

WEEK
08
LENT
2012

VARSITY

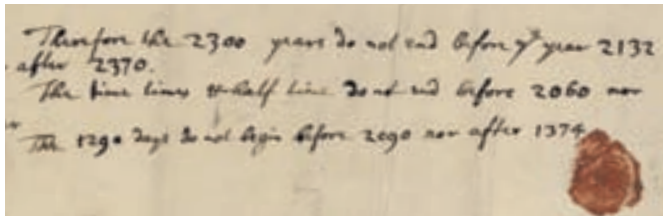


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Newspaper
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education in the public domain



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takes us on a seductive journey



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suits and metallics

Emma elects

This October the college will become the
eighth to elect a female to the top job

by Helen Charman
NEWS EDITOR

In keeping with the ongoing celebrations of International Women's Day, which took place yesterday, Emmanuel College announced on Tuesday morning the election of its first ever female Master, Dame Fiona Reynolds.

She will be replacing the current Master, Lord Wilson of Dinton, at the beginning of the next academic year, 1st October 2012.

Dame Fiona is leaving her position as Director General of the National Trust, which she has held since 2001, to take up the role, and she has publicly stated that she has "loved every minute" of her time at the National Trust, tweeting today that although leaving the Trust is "a huge wrench", she feels "the Trust is in great shape and has great future".

Between 1976 and 1979 she studied Geography and Land Economy at Newnham College, staying on at Cambridge until 1981 to gain an MPhil in Land Economy.

Dame Reynolds has said of returning to the city where she spent her student days that "as a graduate of Cambridge I am thrilled to be going back to head one of its finest colleges".

Before becoming Director General of the National Trust, Dame Fiona has occupied many impressive positions, including being from 1992 to 1998 the Director of the Campaign to Protect Rural England, and from 1998 to 2000 Director of the Women's Unit in the Cabinet Office. The current Master of Emmanuel, Lord

Wilson, fully supports the appointment of his successor, stating that "she has an outstanding record and will, I know, be a very good colleague and friend to everyone involved in the College."

Emmanuel only began taking female students in 1979, so the election of a female Master is an important milestone for the college, which now has an even split between male and female undergraduates.

Out of the 31 colleges that make up the university, only 7 have women as the college heads, echoing, perhaps, the gender discrepancy present in Cambridge as a whole: despite the existence of all-female colleges the university still admits more male than female students.

Some colleges, however, have taken a pioneering stance towards the issue of female heads of college. Girton, for example, always gives their head of college the title of Mistress, regardless of their gender, and the position has been held by a woman throughout the entirety of the college's history, despite being open to both sexes.

Ella Raff, a first year undergraduate at Emmanuel, told *Varsity* that although the popular Lord Wilson will be sorely missed, the election of a female Master "is a really brilliant step forward for the college. Emma is one of the friendliest and most accepting colleges in Cambridge, so I'm sure we will welcome her with open arms".

The appointment of Dame Fiona has been widely accepted and supported by members of the college and members of the public alike, but Emmanuel has had some controversial Masters in the past.



LOUISE BENSON

Dame Fiona Reynolds's appointment has been widely supported by members of the college

This news comes just after the announcement of the death of former Master Lord St John of Fawsley, who was head of the college from 1991 to 1996.

Lord St John was famous for his flamboyant lifestyle, and was alleged to have upset the dons of the college, which has a Puritan history, with some

of his more outlandish exploits, such as when several of his friends were caught swimming naked in the pool in the Fellows' Garden of the college.

Dame Reynolds will start her time as Master of Emmanuel presiding over the first batch of undergraduates to be paying the new £9,000 a year tuition fees.

"I don't think what I'm interested in is about nostalgia; perhaps it's more a partial rejection of where we're currently at in culture. So much doesn't seem to me to be improving our lives"



Music Interview:
LoneLady
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MUSIC Andrew Bird,
Bruce Springsteen

BOOKS Adrienne Rich

FILM Michael

Rock of the Week:
Rhyolite

ART England and the
Dutch Republic in
the age of Vermeer

St Catharine's college in applicant rejection blunder

by Stephanie Barrett
NEWS EDITOR

The University has been forced to apologise to former applicants after an admissions tutor at St Catharine's sent a mass email to the wrong distribution list.

Congratulatory emails were sent to up to 400 applicants yesterday morning, weeks after they had already been rejected by the college in the previous admissions round. The email provided a link to a page in the 'Undergraduate Admissions' section of the St Catharine's College website.

On accessing this page, students

were greeted with 'Congratulations on receiving an offer to come to St Catharine's'.

The site continued: 'Now that the dust has settled after the admissions season, there is some information we would like you to read through.' The page, entitled 'Information for offer holders', explains the Cambridge collegiate system, and gives details about accommodation and maintenance costs, tuition fees, and term dates.

The page also has a timetable for further communication with the college in the run-up to the start of the academic year in October. The father of a student whose application to read

medicine at St Catharine's had already been rejected called the blanket email 'unprofessional'.

He criticized the error as giving 'false hope to young people who are in the middle of their A-levels', adding that 'everyone makes mistakes, but you expect a bit better from Cambridge'.

One student, commenting on the blunder, said: 'If that had happened to me, I would have thought it was some kind of cruel joke. Talk about rubbing salt in the wound...' The University has acknowledged the mistake and an apology was swiftly sent to the affected students.

A spokesman from the University

called such an error 'rare'; despite the 'large volumes of decisions' Cambridge has to deal with on an annual basis. Yet according to one member of the popular online forum, 'The Student Room', this isn't the first blunder made by the college's admissions office.

On a thread entitled 'Rejected AND accepted: St. Catharine's Physical Natsci', a student claims to have received a rejection letter in January 2009, which was followed by an apologetic phone call and another letter confirming his place at the college. Admissions statistics show that each year between 550 and 600 students to St Catz, and around 150 receive offers.

**WEEKEND
WEATHER**



PS. Goodbye and thanks for all the fish

I'd love to rise from the grave every ten years or so and go buy a few newspapers - Luis Bunuel

Inside

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

VARSITY PODCASTS

Soapbox: Helen Murray on the next big thing. Why is it that we obsess over anticipation, and are never satisfied with what we've got? Instead we look to the future, blinkered by what might be in it for us. Yet, when we get there, the present has a habit of badly disappointing expectation. Perhaps the only thing anyone can depend on is their weekly dose of contemporary comment, delivered from the informed heights of the Varsity soapbox. Listen up!

My Ear Abroad: Our series of interviews with MML students across the globe continues with Patrick Sykes chatting to Tom Curran, aspiring YouTube make-up sensation, who gives us a whiff of life in Venice.

Alternative Ideas of the University: Alexa Zeitz gives us her idea of the university, and of how the British and American systems compare.



SCIENCE

Time machine

Varsity brains offer insightful predictions for the future



PERSPECTIVES

Women's Day

An opportunity for transnational connection



BOOKS

The future of books?

Digital publishing enables retelling of stories



FILM

Lost in Translation

Film Editor India Ross hails Sofia Coppola's Tokyo story as the greatest film of the 21st century.



THEATRE

Drama kings

King's College Bunker reopen their doors for Sartre's No Exit



SPORT

Hockey

Blues ladies take league title



DON'T FORGET

To apply to be on next term's Varsity team!



Post

Unholy trends

Re. 'Heretic Chic' by Kristina Bugeja on the Varsity Blogs

Dear Editors,

I am concerned with your skirting over the question of whether it is really an appropriate thing to 'reference' religious iconography in fashion. Surely there is something unsavoury in appropriating symbols and images which are so cherished by others, as a fashion trend – something that ultimately acts as decoration or shows status. You are focusing on using religious symbols as fashion – something that will pass and lacks on-going significance. I think it is strange that you haven't considered this (almost disrespectful) discrepancy between people using religious symbols for superficial significance and those using them very significantly indeed. It's not a simply resolved issue, but I feel that it is one that needs to be raised.

EMMA KERSTIN NUDING,
Downing College

No need for money

Re. 'Conspiracy and the 99%' by Liam McNulty in last week's Perspectives

Dear Editor,

I feel you haven't really understood the zeitgeist movement. As the film 'Zeitgeist: Moving Forward' states, a monetary system is inherently corrupt because it always means that there are people with more and people with less. The movie also discusses the social aspects of our system, and how most of us are not having our physical and emotional needs met because we have parents out there working several jobs with no time to love and care for their kids. This is not how you raise responsible, caring people. We are so concerned as a society with making more and more and more that we ignore the connection between each other.

A resource-based economy (which the zeitgeist movement promotes) is a true economy. We can have abundance without the need for money.

KIMBERLEY MORRISSEAU DOSTALER · Boston, Massachusetts

EDITORIAL

The future: blink and you'll miss it

The past week has thrown the immediacy of the Internet, with all its the back-and-forth interactions, into overdrive. The smoothly – if not smugly – edited 'Kony 2012' video went viral round about its first million views, having been put online only hours before – and has now been watched by 38 million people around the world... and counting. The speed with which this unfolded demonstrates in very real terms what another video, filling laptop screens all round the university of late, also flagged up.

Uploaded by Alan Rusbridger, editor of *The Guardian* himself, the 'Three Little Pigs' film, an "advert for open journalism", depicts the shifting nature of the media. Smacking slightly of an all-round panic attack at *The Guardian* over the future of their print edition, the three-minute video sketches the template for exactly the sort of fast-moving, far-reaching model that the Kony 2012 film has fulfilled. While the flurry of positive responses to the video quickly soured as facts emerged concerning, among other unsavoury details, the lucrative salaries of the three main parties involved in the making of it, the power of the film not only to reach so many, but to illicit such an extreme reaction is remarkable.

It also adds a dangerous note to the pace and power of the Internet that *The Guardian* 'advertised' with such wide eyes – a tool for communication can easily become a tool for manipulation. The connections, the 'sharing', and the interactions that take place at the click of a button are so heavily self-referenced in the two videos that it is easy to get carried away with the collective celebration of it all, and to marvel all over again at the phenomenon of the Internet.



The importance of the collective, and of a crowd united, took centre stage in a different sense right here in Cambridge this week. A letter addressed to the Vice Chancellor and University Advocate denounced the disciplinary proceedings being brought against one student alone, following the occupation of the David Willetts talk at the end of last year. More than countering the isolation of one student in this manner, though, the letter requests that identical action be brought against others who endorsed the protest and subsequent occupation; in total, the list of supporting signatures amounts to over 40 students, and 16 dons. Such support is crucial in the face of the isolation that comes in stark contrast to the united nature of protest.

A hard copy of the letter has now been sent, marking its signatures in print with the finality that Rusbridger appeared so keen in his advert to shy away from; one parody remarked that no further books on the French Revolution ought to be published, as we surely didn't yet have all the facts. And with the flurry of the Kony 2012 video over the past few days, the speed at which its hits escalated faded just as fast. Print is something to be remembered, and although debate rightly occurs online, a paper gives a snapshot – an opportunity to pause and, in the future, an opportunity to reflect. From our rock, to cocktail, to yes/no debate of the week, we hope that we've captured something of your time here in Cambridge – that, or your imagination.



Madeleine Morley & Louise Benson
Editors, Lent 2012

Edit the paper. Edit the website.



Applications are invited to edit Varsity in May Week or Michaelmas 2012, or to be a section editor.

Application forms are available for download from varsity.co.uk/get-involved

The deadline for all May Week positions and the Michaelmas editor is Monday April 30 2012.

If you have any questions, please email the current editors, Madeleine Morley & Louise Benson, at editor@varsity.co.uk

Positions include: Online Editor, News Editor, Perspectives Editor, Sport Editor, Features Editor, Arts Editor, Theatre Editor, Music Editor, Fashion Editor, Science Editor, Books Editor, News Reporter, Theatre Critic, Photographer, Illustrator, Sub-editor and more.

See website for full details.

STAR campaign for safe asylum Old gets the gold

Last weekend the group Student Action for Refugees (STAR) campaigned for better rights for asylum seekers

by Helen Charman and Hugo Schmidt
NEWS CORRESPONDENTS

This weekend saw a large group of protesters from the organisation Cambridge STAR assembling outside St Mary's church, campaigning for better rights for asylum seekers.

