Pembroke Regatta

UNIVERSITY On Saturday the eagerly awaited Pembroke Regatta took place despite fairly miserable weather conditions. Caius had a successful day, winning the M1, M2 and W1 races. Downing also did well with both their M1 and M2 teams coming runners-up. The M3 race was a close battle between Lady Margaret and Trinity's First and Third, which eventually resulted in a triumphant Lady Margaret crew. Nevertheless, Julia Attwood - captain of First and Third - asserted, "Our M3 can look back on a hard-fought race with no regrets." Christ's managed a commendable second place in both the W1 and W2 races, with Lady Margaret coming out on top in W2.

Rugby Blues return to winning form

UNIVERSITY Grange Road saw a battling performance from the Blues against invitational side Spoon A-A's resulting in a 19-14 victory. With a new-look line-up, fluency was at times hard to come by for the home side, but a solid defense and tries from Andy Murdoch, Rob Stephen and Paul Loudon were enough to secure the first victory of the term. Tiring legs, probably owing to the break enforced by the weather of recent weeks, allowed Spoon's in for two late tries, but the result was never truly in doubt. Cambridge advance to next week's match against the Navy with a growing confidence.

Basketball Blues power through

UNIVERSITY The women's Blues beat Northampton 58-32 to progress to the next round of the Cup, where they face Loughborough 2nd team. Cambridge started out slowly, lacking their usual energy, but soon regained focus, applying their full court press from the second quarter onwards. Katerina Glyniadaki showed her characteristic strength in the post, while Catherine Nezich and Paloma Navarro made effective drives through the Northampton zone defence, which was all too much for the home team, and Cambridge ran away with a double digit lead and never looked back.

Lacrosse Blues hold out against Bristol

UNIVERSITY The Blues closed out a tense encounter against Bristol to make it through to the BUCS final. Having beaten Bristol in the league last week, the Blues were confident in producing a repeat performance. However, Bristol had other ideas and proved a much tougher test this time around, pushing Cambridge right to the limit. With the scores level at the final whistle, it took a goal from Captain Alana Livesey to edge Cambridge ahead, and they were able to maintain possession to win the match 10-9.