Cambridge STAR is the largest UK student led organisation that engages on behalf of asylum seekers. Alice Robinson, head of the organisation and a student at St Catharine's college, spoke to *Varsity* about the aims of the campaign and the importance of raising awareness of the situation faced by asylum seekers in the United Kingdom.

Robinson explains that one of the reforms that STAR seeks is to allow refugees to look for work after six months residence in the UK. Currently, this is impossible, meaning that those seeking asylum in Britain are kept in a state of chronic dependency, living on about £5 a day and unable to apply for more.

This is what causes the phenomenon of able bodied men begging for handouts which so often captures the imagination and the scorn of the press (particularly in tabloid newspapers), often without the explanation of the fact that these people are not lazy or greedy, they are just not permitted to seek honest work.

Julian Huppert, the Liberal Democrat



Campaigner Jenna Pearce

representative of Cambridge, and also representative of the 'Still human, still here' campaign that STAR are supporting was in attendance at the demonstration.

Huppert made a speech that noted the number of refugees who are forced into prostitution or even enslaved, lacking any legal protection and therefore vulnerable to being exploited by the society that they look to for protection.

Robinson elaborated on this point, observing that rather than offering asylum seekers the protection and safety that they are looking for, the reality is that, "arriving in the UK is just marginally better than torture and death."

Huppert concurred: "There's an assumption that if you make the asylum conditions too generous, people will come here to seek it. I think that if someone is willing to live such a hideous life here, rather than go back home, we should not be making their lives worse than it would otherwise be."

"We should say to people who are fleeing some of the worst conditions in the world: we, Britain, will treat you as a human, we'll provide you with asylum if you need it, we'll provide you with a system and a fair hearing."

Huppert went on to note that there is an issue within the system that deals with the way the stories and complaints of asylum seekers are also treated: "The border agency has a culture of disbelief that is really atrociously bad. It is assumed that people who claim to have been tortured are simply lying".

Huppert, supported by STAR, is currently trying to push through a bill calling for an investigation into the flaws of the system that deals with asylum seekers, which if it were to go through would be the first of its kind.

Rosalyn Old has been elected CUSU president for the next academic year

by Helen Charman
NEWS EDITOR

Last night it was announced that current Robinson student Rosalyn Old was elected President of Cambridge University Students' Union (CUSU), beating her opponents Akilah Jeffers and Ben Gliniecki to the leadership.

Old was leading by 1,719 votes after the first stage of the election. Old then increased her share of the votes to 1,753 in the second, when Ben Gliniecki was eliminated with 729 votes.

Old's final total was 1,976 votes, with Akilah Jeffers coming second place with a total of 1,215 votes in total.

There was controversy just hours before the election when Jeffers was docked 200 votes for contacting people she was not friends with via Facebook and encouraging them to vote for her, an explicit breach of the election rules.

Despite this last minute disadvantage, the 200 vote penalty did not affect the ultimate result of the election: Jeffers was 761 votes behind Old, meaning the former Robinson JCR President would have won regardless of the penalty.

Despite Old's clear lead, the election had a disappointing turnout. Only around 16% of the 21,000 students in the university voted, and the Degrading Referendum was rendered

CUSU ELECTIONS: THE RESULTS

President
Rosalyn Old, Robinson College

Education
Sam Wakeford, Trinity Hall

Access
Vicky Harrison, Selwyn College

Welfare and Rights
Chris Page, Sidney Sussex College

Women's
Susy Langdale, King's College

Coordinator
Dom Weldon, Sidney Sussex College

Graduate Union President
Arsalan Ghani, Department of Engineering

inquorate.

Upon her appointment Old said to *Varsity* "I am thrilled. It was a great experience taking part in university-wide elections and I can't wait to start on my plans for improving student life in Cambridge".

Festival REPUBLIC PROUDLY PRESENTS

LATITUDE

2012

THURSDAY 12th JULY - SUNDAY 15th JULY

HENHAM PARK, SOUTHWOLD, SUNRISE COAST, SUFFOLK

Bon Iver

METRONOMY

JANELLE MONÁE

elbow

LAURA MARLING

RICHARD HAWLEY

PAUL WELLER

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MARK LAMARR'S GOD'S JUKEBOX • PACITTI COMPANY

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IDA BARR'S VARIETY PARADE • DUCKIE SPANKI • CARDINAL BURNS • TINA C • PAPPY'S

SARA PASCOE • JESSICA RANSOM • DR BROWN PAPPY'S • CELIA PACQUOLA • WITTANK • SHEEPS MAX AND IVAN • COLIN HOULT • CHECKLEY BUSH
THREE ENGLISHMEN • ADAM KAY • FOUR SCREWS LOOSE
FERGUS CRAIG • ED GAMBLE • KIERAN AND THE JOES
FANCY CHANCE, TIMBERLINA & NATHAN EVANS
NAZ OSMANOGLU • PAT CAHILL • RICH & ANDY

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ANDREW MAXWELL • GREG DAVIES • MARK WATSON • SHAPPI KHORSANDI • JOSIE LONG

PHIL NICHOL • CHARLIE BAKER • CARL DONNELLY • TOM DEACON • JIMMY McGHIE
NICK HELM • KERRY GODLIMAN • KATHERINE RYAN • ELIS JAMES • JAMES ACASTER • MARK OLVER

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JOHN COOPER CLARKE • JOHN HEGLEY • TIM KEY • LUKE WRIGHT • BLAKE MORRISON

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JOEL STICKLEY • TIM CLARE • HANNAH SILVA • MARK GRIST • SUPERBARD
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DEAN ATTA • CLARE POLLARD • PHILIP WELLS • MIKE GARRY • MARK NIEL • HOLIE MCNISH
CAROLINE BIRD • ARCHIE MACJOYCE • JOHNNY FLUFFYPUNK • HELEN MORT • ROB AUTON
CATHERINE SMITH • SAM RIVIERE • HARRY BAKER • ROSY CARRICK

THE THEATRE ARENA

NATIONAL THEATRE • THE OPERA GROUP • CIRCA • HOTEL MEDEA
BAC presents Paper Cinema, Kate Tempest & Freshly Scratched
LYRIC HAMMERSMITH & LATITUDE presents: curious directive, Les Enfants Terribles, nabokov, RashDash, tangled feet

PAINES PLOUGH • HAROLD IN HAVANA • GLOBE EDUCATION AT SHAKESPEARE'S GLOBE • PENTABUS
CLEAN BREAK • RIDICULUSMUS • ACTORS TOURING COMPANY • HUGH HUGHES
UNFOLDING THEATRE WITH NORTHERN STAGE • SCAMP THEATRE • MARK THOMAS: BRAVO FIGURA
LOOK LEFT LOOK RIGHT • HIGHTIDE • THEATRE DELICATESSEN • ARWC

THE LITERARY SALON

FOREST FRINGE • THE SCHOOL OF LIFE
JOSIE LLOYD AND EMLYN REES' WRITING WORKSHOP
BRIAN LOBEL

JOHN PEELE'S SHED • THE HAIRCUT BEFORE THE PARTY

THE FARAWAY FOREST

PAGAN TO OCCUPY • LEVELLERS (ACOUSTIC)
RAPHAEL DADEN • VANISHING POINT

PANDORA'S PLAYGROUND

THE MONSTER COMEDY SHACK
SIMON MUNNERY'S LA CONCEPTA • VIDEOPIA
DISCO SHED • POETRY TAKEAWAY

THE LITERARY ARENA

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PAUL MASON • TIM LOTT • ANDREW LOOG OLDHAM
MARK HADDON • DYLAN JONES • WORDTHEATRE

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NAT LUURTESEMA • PAT NEVIN • RODGE GLASS
ALAN BISSETT • RICHARD MILWARD • MILES JUPP
MIKE SIMKINS • INSTIGATE DEBATE

THE WATERFRONT STAGE

SADLER'S WELLS

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Black day for ASBO swan

CAMBRIDGE Mr Asbo” the swan, whose repeated outbursts of violence and unprovoked ferocity are legendary amongst terrorised rowers on the River Cam, may soon face eviction from his Ditton Fen dominion.

Since the death of his cygnets in 2009, the winged warrior has subjected petrified oarsmen to a catalogue of attacks. However, his timely breeding habits saved him from eviction last year, as the move would have been illegal during nesting season.

River authorities are anxious to avoid a repeat performance. With an expert capable of overseeing the move and a suitable, distant site established, Cam Conservators have submitted an application to Natural England, government advisors on environmental policy, for the swan and his mate to be relocated 50 miles away.

River manager Dr Philippa Noon said she hoped Natural England would make a decision within weeks, before the start of nesting season makes it impossible

Old age linked to breast cancer diagnosis

CAMBRIDGE Research at Cambridge University has revealed a link between advanced age and late diagnosis of cancer.

The study found that women aged 70 to 74 are a fifth more likely to be diagnosed when the cancer has reached later stages than women aged 65 to 69. Women between 75 and 79 have an almost 50 per cent higher chance of a late-stage diagnosis than those 10 years younger.

Figures also reveal that only 78 per cent of women in their seventies and 64 per cent of women in their eighties survive the illness compared to 87 per cent of women diagnosed in their sixties.

Experts claim that older women are often more ignorant to breast cancer symptoms compared to younger generations.

Sara Hiom, of Cancer Research UK, noted: “There is a general reluctance to see the doctor ingrained in the older generations.

“Obviously the longer you leave the cancer the more likely it is to metastasise, to spread, and consequently it is far more difficult to treat.”

She added, “We have made great progress in improving cancer survival rates in the last 40 years, but there is still more work to be done to help more people survive cancer.”

Proposed new lighting on Parker’s Piece

CAMBRIDGE Cambridge City Council has unveiled proposals to install sunken lights along paths on Parker’s Piece after students raised safety concerns.

The new project was proposed by Executive Councillor for Community Safety Tim Bick after he was contacted by the student unions at Cambridge University and Anglia Ruskin.

Councillor Bick told the Area Committee: “There is such a high level of foot and cycle traffic across there that the same logic as for lighting up streets should apply.”

Recent reports of indecent exposures have driven the issue to the top of the city council agenda, encouraged by ‘Right to Light’ campaigns of the Cambridge University Students’ Union aiming to minimise such incidents.

The project will be considered by Cambridge City Council along with other schemes for environmental improvement.

STIs: discover the unpleasant facts

Isabella Cookson and Napper Tandy team up with CUSU to uncover the less attractive side of Cambridge students’ sex lives

STIs are rife: as a university student this is your prime time for getting a sexually transmitted infection.

Two thirds of all STI cases in the UK are in females aged 18-24, whilst the peak age for men is 20-23.

The survey, carried out by CUSU welfare officer Rosie O’Neill, reveals that out of the 592 people that took the survey, 89 per cent neglect regular sexual health checks.

31%

of students have never taken a test for any form of STI

11%

of students have regular check ups for STIs



Condoms and chlamydia tests are available for free from most JCRs and the NHS Chlamydia Awareness Campaign

Additionally, only 39 per cent were aware of the local GUM clinic.

32 per cent of those surveyed do not always use condoms, while another quarter hardly ever use condoms at all.

The contraceptive pill, however, is popular with over half of females using this form of protection. This is worrying where STIs are concerned as the contraceptive pill prevents pregnancy but does not protect against STIs.

Emergency contraception was also an issue with which students were not altogether in the know.

Rosie O’Neill stated: “While most students knew about the ‘morning after pill’, few respondents knew about IUD, which can be fitted up to five days after sex and acts as emergency contraception.

“Respondents were not aware that the ‘morning after pill’ can be used up

to 72 hours after sex, although it does decrease in effectiveness during this time.”

Participants were also unaware that emergency contraception was available free from many pharmacies in town, as well as their local GP and GUM clinic.

Furthermore, the majority of respondents were unaware of where to purchase emergency contraception out of hours.

More positively, Cambridge students are generally comfortable in discussing their sexual health with their partners and friends. Only 3 per cent of those questioned consider themselves not happy to discuss contraception with their sexual partner.

For more details on how to play safe, check out: www.sexualhealthcambs.nhs.uk or visit local clinic The Laurels or Addenbrooke’s GUM clinic.

Tributes Pour in for Miciajah Brown

by Stephanie Barrett
NEWS EDITOR

The head of Cambridgeshire’s police is backing a ‘stop knife crime’ campaign, after a 26-year-old father was stabbed to death on Saturday, and 2 other men critically injured.

Miciajah Brown, known as Khyjah, was found injured at Hanover Court, Cambridge, at around 6:25am on Saturday, following a series of street fights across the city.

He was treated by ambulance staff but died at the scene. A post-mortem examination revealed he died of multiple stab wounds.

Two other men, aged 20 and 29, were treated at Addenbrooke’s Hospital for serious injuries, where they remain in a stable condition.

Kyjah was a father of three and his family yesterday spoke for the first time about their tragic loss, paying tribute to “the big heart and amazing spirit” of the DJ, rapper and footballer.

The statement read: “The family would like to thank everyone near and far for their kind words and support.

“Kyjah was loved by all. He had a big heart and an amazing spirit and we will miss him dearly.”

Support has been growing online, as Facebook group entitled ‘Stop Cambridge Knife Crime: In Memory of Kyjah Brown 1986-2012’ had more than 2,700 ‘likes’ as of Thursday afternoon, indicating the public

concern surrounding the issue.

Chief Constable Simon Parr is backing the bid to keep knives off the streets of Cambridge.

He said: “We support anyone that helps to make communities safer, no matter who they are.”

Tragically, Mr Brown had left Brixton, South London to escape urban violence and knife crime and came to Cambridge in search of a peaceful life. Mr Brown, an anti-gang campaigner, was hailed by friends as an “inspiration” within his community.

Della Spencer, Cambridgeshire County Council’s black community support officer, said he was known for his work helping youngsters through music and sport to avoid gang violence.

She went on to say: “He was well known amongst the young people. He tried to put them off gang culture to stop them getting a criminal record. His death has really affected the community.”

Flowers placed in his memory line the pavement outside Hanover Court. A former football teammate, deemed the selfless father an “amazing person” who “basically ran Waterbeach Wanderers to help those youngsters keep off the streets. He even used his own money to buy football kits. That’s why it is such a shock that he died this way.”

A 22-year-old man was arrested on suspicion of murder on Sunday but was later bailed and officers are continuing to search for a second suspect.

Selwyn honours Hugh Laurie

The ‘House’ Doctor set to be recognised as an honorary fellow

by Natalie Gil
NEWS CORRESPONDENT

Selwyn has announced that its celebrated alumnus Hugh Laurie is to become an honorary fellow of the college.

Also to be given the title are the novelist and former BBC journalist Robert Harris, and General Sir Peter Wall, Chief of the General Staff, the professional head of the British Army.

The decision to honour these alumni was made by Selwyn’s governing body, comprised of the college’s current fellows, and depended upon the body obtaining a two thirds majority.

In an official statement, the college has stated that it is a “pleasure and privilege” to be able to award Laurie the title.

Laurie read social anthropology at Selwyn, matriculating in 1978. He was an avid actor and sportsman, successfully combining his role as president of Footlights in 1981 with rowing in the Blues boat the previous year.

Although he technically did not graduate, as he did not take his degree either in person or in absence, this does not affect his ability to become an honorary fellow.

The actor is a notably elusive alumnus. Selwyn’s Master, Professor Richard Bowring, told *Varsity*: “We know that he does not come to the UK much and that although he has a house in London he visits Cambridge only very rarely.

“We have no idea when he might



Hugh Laurie is a fine fellow

have the time to come to Selwyn and celebrate the occasion.”

However, the college promises an “official installation will be later this year.”

He has sent Selwyn a hand-written letter expressing gratitude to his former college for its gesture.

In the letter he wrote that he was “pleased to be asked” and that he accepted the title with “enormous gratitude”. He also sent his thanks to the governing body..

Other Selwyn alumni include celebrated British actor Tom Hollander, who recently spoke to *Varsity* at the Watersprite Festival, as well as Hugh Laurie’s father, Ran Laurie.

Funding granted for cycle park

by Freya Rowland
NEWS CORRESPONDENT

The prospect of a new multi-storey bike park for Cambridge station has received official support and financial backing from the government.

The government has pledged £500,000 towards the £2.5 million project, which aims to provide 3,000 secure, CCTV-monitored spaces for cycles at the station. In addition, facilities where bikes can be repaired, rented or bought will also be provided.

This comes as a response to the station's current problem, as the cycle racks are reaching breaking point in terms of capacity. Cyclists are often forced to put their bikes at risk, having to leave their bikes propped up somewhere else, rather than locked to a bike rack.

The Cambridge station bike park would be the largest of its kind in Britain, but other similar models have already been trialled with considerable success in areas such as Leeds, and before that, in Amsterdam.

It is as yet undecided whether or not Cambridge cyclists will be charged for use of the facility. Worries have been raised that if a charge is levied, cyclists will simply lock their bikes up outside of the bike park, exacerbating existing congestion problems outside the station.

Nevertheless, many students seemed positive about the proposals. One student, who regularly uses the station's cycle racks, said, "I'm surprised [such development] hasn't been done before, to be honest, because it's ridiculous. [Bike parking at the station] is causing a real issue at the moment."

CLARE COTTERILL



Overflowing: No space available at Cambridge Station's current cycle park.

The truth about free phone apps

by John Jarman
NEWS CORRESPONDENT

A new study has shown that the majority of phone applications compile personal information, sending it over the internet without consulting the user. Surely an unsettling thought for the procrastinating student – though perhaps an incentive not to take a study break with a quick round of Angry Birds.

Phone apps sometimes collect data for legitimate reasons, for example to provide adverts better targeted to the app user, or to collect geographic data about the regions where the application is most widely used. But the quantity and accuracy of stored information could cause concern to those using the app; in the worst cases, applications were found to have unfettered access to the messages and contacts stored on the phone.

The academics behind the research, who studied over 250,000 applications available, found that 70 per cent of free apps collected personal data beyond that which they needed to function. In the comics category, as an example, over a third collected detailed information about the phone's location.

The majority of data is collected to provide targeted advertising, and is sent to advertisers. But Dr Ilias Leontiadis, one of the researchers, explained that the creators of the app are responsible for deciding the types of data that it collects and sends. Describing the problem, he said: "You don't know if the data is for the app or the advertiser, and you don't

know how it would be used."

Targeted ads are indispensable as the main source of revenue for free apps, so cutting off access to all data is not realistic. One of the proposed solutions is to separate out data into that used by the app, and that sent to the advertiser.

In this way, users would know that their data is only being used to provide these ads – but it raises questions over whether the ad company can be trusted. "There are over 52,000 developers in the market, but only eight big ad networks," points out Dr Leontiadis. "It's easier to control those networks than those developers."

70%

of free apps collect personal data that is additional to what they need to function

If your personal data is the true price of 'free' apps, it appears that it is also a hidden charge on the ones you pay for. The researchers discovered 40 per cent of paid applications also collected "sensitive" information for no apparent reason. "I can see why companies would want to collect data about who's using their app," said Robinson student Louis Tam, looking up from his iPhone. "But I don't think that they should be collecting personal information, like your contacts."

CUSU who?

CUSU elections saw the lowest ever turnout yesterday as literally 0 per cent of the university electorate casted votes.

For the first time, CUSU is to operate with a 'Schrodinger's Cabinet', in which all candidates will remain both unelected and elected simultaneously, with the assumption that in at least one quantum multiverse a student took it upon themselves to vote.

It's thought that the reason for the embarrassing, but not surprising turnout was the popularity of a half hour video about white people saving Africa with the power of Facebook's new timeline feature. It's thought that while many intended to go to the polls, they instead remained indoors in order to think hard about 'Africa's problems'.

Over three days of voting, two spoilt ballot papers were the only offerings. One paper simply implored scathingly 'Why isn't there an Africa officer?!' and the other had an illegible message scrawled across which appeared to say 'STOP TONY 2072'.

Both papers were soaked through with a mixture of tears and dribble. Candidate for CUSU Women's Officer Susy Langsdale said "I really cared about gender inequality in the university but then I used my ballot paper to make a collage about child soldiers and the greatness of western intervention."



Free Electrical and Electronic Recycling Event

Recycle anything with a plug or a battery.

Computers, monitors, mobile phones, video players, games consoles, microwaves, dishwashers, large domestic appliances, battery operated toys, power tools, electric kettles, televisions, electric heaters, radios, MP3 players and CFLs.

Open to all residents, companies and organisations in the Cambridge area.

Dates:
Thursday, March 15
Friday, March 16
Saturday, March 17
from 7.30 am to 3.30 pm

Location:
Sidgwick Site Car Park
Sidgwick Avenue
Cambridge
CB3 9DD



Courtesy of Apple

How did the Woolly Mammoth become extinct?

Scientists from the Department of Zoology believe they have solved this great mystery

by Dave Daversa
NEWS CORRESPONDENT

Scientists from the Cambridge Department of Zoology may have discovered the answer to why the giant animals (i.e. Megafauna) that once roamed the earth, such as the Woolly Mammoths, Mastodons and Giants Sloths, went extinct thousands of years ago.

The large scale, rapid nature of this massive series of extinctions has attracted the interest of scientists since Darwinian times. Yet explanations for this biological mystery are still highly contested.

Many scientists blame the arrival of humans for the disappearances. Other investigators contend that changing climate was the key driver of these widespread extinctions. It turns out that both sides may be right.

In the most comprehensive study of Megafaunal extinction to date, the Zoology Faculty have found that extinction was not the result of human arrival or climate change alone, but rather that the co-occurrence of these two processes produced this devastating disappearance of large animals.

University Senior Lecturer and co-author on the paper reporting this study, Andrea Manica, emphasizes the expansive scope of their analysis.

“While previous work focused on relatively narrow geographic regions, this paper assembles information for the whole world and quantitatively



The Woolly Mammoth at the Department of Zoology, not looking so woolly anymore

assesses the relative role of climate and anthropogenic arrivals in predicting extinctions” he expresses.

In fact, the investigators performed an exhaustive assessment of over 180 genera of Megafauna in five different landmasses over the past 700,000 years.

Though this study analyses past events, the results have present day implications. Climate change and human expansion continue to threaten many wildlife species.

This study emphasizes the need for holistic measures for wildlife conservation that consider multiple potential

threats.

The results of this study are reported in the paper “Quantitative global analysis of the role of climate and people in explaining late Quaternary Megafaunal extinction”, published today by the Proceedings of the National Academy of Sciences.

AMAZING EXTINCT ANIMALS

Quagga

A type of half zebra, half horse that has been extinct since 1883, the Quagga was once found in great numbers in South Africa's Cape Province.

Irish Deer

The largest deer that ever lived, the Irish Deer (also known as the Great Elk) is thought to have gone extinct around 7,700 years ago.

Steller's Sea Cow

This sea cow was rumoured to be completely tame, and was discovered by Georg Steller in 1741, but was extinct by 1767, thought to be caused by the arrival of humans in the area.

Great Auk

This bird was also known as the garefowl or giant penguin was originally found in large numbers on islands in Canada and Europe, but was hunted to extinction by 1844.

Gilmour set for his return to Girton

Second year Girton Historian Charlie Gilmour is going to be returning to Girton College to resume his studies after his release from prison late last year

by Matt Russell
NEWS CORRESPONDENT

It was announced today that Charlie Gilmour, the adopted son of Pink Floyd guitarist David Gilmour, will be resuming his studies in Cambridge next October, after being released from prison in November, serving only four months of his sixteen month sentence.

Gilmour is reading History at Girton College, and his arrest and imprisonment saw a huge response from students, including Cambridge Defend Education who also supported the protests against the tuition fee rises.

CUSU also campaigned for his admittance back into the university after his release from prison.

Gilmour received his sentence in July 2011 for his role in the riots in London against the government's tuition fee rise, and many at the time protested against the severity of his sentence, claiming he was being made an example of by the courts.

During the riots that occurred during the otherwise largely peaceful protests Gilmour was caught hanging from the Union Jack on the Cenotaph in war memorial in London and leaping on a car in the royal convoy carrying Prince Charles and Camilla Parker-Bowles, the Duchess of Cornwall, in what was described as a “drug fuelled” rampage.

Gilmour apologised for his behaviour after the incident and at the hearing of his case, saying that he had not been aware of the significance of his actions, stating that “ignorance is the poorest of excuses, but I am sincerely sorry”.



Charlie Gilmour before his court appearance in July 2011

The court case against Gilmour last year was pushed back to allow Gilmour to finish his second year, meaning he will be starting the third and final year of his degree from October 2012.

A college spokesman said: “Girton College Council has decided to allow Mr Gilmour to return in October 2012 subject to him providing, and abiding by, assurances as to his future good behaviour.”

A fellow Cambridge student, however, is not pleased by the news of Gilmour's return. The 20-year old from Jesus who wishes to remain anonymous told Varsity that “we all knew he was going to come back, let's hope he keeps a lower profile this time”.

Another student, a third year at King's who also wished to remain anonymous agrees with this sentiment, saying that “his sentence was too harsh, but I still think he's an idiot. If he honestly doesn't know what the Cenotaph is, I don't see why he should be coming back to study History”.

However, Jake Thorold, a first year student who is, like Gilmour studying History, takes a more lenient view of the situation.

“I think it's perfectly acceptable that the university are letting Gilmour back in to finish his degree. Now that he's been released from prison he has every right to attend the university, and he shouldn't be made an example of”.

Man traced to Canadian worm

Cambridge University scientists have confirmed the sea creature is the precursor to modern vertebrate life forms

by Emily Handley
NEWS CORRESPONDENT

Cambridge University scientists have just confirmed that a two inch-long sea creature may have been the first animal to show evidence of a backbone and vascular system.

Whilst a tiny worm-like creature that existed half a billion years ago may not come top of your list when you think about who you share your genes with, this discovery is an important milestone in the search to find out how organisms evolved.

Pikaia gracilens is thought to be the precursor of modern vertebrate life forms, due to the presence of a ‘notocord’, a flexible rod found in the animal's back which would later transform into the spinal cord found in vertebrates today.

The design of the notocord also serves a crucial purpose, as it is surrounded by around 100 tiny blocks of muscle tissue, or myomeres, which are thought to have allowed the animal to propel itself quickly through the water by bending its body from side to side.

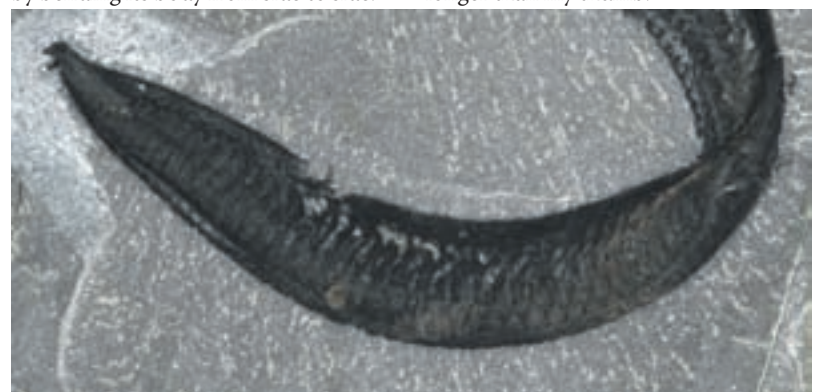
Fossils of the creature were first discovered in Canada in 1911, only to be stored in the Smithsonian Institute until the 1990s when researchers returned to the site to find more specimens of the animal.

While the reasons behind the creature's need to develop a backbone are not clear, it is thought that it may have needed to escape more quickly from predators.

Simon Conway Morris, the academic leading the expedition in Canada's Yoho National Park, emphasised the importance of this discovery, saying: ‘Now with myomeres, a nerve cord, a notocord and a vascular (blood vessel) system all identified, this study clearly places Pikaia as the planet's most primitive chordate.’

‘So, next time we put the family photograph on the mantelpiece, there in the background will be Pikaia.’

Jean-Bernard Caron, one of Conway Morris' co-authors, added: ‘it is very humbling to know that swans, snakes, bears and, incredibly, humans all share a deep history with this tiny creature no longer than my thumb.’



Fossil of the pikaia gracilens: thought to be the precursor of modern vertebrate lifeforms

Science in 2010: Varsity predicts the future

Ellie Adams, Becky Jordan and James Elderfield use their powers of prediction to give us an insight into how science might change our world in the not-so-distant future



HELEN CAHILL

Ipredict a greater dependency on GM crops. Millions of farmers are already growing them, and more modified crops are being submitted to the EU for approval. Most of Hawaii's papaya crop is GM, although these are not approved for sale in the EU. GM potatoes are now in their second year of three year field trials in Norfolk, and so far have successfully resisted all forms of late blight. Potatoes can grow in a variety of environments not normally suitable for crop growing, and the Desiree variety being trialled is even relatively drought resistant. Forms of herbicide resistant rice, such as LibertyLink, are now being grown, with further forms of GM rice being trialled, such as insect resistant and allergen free rice. Golden rice, a modified form of rice containing high levels of various essential nutrients, is set to be freely available to farmers in developing countries, and hopefully approved for consumption around the

world, by 2014. With the population increasing so quickly, and areas of viable land becoming smaller due to climate change, this is one of the only ways to feed the growing number of mouths. *Ellie Adams*

What transplant waiting list? With the opening of biobanks for stem cells and the first synthetic organ successfully transplanted, it's only a matter of time before advances in stem cells and nanotechnology finally abolish the extensive transplant waiting lists. Just last year, the first transplant of a fully synthetic tissue – a trachea – was performed, saving the life of a cancer patient. The delicate synthetic material was lined with the patient's own stem cells; not only was there no wait for a compatible donor, but there was no risk of rejection and no need for life-long immunosuppressants. The method is hoped to be used for other such tissue

replacements in the near future, from blood vessels to noses. It's not hard to imagine, then, that within the next two decades many parts of the human body will be easily replaceable without donors, and your relatives won't have to give you a hand (or anything else for that matter). *Becky Jordan*

By 2020 the optical disc will be an obsolete storage medium. Over the past years DVD movie sales have been dropping rapidly, by as much as 40 per cent between years. This isn't surprising with the rise of Blu-ray and its growing sales, but Blu-ray is not taking up the slack. Digital distribution is the rising star of media distribution. With over 80 per cent of UK households now with access to high speed broadband and this percentage growing, it is becoming easier and cheaper for the consumer to download at home. The optical disc (CD, DVD and Blu-ray) is supported by three main industries: film, music and games. In each of these areas digital distribution is becoming dominant with services such as Netflix, iTunes and Steam starting to out-compete physical media sales. It is less costly for the supplier and publisher, easier and often cheaper for the consumer and allows greater choice. For those rare moments when the internet isn't available, portable solid state memory is capable of filling the gap. The increasing prevalence of laptops lacking in disc drives illustrates the limited lifespan of optical discs. *James Elderfield*

Rock of the Week

RHYOLITE

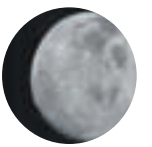
Well-formed crystals are a girl's best friend, as are old moss and dead bacterial colonies. This rock, in short, is a bit of a catch. Thousands of years ago, when last week's rock was a gurgler in a magma chamber, this Rhyolite was cooling steadily but slowly. This rock has some of the finest and largest crystals to ever grace the Varsity collection as a result. The sparkle of the feldspar crystals almost makes you forget the hideous, vomit-coloured moss strewn across the rock's ulcerated back. But if you can look beyond the orange moss and the dead bacterial colony, you'll have found yourself a rock, a paperweight, maybe even a doorstep. *Joseph White*



Techonology in the Future

Space Holidays

Who needs sun, sea and sand when you could be exploring the rocky terrain of the moon? You might take a little longer than your annual leave allows but surely it's just a matter of time before planet-hopping becomes common place?



Underwater living

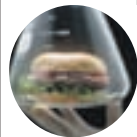
Does global warming have to be a bad thing? If the ice caps melt and we all end up submerged, I would happily live in a little bubble house at the bottom of the ocean.

Forever Young

Ways of maintaining healthy DNA extend life and keep organisms youthful; effects are thought to be achieved with gene therapies and controversial stem cell products; the science is there, it just needs some tweaking.

Laboratory Farming

Unless you've been living on a remote island for the past month you must've heard about the test tube burger project. A new kind of food production; if we can grow burgers in the lab why not wheat, rice and other food products?



TV Wallpaper

Plastics which can conduct electricity have been developed allowing for malleable, ultra-thin LED screens to be made. TV's will be thinner and more expansive; you'll be able to roll them up, so this stuff could make excellent wall paper! *Stacey-Jo Parker*

Viva la Revolución

Watch this space, Kuhn! In this week's Not-Sci, **Hugo Schmit** reveals the truth behind scientific change

Paradigm shifts – the replacement of an existing scientific model with a new one – are easily misinterpreted. Famous shifts include the rise of Darwin's theory of evolution and the Copernican model of the solar system. Both displaced pre-existing ideas that didn't quite fit the facts, and many people believe that when a new model is accepted everything that existed before becomes invalid.

1962

The year Thomas Kuhn first published *The Structure of Scientific Revolutions*

This is plainly not true, as demonstrated by a recent change in the understanding of genetic activity.

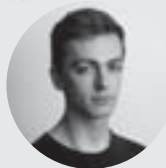
Your genes are recorded on DNA, a set of all the necessary instructions to make you. Each cell only uses some of those instructions, the ones it needs i.e. the ones that make a heart a heart or a brain a brain.

However, the instructions aren't organised and there's no index. Furthermore, cells are not intelligent so don't 'know' what they're looking for. Somehow they are very good at using the right part of the instructions, the right genes. Early research suggested that cells are over 100 times faster at finding genes than they should be, which has mystified scientists for over forty years. Some even suggested that cells must bend the laws of physics in order to make this possible.

It has now been discovered that the original experiments were wrong. Yet this doesn't mean that all of the labs, careers and research are also wrong. Although decades of work were based on this false assumption we have gained a greater understanding of gene regulation because of it. New techniques and the experiments performed helped to identify the original flaw and created a new, better model. Scientific revolutions absorb previous work. This bootstrapping of scientific self-criticism means that, even starting from incorrect beginnings, the truth will reveal itself.

Not-Sci is produced by BlueSci, the Cambridge University science magazine from Varsity

Technically Speaking



by James Vincent
ONLINE EDITOR

The Day of the Drone is fast approaching. UAVs (Unmanned Aerial Vehicles) are becoming cheaper, smaller, and more prolific; soon they'll be coming to a street-corner near you.

The public first got acquainted with UAVs and drones via flashy, triumphalist News Reels from the Middle East; propaganda essentially, with the buzz of fat-headed drones sounding out the key themes of Western vigilance and technological know-how. The Afghanistani and Iraqi publics have also been getting acquainted with drones as well; but in a far more how-d'you-do-I-just-bombed-your-wedding kinda way (Google Mukaradeeb for a fuller story).

The abstracted agency and constant surveillance of drone-warfare seems to stand in for a lot of the ills of the Information Age: proxy wars

make people into objects; they make murder into statistics. Remote bombings won't be a problem for us; drones will provide the latest in surveillance technology. US police forces have announced plans for a fleet – so you can expect them in Britain soon.

Protestors of the future will get used to the subdued buzz of police and press drones overhead; snapping pictures, identifying agitators. And, with recent government plans to out-source police work to corporations (I can't believe I just typed that), you can bet that in the future robot surveillance pictures, identifying agitators. Proxy wars will lead to proxy-policing. The Guardian-LSE study of last year's riots identified a lack of communication between police and public as a catalyst for the violence; imagine community-outreach via drone.

Technology has always been an augur of cultural change and this decade's love of drones shows the self-sabotaging logic of late capitalism: trim costs, whenever possible. Machinery in the service of mankind should never be scary; but replacing people with machines is.

"I never think of the future, it comes soon enough." Einstein

The global importance of Women's Day

One hundred and one years after its founding, International Women's Day is still crucial, and the fight for a future of gender equality and transnational connection goes on, argues **Susy Langsdale**

In 1910, Clara Zetkin, leader of the Women's Office for the Social Democrat Party in Germany proposed, to a meeting of women from 17 different countries, that they formalize the 8th March as International Women's Day. She believed that this would provide a day dedicated to women's organizations across the world to engage in debate and assess the status of women in the fight for suffrage and equal work opportunities. It was unanimously agreed upon and, in 1911, a million women and men turned up to rallies on 8th March asking for change.

It is now one hundred and one years later. We still have International Women's Day on 8th March and it has gained momentum with over 1,500 events planned across the world. This year's theme is *Connecting Girls, Inspiring Futures* and was chosen with the ambition that "if every International Women's Day event held in 2012 includes girls in some way, then thousands of minds will be inspired globally."

The choice of the word *connecting* is, in my mind, perhaps the most important aspect here. This idea of *connecting* different feminisms is one that must be considered by us as western feminists. How much can I actually do to effect change outside of my little Cambridge bubble? How does my feminism, which deals with my white western experience of being a woman in western patriarchy, *connect* with International Women's issues? And should we, with all the privilege endowed upon us at this university, use our knowledge to help women across the world? Or are we then just imposing our own western concepts on cultures that are seeking equality on their own terms?

It is on International Women's Day that we can begin to see that no matter

what differences there are in all of our fights for equality, we are all connected by being involved in this fight. On this day, we must stop and listen to the voices of inspirational women across the globe such as Liberian President Ellen Johnson Sirleaf. Johnson Sirleaf received a Nobel Peace prize in December 2011 for her involvement in helping Liberia to peacefully emerge from brutal civil war. She said, in her Nobel lecture:

"If I might thus speak to girls and women everywhere, I would issue them this simple invitation: My sisters, my daughters, my friends, find your voices! Each of us has her own voice, and the

'The founder of Women's Day was not a member of a debating union, she was an activist'

differences among us are to be celebrated. But our goals are in harmony. They are the pursuit of peace, the pursuit of justice. They are the defense of rights to which all people are entitled."

Hearing pleas like this, from women like this, cannot fail but to empower and inspire us. Wherever and whoever you are, as Johnson Sirleaf makes clear, you must speak out against injustices. Even our privileged Cambridge bubble has them: the NUS Hidden Marks' survey has shown that 14% of women students have survived sexual assault or violence, the Fawcett Society's report 'A Life Raft for Women's Equality' has shown that women are shouldering 70% of the Government's cuts to benefits and an Amnesty International Survey has shown that 1 in 4 people think that a woman is fully or partially responsible for being raped if she is wearing

revealing clothing.

Recognising the existence of these injustices, I ask you Cambridge women, what did we do for International Women's Day?

Perhaps not very much, save for furiously painting banners and placards, thanks to the Cambridge Union Society's invitation to Dominique Strauss-Kahn.

Ironically, (and I wouldn't want to do this lightly) I think we can thank the Union. Their invitation to Strauss-Kahn succeeded in *connecting* people to an extent I could not have envisaged otherwise; by not seeking to look past their own blinding position of privilege and to consider the issues raised by the Disinvite DSK Campaign's letter, they have decided to remain committed to an invitation that starkly mirrors the abhorrent culture of silence and shame around rape in our society.

Despite DSK's admission of 'sexual aggression' towards Tristane Banon and not having been acquitted of the rape of two women, the Union, in extending the invitation, is effectively saying: "We don't care that you treat women atrociously and that this feeds into societal attitudes towards rape! We don't care that the legal system is demonstrably flawed in sentencing this crime! We want to tell you that we respect your experience with IMF more than these women's accusations!"

This callous disregard for both the women who have made the accusations of rape against him as well as any woman who has not seen justice as a result of the 6% conviction rate of accusations of rape, has been so shocking that it has gained international news coverage. The Union has provided the Cambridge Women's Campaign with the chance to engage internationally



A woman dances in Bawanna, Delhi at a ceremony on Women's Day

with issues that seriously affect women's lives. It hasn't been a case of us emailing around, begging newspapers for coverage; journalists have inundated the campaign with requests for statements and interviews. This has gained international news because we, as Cambridge students who are supposedly enshrined in our position of privilege, have spoken up and questioned this invitation.

Our voice has joined the voices of international women who work to fight this insidious culture of rape apologism. The Union's pathetic unwillingness to consider why – perhaps – this time – they might not be right, has resulted in them being exposed as a clueless institution full of people blinkered by privilege. But, the only credit due to them, they have succeeded in one thing: they have given us a platform, and an opportunity to shout louder than before. They have given us a way to engage internationally

with issues around rape culture. We have connected with women across the globe on this issue and, I hope, we have *inspired futures* not just for many students in this university but for other women's groups to continue to speak out against rape culture.

International Women's Day is so important because it is the single day that specifically aims to provoke this sort of discussion. On top of this, however, it is important to remember how it was created. The founder of the day, Clara Zetkin, was not the member of a prestigious debating union, she was an activist. She fought against social injustices that she saw. Next International Women's Day, if you feel something isn't right, if you see some injustice – then do something, don't just let it pass by.

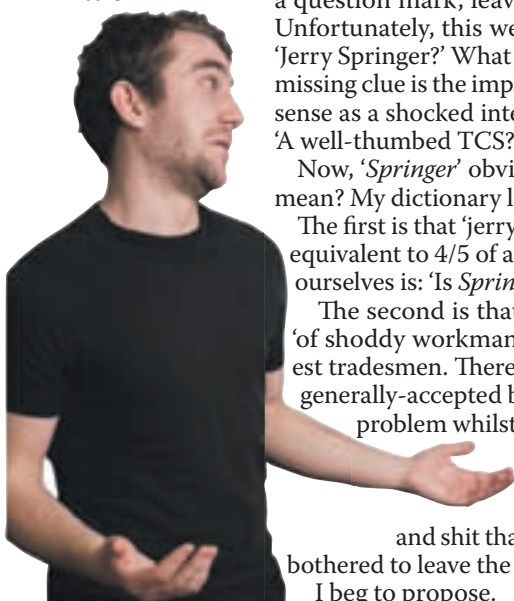
Susy Langsdale was elected CUSU Women's Officer

Whatever You Say

JERRY SPRINGER



ALI LEWIS



This week's Union debate isn't a debate, it's actually a talk given by crinkly-faced opera protagonist and brick wall enthusiast Jerry Springer. Consequently, I will not be going. I simply can't imagine what it'd be like turning up for a Union debate and being met instead with the grandstanding of a celebrity picked for his or her shock value.

This leaves Ahir and me with a problem. We normally take the Union motion, knock off 'This House Believes' and whack on a question mark, leaving us with a convenient 'yes / no' question. Unfortunately, this week that leaves us with the frankly confusing: 'Jerry Springer?' What could that possibly even mean? Obviously, the missing clue is the implied indefinite article: 'A Jerry Springer?' makes sense as a shocked interrogative in the same way as 'A Tall Man?' or 'A well-thumbed TCS?'

Now, 'Springer' obviously refers to the show, but what does 'jerry' mean? My dictionary lists 3 definitions.

The first is that 'jerry' is short for Jeroboam, a unit of measurement equivalent to 4/5 of a gallon. Accordingly, the question we must ask ourselves is: 'Is Springer a few drops short of a full gallon?'

The second is that 'jerry' is a widely-used slang term meaning 'of shoddy workmanship' often applied to bodge jobs by dishonest tradesmen. Therefore the question we must ask is: 'Is Springer a generally-accepted byword for a cynical half-arsed attempt to fix a problem whilst exploiting the ignorant for a quick buck?'

Finally, 'jerry' is also an informal British term for a chamber pot. The question stands thus: 'Is Springer an out-of-date receptacle for piss and shit that only still exists because people either can't be bothered to leave the room, have no shame or live alone?'

I beg to propose.



AHIR SHAH



Jerry! Jerry! Jerry! Wooooooooooooooooo!"
JON TODAY'S SHOW: "Teenage Beauty Queen Who Used To Be A Middle-Aged Man Cheated On His First Ex-Wife With His Second Ex-Husband's Scuba-Diving Cat!"

"Wooooooooooooooooo!"

"The thing is Jerry, I did what I did for me, and if you don't like it then you can—" BEEEEEEEEEEEEEEEEEEEEEP!!!

Another party emerges from the wings!

"Ooooooooooooooooooh!!!"

"Now I know you didn't BEEP my BEEP in your mom's Jeep with a BEEP-ing BEEP BEEEEEEP of a BEEEEEEEEEEEEEEP you BEEPing creep!"

"Show us your teeth! Show us your teeth! Show us your teeth!"

"Let's bring out your Aunt Gertrude, who has a debilitating illness due to the fact that her conjoined twin has transformed into a llama!"

"Throw a midget at her face! Throw a midget at her face!"

"What do you have to say for yourself?!"

"Fight! Fight! Fight! Take off all your clothes!"

Wooooooooo! Naked fight! Naked fight!"

The security staff separate the warring parties! The crowd bays as the rich man in a suit looks on, smiling slightly, touching his right index finger to his lip!

Is this Jerry Springer? Yes.
Jerry Springer? No.

I beg to oppose.

The mess that is Russian politics

'True' democracy has not yet infiltrated the Kremlin, as Putin's re-election shows

This week, Russia took to the polls to vote in a new president, or rather, an all too familiar face: that of Vladimir Putin. While officially winning 64 per cent of votes, there are reports circulating of widespread fraud. 'Carousel voting' is said to have taken place with voters casting multiple votes, and allegations of individuals being paid to vote for Putin are rife. In a state where the media is heavily censored and opposition groups must tread carefully, the future of Russia looks decidedly bleak. Or is there hope yet?

In February, the Guardian published an abridged version of an article by Putin where he stated that "true democracy is not created overnight. Society must be ready for democratic mechanisms." And, indeed he was right. True democracy has not come to Russia overnight or as it would seem, at all. In 2010, Mikhail Gorbachev, the former leader of the Soviet Union stated that President Medvedev and Prime Minister Putin were "doing everything they can to move away from democracy, to stay in power". The mechanisms of government in Russia are seemingly utilised for personal gain.

Since the fall of the Soviet Union in 1991, the state has struggled to implement fair elections and civil rights. To retain power, Putin has controlled the economy and corruption has slowly oozed from the seams of the Kremlin in a dark, oily form. While Russia's

economy is commodity-driven, it does not combine capitalist economics with liberal notions of social policy as in some other European countries. Putin's United Russia party does anything but unite.

Privatisation in the 1990s saw inequality in Russia soar as Gorbachev's market liberalisation led to the quick sale of state assets to deft businessmen. The recently released

'To retain power Putin has controlled the economy and corruption has slowly oozed from the seams of the Kremlin in a dark, oily form'

documentary *Khodorkovsky* depicts the dizzying rise of oligarch Mikhail Khodorkovsky and his impending fall in 2003 into the depths of a Siberian prison convicted of fraud. Cyril Tuschi, the director, who appeared this week at its screening in Cambridge, claimed the film depicts an individual willing to change, going from oligarch to philanthropist.

Indeed, Tuschi's portrait of Khodorkovsky is wholly positive. Yet, while one of the richest billionaires in the world and former head of Russian oil company Yukos does garner some

sympathy for openly attacking Putin on corruption and supposedly paying for it, in 2009, 30 per cent of Russians were reported to live below the poverty line. Now that is worth despairing about.

Vladimir Bukovsky, the Cambridge academic and former Russian dissident who also attended the screening has openly criticised what he coined as 'Western gullibility' whereby western liberalism has not taken a tough stance on the abuses of the former Soviet Union and has fallen for reconciliatory rhetoric. Breaking from communist chains has created a new form of 'tsardom' with a leader who poses topless in publicity shoots out fishing. More than anything the powerful Kremlin PR machinery, well-oiled from Soviet years, should be exposed by the international community, urging corruption to cease.

A few days ago, David Cameron congratulated Putin, saying he was looking forward to overcoming "the obstacles in the relationship between Britain and Russia and building deeper political and trade links." I cannot help but think that the latter plays foremost on his mind. In the wake of protests in Moscow, in January this year, BP and Russian energy firm Rosnet signed a "strategic global alliance" to jointly exploit the oil and gas deposits of Russia's Arctic shelf. Maybe, David Cameron's gentle tone to Putin does make sense after all.

In order for democracy to ever be truly implemented in Russia, open political, social and economic ideals must coincide. While Putin shed tears of delight following his re-election, it is up to the people of Russia, who are deprived of freedom of speech and fair political representation, to quickly dry their own tears and protest. Tuschi has described how the fear that he feels has slowly faded within Russia. When showing the documentary to Russian audiences, they suddenly felt willing to speak openly about their country.

It is ironic that the words of Lenin in 1917 on what Russia needed to achieve still ring true: "an immense expansion of democracy ... democracy for the people, and not democracy for the rich." Khodorkovsky, by funding the political opposition, seemed to embody Lenin's bourgeois elite who would galvanise the people into action.

Yet, I'm with Marx on this one: "the emancipation of the working class must be the work of the working class itself". The widespread protests last December, with up to 50,000 protesters gathering to fight for fair elections, show the power brewing in a vast population, with Arab spring-style momentum gathered through social networks. It is up to the new generation to unravel the ideological mess that has become of Russia politics. Only then can the path to democracy prevail. *Tanne Spielman*

Ladylike

FREYA BERRY



It's week 8 at last: cue lots of self-eulogising and going on about how great it's been in the student press. I won't lie, this column has been pretty casual. I've basically sat in my room in my onesie, staring out into the street and mentally rating buskers' capacity to irritate before channelling this into getting angry about women's status in modern life.

I secretly hope that this is how my professional working life will pan out too. Tea and a computer are my favourite raw materials. But even as a second-year, when full-blown job panic hasn't quite set in, the likelihood of a national newspaper recognising my brilliance and scooping me up straight out of university seems slim.

Of course, the figures on gender in the media do not make for optimistic reading from my point of view. A recent Guardian study showed that just 22.6% of reporting is done by females. Every single newspaper was dominated by men: the Mail came out as the most equal, with 68% of reporters being male. On the Today programme, just 20% of contributors were women. On one day last year, Today listeners had to wait two hours to hear their first female contributor – herself outnumbered overall 27 to 1.

Last week, at a talk with Trinity Politics Society by Mary-Ann Sieghart, journalist for the Independent, an audience member questioned whether female workplace representation is as bad as it seems, citing the fact that many women now train to be lawyers. Sieghart countered by pointing out that remarkably few women become judges (about 15% according to recent figures), to which the (male) listener said that these trainees would, in the future, make it to a high level.

Chillingly, Sieghart said this was exactly what people had predicted when she was at university, thirty-ish years ago. And this is the problem with the perception that women have achieved equality: it's based on a certainty of a future that never arrives. The neatness that statistical predictions bring, expecting a year-on-year growth of women in the workplace, is not fulfilled.

Women drop off at every level for a multitude of reasons apart from childbirth, and this is only getting worse: the recession has hit them harder, principally because they make up 65% of the public sector which is facing heavy cuts. The coalition has rushed to tackle their plunging support among women but their reductions to child care mean that from 2013, only parents who work 16 hours a week can expect to be fully covered.

I don't have a kid, thank God – I can barely look after myself, especially when Sainsbury's closes early on a Sunday. But the future seems bleak for women in the workplace. The battle for equality is far from won, and when the politicians and political commentators continue being overwhelmingly male, it doesn't seem likely that victory will come any time soon.

In Figures Inflating grades

17.8%: proportion of UK A-grades in 2000
27%: proportion of A/A*-grades in 2010

644
per sec.
Peak
number of
hits student
website
UCAS was
receiving in
2011

c200,000
Approximate
number of
students who
will miss out of
university places,
after applying in
2011

c300%
increase in number of students
obtaining top grades (A or A*)
at GCSE since 1988

979,000
number of English young people
(age 16-24) not in employment,
education or training in 2011



FLICKR: P3RSEUS

Essay writing: in decline?

Daniel Matore responds to dons' allegations

Stuffed into this old chestnut of the inexorable decline in the faculties and erudition, there is a kernel of optimism. The Telegraph reports: "David Abulafia, professor of Mediterranean history at Gonville and Caius College, also told how extremely bright students were 'grappling with difficulties' that 'would have been inconceivable' in the past, even among their weakest classmates".

But the subtext to this damning appraisal is that Prof Abulafia, doggedly resisting the linguistic turn, can just about discern a glimmer of undimmed intelligence beneath the verbal floundering and unintelligible blather of the undergraduates he's tasked with educating. Gleaning quotes about slavishness, artificiality and robotism, the article paints a picture of a generation of students straitjacketed by the constrictions of their prose.

Perhaps the dons would prefer that we all write like Oscar Wilde, whose fin-de-siècle dialogue *The Critic as Artist* is one of the most audacious arguments for the free creativity of critical writing – the Wildean critic does not so much argue for the greatness of a given artwork, but attests to its greatness through the lavish purple of his prose. I doubt it though – I suspect the current railing against grade inflation would be usurped by tirades against rhetorical inflation, if most freshers wrote like that.

Wilde, nevertheless, is formulating something truly virtuous for aesthetic criticism, that in order to explicate, analyse or ruminate on artworks, be they films, poems or sonatas, the indeterminacy and density inherent in these works must be registered in an indeterminacy and density in the prose. I certainly believe in this for literary criticism and I can see its application for, say, cultural or intellectual

history, but for the requirements of, say, analytical philosophy or economics, the attraction is diminished. I have heard the argument about the infantilising effect of the totalitarian octopus of state assessment many times and, from my own experience as a pupil at a state comprehensive under the target-driven ethos of New Labour, I would largely concur with it.

There is a risk-averse, managerial fear of failure at the heart of our primary and secondary education which manifests itself in an omnipresent webbing of tiny hoops we have to jump through from little after we escape from nappies. It hankers after facts about pupils, quantifiable data to chart progression or regression, and so in turn, pupils hanker after such facts and quantifiable data themselves, so that they ask for 'true or false' soundbites about Shakespeare's *Hamlet* or the historical context of *The Miller's Tale*.

Its methodology, and by extension its epistemology, is the quarrying of bullet-points to be assembled into the holy trinity of point-quotation-explanation and then digested in the numerical exactitude of exam questions which insist on three reasons or six reasons, but heaven help you if you have the temerity to feel the question is better answered by four and a half reasons.

But a numbers game is not synonymous with intellectual malaise: the fiercely challenging humanities training in French preparatory courses schools pupils to write tripartite essays with each part itself divided into three. As any student at Cambridge knows, however ambitious an educational programme is, criteria of judgment and assessment still exist. The daunting challenge is to keep the numbers in service of originality, creativity and perceptiveness and not in the service of mere adequacy.

Open shelf policy

In the digital age of global access we have the opportunity to educate people on an unprecedented scale; **James Vincent** asks what's stopping us?

At the end of last year Cambridge University's Digital Library project was announced with the release of Isaac Newton's papers; a selection of the physicist's personal notebooks and annotated texts, digitised for online access. It was a symbolic act, neatly calculated to take advantage of Cambridge's best-selling brands, whilst raising awareness for a laudable and generous project – the digitisation of the University's unique collection of manuscripts.

However, it also highlighted the problems facing exponents of digital scholarship and education. The manuscripts are cultural artefacts of great significance, but for the majority of the public they are just intellectual curios – even within academia, they're only of use to a minority. Grant Young, the Digital Library's project manager, acknowledges the difficulty of balancing a desire to “encompass a very broad range of material” against “copyright and resource constraints”. With these restrictions the Digital Library has specifically academic aims. Young states that the goal is building a collection with “breadth and depth”; creating resources that take advantage of collaborative tools to link “digitisation activity in closely with research and teaching”.

The Digital Library project stands at the forefront of digital education: it takes advantage of already established academic communities, it's free to use, and has a universal appeal – from manuscript dilettantes to grim-faced researchers. However, it also shows just how far we have to go before we will fully realise the potential of the internet for education. Copyright restrictions necessarily prevent free access to

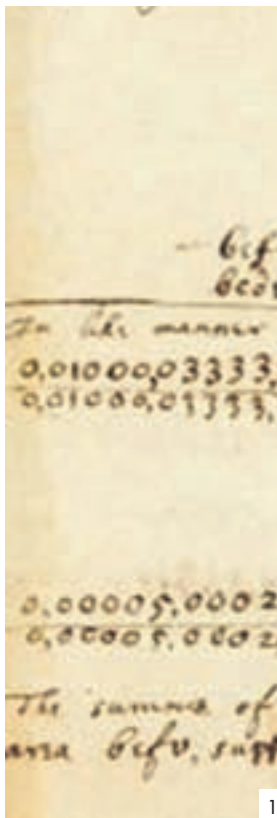
all of Cambridge's resources, but surely there's a better way?

Razing the digital Libraries of Alexandria

At this moment in time, the only other option is piracy. In February of this year library.nu (previously known as Gigapedia) was shut down by a coalition of publishing companies (including Cambridge University Press) for copyright infringement. The site hosted more than 400,000 e-books for free, but the content focused on scholarly texts, not best-sellers. Library.nu's catalogue was the world's most extensive free collection of online academic works – encompassing everything from agricultural manuals to the latest philosophical monographs.

The closure of library.nu was met with dismay in online communities, drawing heartfelt comparisons with the burning of the Libraries of Alexandria; scholarly lawbreakers consoled each other with promises of terabytes of books, downloaded and whisked away to personal hard-drives before the site closed forever. A review of Twitter mentions for library.nu reveals an international userbase; tech-savvy would-be scholars of all ages, who might have pursued academia had economic expediency not forced them into other careers.

The problem is the publishing industry's business model and prices. Academics and institutions need to make money to continue their research, no-one denies this – but this system restricts scholarly research to an academic elite. The global middle class – not the European or American middle class who comprise the economic 1%; but residents of Latin and South America, Africa and India – simply cannot afford access to materials.



1,2. The Cambridge Digital Library's Foundations of Science collection is a selection from the Papers of Sir Isaac Newton.

This first release features some of Newton's most important work from the 1660s, including his college notebooks and 'Waste Book'

Their academic input may come to nothing but who cares? They represent the values that all academic institutions preach: read and learn; expand your mind; better yourself and improve your community. The problem of providing the educational material through fair means is an intractable one – I'm certain that all academics would gladly provide access to their work, free of charge, to those who simply cannot afford to pay; but how could we ever build an efficient, economically viable system for distribution?

A culture of education

The heart of the problem might lie with the 21st century's appreciation of education. A cursory glance over university league tables reveals what we value in our academic institutions. Although it's true that some statistics are selected for ease of measurement, there is a constant emphasis on career prospects: universities are good if they get you a job. If we are feeling particularly flouncy and cynical we

might argue this shows the corporatisation of British education: that we no longer value education for its own sake, but only as a process making us profitable citizens.

This is partly true, but it shouldn't really matter; it doesn't stop universities from promoting self-education as an attainable goal for

'...terabytes of books, downloaded and whisked away to personal hard-drives'

anyone, regardless of whether they can afford to go to university or not. As the publication of the Newton papers – and the press it received – shows, Cambridge has a unique position in the world's consciousness as a home for learning. Yet compared to other institutions the university fails to live up to its reputation.

In comparison Oxford boasts an extensive online collection of podcasts – both video and audio – that offer lectures and seminars from various courses; they cover all sorts of topics, from the latest research in genetic medicine to 'A Romp through Ethics for Complete Beginners'. Cambridge has its own collection but it's a single, sparse webpage with limited content – unappealing to everyone who isn't already a dedicated autodidact.

Some might argue that putting lectures online would discourage people from attending university and devalue the work of the lecturers; but if you really want to attend University then online resources will never be a replacement. They're supplementary for the keen and an fulfilling pastime for anyone else. Both Cambridge and Oxford could do so much more to fulfil their potential online – and in an era when more and more individuals are being priced out of education, why are these institu-

'Oxbridge could do so much more to fulfil their online potential...'

tions not reaching out to those that want to learn?

Hmm, time to read some Plato – ohmygod, that cat is AMAZING

Other online educational resources – and I use such a broad category intentionally – have not been so lax in exploiting digital tools. One

COMPETITION

THE VIOLENT NOON *Revenge: J. G. Ballard*

J. GRAHAM BALLARD who shares the first prize of ten pounds with D. S. Birley in the "Varsity" Crime Story Competition is now in his second year at King's and immersed in the less literary process of reading medicine.



He admitted to our reporter yesterday that he had in fact entered the competition more for the prize than anything else, although he had been encouraged to go on writing because of his success.

The idea for his short story which deals with the problem of Malayan terrorism, he informs us, he had been thinking over for some time before hearing of the competition.

He has, in addition to writing short stories, also planned "mammoth novels" which "never get beyond the first page."

RANK and turgid, the morning sweltered in the sunlight. The road turned roughly through the jungle and the dense matted undergrowth swarmed in a tangled mass along the verge of the narrow track. The heavy fetid stench of growth and decay hung in the humid air, slowly swirling round the car as it laboured over the bumps and potholes towards Kuala Lumpur.

Michael Allison peered out of the open window into the depths of the steaming vegetation, its darkness pierced only by the faint trails that slipped away from the road into oblivion.

He sat in the front beside the driver and listened to the pulsing of the motor and the muted murmur of the jungle, and to Hargreaves' droning away in the back seat.

Hargreaves was forty-five, thick and round, but his body was muscular, supple and hardened in all the swimming pools of the East, on the golf courses and the club football grounds. He sat back comfortably next to Mrs. Allison and gestured with the machine pistol.

"Look at India, Burma, Ceylon. Just given away. Given away. And we've collapsed like a pricked balloon. There used to be a lot of rubbish shouted about the Empire. Heroics and drum-pounding. But no one ever really believed all that. The Empire is built on purely economic foundations. Without the colonies England ceases to have any actual existence. She's just a minor geographic location. You don't find the Dutch listening to all this talk about self-government and independence."

"They got kicked out, though," Michael interjected, leaning back across the seat to tickle his daughter in the ribs.

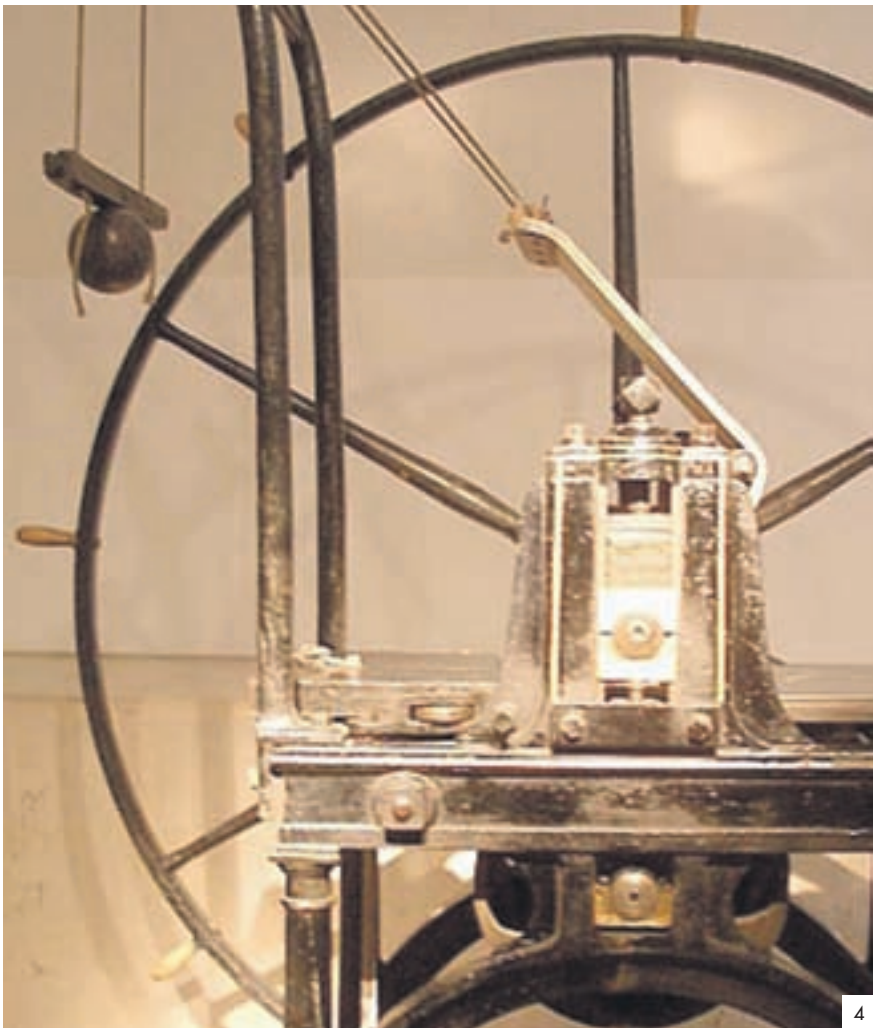
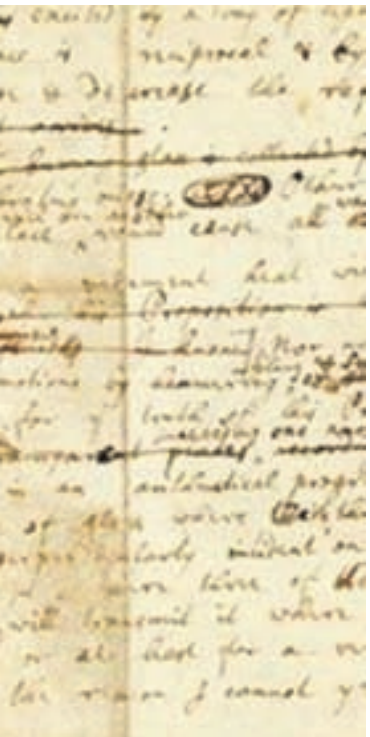
"Not without a fight," Hargreaves waved the gun vigorously. "Not without one hell of a fight. They knew what they wanted and they damn near got it. For God's sake, Allison, you're a planter, you ought to know. Rubber is up to six shillings a pound. It isn't selling motor cars that's putting us back on our own feet. It's rubber and tin and big trading centres like Singapore and Hong Kong. You can't talk of throwing them away."

"I don't want to throw them away," Michael said gently. "I merely want to give the Malays a share in their own government. After all, they're entitled to it."

"They're not entitled to anything of the sort," Hargreaves cut in disgustedly. "Look at the average native. Completely illiterate, ignorant, diseased, no understanding or experience of government at all. You don't want them to run this country, do you? Malan may be a little crude, but believe me, he has the right ideas."

Michael made no answer. He felt uncomfortable beside the Malay driver, and saw the young man flush and stiffen at the wheel.

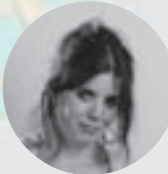
THE driver glanced up at the mirror and watched Hargreaves peering vacantly out at the jungle. The English, he thought bitterly, how different they are and yet how the same. The pompous manicured idiot lounging complacently in the back seat, and the slim understanding man beside him. One talks glibly of fighting and defending the Empire and doesn't even know which end of his machine-gun to hold. And the other, who is so sympathetic and intelligent and genuinely wants Malay to be free, exploits its people for the greed of others, working them to disease and early death on the plantations.



The Little Gem

LETTICE FRANKLIN

This is my final column. We are, in week 8, close to the close of this term. While this should be a relief, thought of any sort of end is, right now, best avoided. As my third year teeters dangerously closer and closer to the end, or as I prefer to think of it, an e*d, this off-e*d-ing three-letter word, might prompt me to desc-e*d into appreh-e*d-ing my imp-e*d-ing fate, the deadline of my time in these cobbled streets that e*d, respl-e*d-ently, in stup-e*d-ously good views of the Cam.



This dangerous word is redeemed from darkness and the need for me to insert the ‘*’ in the middle, by one crucial prefix: weekEND. I wholeheartedly ENDorse spENDING a weekEND with friENDS. This may seem a far from revolutionary idea, but it is easy to lose the weekend in Cambridge, among weeks that begin on Thursdays, essays due in on Sundays, lectures on Saturdays, and 24 hour libraries.

Head to Stickybeaks on a Sunday morning for a reminder. Pretend to be a grown-up, and take a perch among the young professionals and yummy mummies (and every other cliché of non-student life) that fill the small café’s daffodil-decorated tables.

The menu changes daily but the all-day Sunday brunch is unfailingly exciting.

One of my more indecisive pals was totally stumped by the choice between griddled sweet potato cakes topped by bacon, rocket and sauteed mushrooms, sausage and chestnut frittata, or banana and berry trifle: the menu’s exoticism is a shock after the croissant or chocolate croissant dilemma Cambridge’s coffee shops has acclimatised us to.

Stickybeaks offers a gentle easing in, a brief foray into a Sunday paper version of adulthood and it is safely located five minutes from Market Square.

It does however whet one’s appetite. Helped along the way by delicious coffee, frittatas in many forms, breaks from work that start at 11 and end at 3, it helps me think of next term as more of a crescENDo than a cresc-e*d-o and that it might, after all, be really, totally ENDurable.

(Clockwise from left to right) 3. Sal Khan of Khan Academy. While it may not have the online flair and big names of TED talks, it hosts university level tutorials in physics and maths, “everything from detailed explanations of polynomials to step-by-step instructions on how to calculate stellar distance using parallax.”

4. The Perkins D cylinder printing press.

5. “Are memes important for our survival? How can we draw on memetic theory to inspire ideas of sustainability that go viral?” One of the many topics of conversation currently airing on TED Talks.

6. PodOxford offers over 3000 free audio and video lectures, seminars and teaching resources on behalf of the University of Oxford.

TED’s importance lies in its viral quality, its popularity. An interesting video can get bounced around the internet in hours (the recent campaign by Invisible Children has proven this), and TED talks – with their catchy branding and slick presentation – piggy-back this social popularity in order to spread, educate and encourage thought. Other online resources like the Khan Academy have less viral flair but instead offer in-depth and rigorous video courses in the sciences; everything from detailed explanations of polynomials to step-by-step instructions on how to calculate stellar distance using parallax.

The invention of reading

But despite the grand potential of the internet, would people really bother to teach themselves? Implicit in this article has been the existence of some archetypal, impossibly well-motivated kid who just needs to learn goddammit. We know this isn’t how the internet works. Digital naysayers are quick to deride utopian internet-dreaming. “Look at all this potential for global communication and learning” – they say – “wasted on pornography and YouTube idiocies!” they continue. Or “why should I bother looking up anything online; anyone can post anything they want, how do I know what’s true?”

These are not new problems. In fact, they’re barely even problems. The same complaints appear after every evolution in the creation and consumption of media. It was said that the invention of the print press would lead to a proliferation of second-rate intellectualism; that it would create chaos and confusion in

European intellectual circles. And it did. But it also led to the destruction of the Church’s stranglehold on academic life; it paved the way for newspapers, novels, and journals; it allowed for the speedy exchange and advancements of scientific ideas: it made Europe. With the internet the scope is global.

For those that argue that the internet is a qualitatively different medium from the book; that learning through computer-screens is unnatural, we should remember that reading itself is not a natural activity. We create literate cultures only through societal change and through the investment of massive amounts of time and money. Public libraries did not start mushrooming in the streets the week after the printing press was invented – society takes time to adapt to and take advantage of new technologies. The same will happen with the internet.

It’s true that we shouldn’t get carried away by the potentials of new technology, but neither should we be downhearted. Although pushing educational resources online won’t lead to everyone suddenly teaching themselves Latin in their spare time, we shouldn’t forget the cumulative effect of our new global network. Wikipedia became the most important body of English reference material in less than ten years through the aggregation of volunteers worldwide, collectively contributing over 100 million hours of work. Wikipedia shows the potential of a global community: if institutions like Cambridge were to embrace the potentials of digital education, they wouldn’t just be teaching that one archetypal child, they would be teaching the world.

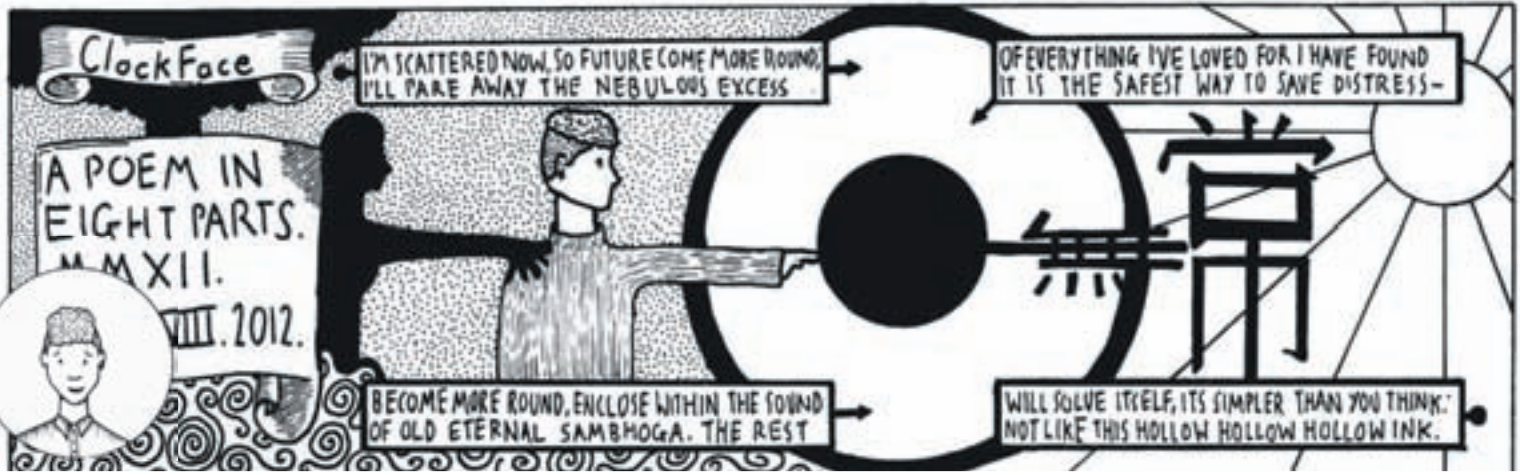


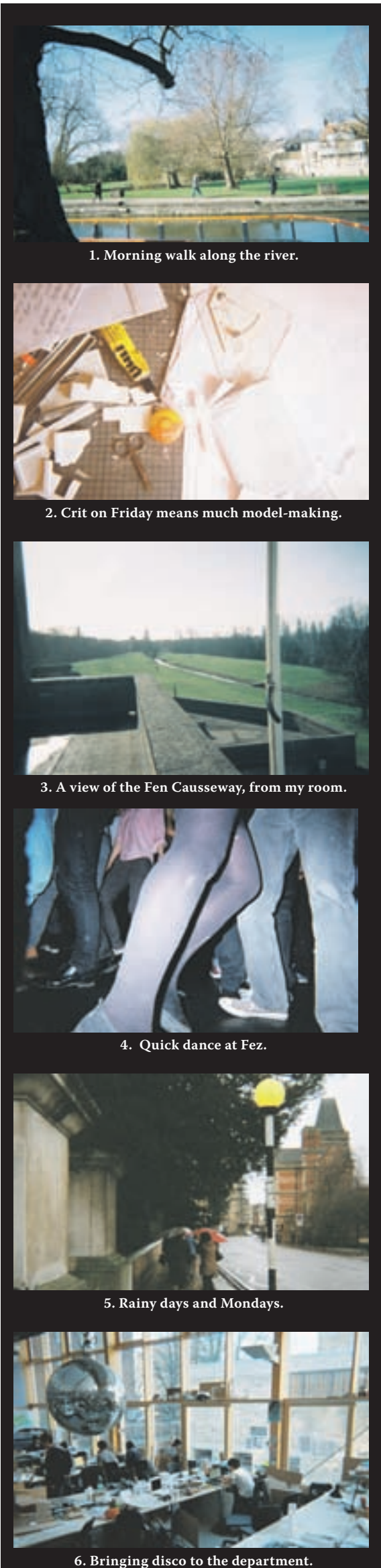
CAMBRIDGE DIGITAL LIBRARY

The UL’s collection of Islamic manuscripts dates from the origins of Arabic scholarship in the 1630s when the university founded a professorship in Arabic and William Bedwell donated a Qur’an to the Library. There are now over 5,000 works, parts of which are to be digitised in the *Foundations of Faith* collection.

External funding is also allowing cataloguing of the important Sanskrit manuscript collection, which includes some of the earliest surviving Buddhist manuscripts.

frontrunner is TED; a non-profit organisation that holds global conferences promoting individuals with “ideas worth spreading.” The talks range from heady philosophical diatribes to companies showing off their latest flashy robots. As far as academic rigour is concerned, it’s true that TED talks are often lacking, but this isn’t their aim; they want to stimulate thinking and spread ideas, not to engulf individuals in mountains of footnoted essays.





1. Morning walk along the river.

2. Crit on Friday means much model-making.

3. A view of the Fen Causeway, from my room.

4. Quick dance at Fez.

5. Rainy days and Mondays.

6. Bringing disco to the department.

My Cambridge
Week
BOB WINSLOW
3RD YEAR, PETERHOUSE

LISTINGS

Pull out and pin up on your board

	Friday 9 th	Saturday 10 th	Sunday 11 th	Monday 12 th
MUSIC	 Phil Henry & Hannah Martin CB2 CAFE, 5 NORFOLK ST. 8.30PM; £8 Phillip Henry and Hannah Martin combine influences as diverse as English folk music, Indian classical and American blues to create a sound that is "textured, hypnotic and utterly captivating".	 Jim Moray THE JUNCTION 7PM; ADV. £12 Moray has already been hailed as a pivotal influence by a new generation of folk musicians, while still only being in his twenties himself.		
FILM	 Khodorkovsky ARTS PICTUREHOUSE 7PM; £8 This documentary recounts the events of Feb 2003, after Russia's richest man challenged Putin over alleged government corruption during a live televised debate at the Kremlin.	 Trishna ARTS PICTUREHOUSE, MULTIPLE SHOWINGS; £8 Michael Winterbottom puts an exotic twist on Thomas Hardy's classic novel <i>Tess of the d'Urbervilles</i> . A bold, bittersweet take on a timeless story.	 Eraserhead ARTS PICTUREHOUSE David Lynch's nightmarish masterpiece, a misfit anxious industrial city.	
TALKS	 Wonder for a World in Crisis ENGLISH FAC GR 06/07; 1-2PM; FREE Using examples from Marcel Proust, Virginia Woolf, Samuel Beckett, William Golding and others, Andy Wimbush explores how phenomenology can illuminate the study of literature.	 Stephen Sondheim CAMBRIDGE UNION 3PM One of the world's best composers and lyricists. His big break came writing the lyrics for <i>West Side Story</i> ; he has since composed <i>Sweeney Todd</i> , <i>A Little Night Music</i> and many other musicals.	 Italian Art FITZWILLIAM MUSEUM, 2-3PM; FREE Discover Italian art with a guided tour at the Fitzwilliam Museum. Held in Italian. In association with La Dante.	
VIEW	 Eigengrau QUEENS' COLLEGE 7.45PM; £5 Set up as a sparky metropolitan comedy of manners, Penelope Skinner's divisive script delves deeply into the dark underbelly of modern romance.	 Festen ADC THEATRE 7.45PM; £6 Adapted by David Eldridge from the Thomas Vinterberg film, this is a challenging and harrowing story of a family no longer able to lie to each other or themselves.	 Shot in the City CORPUS PLAYROOM A comedy script performed in the best of style in Cambridge, and their comedy.	
STAY IN	 LISTEN: LoneLady CAM FM, 97.2FM 8PM LoneLady's <i>Nerve Up</i> is post-punk influenced in the best ways possible: it is sparse, echoing, rhythmic, and often desolate guitar rock. Read <i>Varsity's</i> interview with her on page 14.	 POD: Jeanette Winterson HTTP://GU.COM/P/36X8Q Jeanette Winterson has spent four days in A Room for London on top of the Queen Elizabeth Hall on London's South Bank. Listen to her read the essay she's written about her experience.	 READ: Hatch Pamphlet ON SALE AT ENO Hatch pamphlet containing all the most prominent Cambridge.	
GO OUT	 Bright Club PORTLAND ARMS, 7.30PM; £7 Bright Club blends comedy, music, art, new writing, science, performance, and anything else that can happen on a stage.	 In the Frame FOLK MUSEUM, 2/3 CASTLE STREET; £2 From its range of prints, paintings, posters, needlework and photographs, the Folk Museum has carefully selected a capsule collection which illustrates the diversity of what a frame might hold.	 Cocktail SIDGWICK HALL An Olympics range of interesting the popular S desserts from	

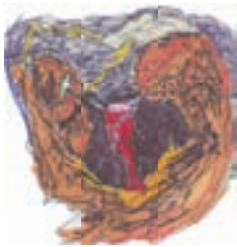
MIND MAPS

- The Railway Bridge**
Helps me warm up my thigh muscles in the morning... and then again... and again...
- Parker's Piece**
I'm always quite scared I'm going to crash into the (Narnia-esque) lamp-post in the middle.
- The Elm Tree**
I'd like to make this pub my local, even though it's not really that local to me.
- Scroope Terrace**
The department with the funniest name.
- Christine's**
Some of the best brownies in Cambridge, and possibly in the whole UK.
Holly Gupta, Fitzwilliam, 2nd year History of Art student.





MIXED UP APOCALYPSE NOW



If the future holds any certainty, it is that the world, one day, will end. Let's drink to that.

The explosive kick in this cocktail comes from the pepper-infused vodka. You can make it yourself by adding red peppers to vodka and leaving to infuse for a week.

INGREDIENTS

2 parts pepper-vodka
1 part grenadine
1 part lime juice
Fresh pitted cherries

YOU WILL NEED

Champagne flute
Cocktail shaker

METHOD

1. Combine vodka, grenadine, and limejuice in a cocktail shaker with ice.
2. Strain into two chilled martini glasses.
3. Garnish with three cherries.

Monday
12th



Britten Sinfonia

WEST ROAD CONCERT HALL 1PM; £3
The group performs Franck's Piano Quintet In F Minor and a new work by Luke Bedford.

Tuesday
13th

Wednesday
14th

Mistys Big Adventure

PORTLAND ARMS 8PM; ADV. £6
This eight piece band from Birmingham play an eclectic mix of jazz, lounge, psychedelia, two tone, pop and punk.

Thursday
15th



Head
HOUSE 6.30PM; £8
A cult favourite – a story of a timid, alienated man flitting through an

Brokering News

TV ROOM, DARWIN COLLEGE 8-9.30PM
A documentary by Umesh Aggarwal about increasing disenchantment with the integrity of Indian media. Seating is first come first serve - RSVP via Facebook.



Bel Ami

ARTS PICTUREHOUSE, MULTIPLE SHOWINGS; £8
Based on the novel by Guy de Maupassant, this film chronicles the rise of penniless ex-soldier Georges Duroy (Robert Pattinson) through the echelons of the 1890s Parisian elite.



Vivienne Westwood

DEPT. OF CHEMISTRY, 5.30-7.30PM; FREE
A talk on 'The Role of the Art Lover in Addressing Current Issues of the 21st Century'. The event is free, but pre-registration is necessary. See Facebook for details.

Filming War

RM.3 8 MILL LANE, 5-6.30PM; FREE
A lecture exploring the mediating languages and symbolic forms which writers, artists, and filmmakers have used to represent war since 1900.

Judiciary: Too Much Power?

CAMBRIDGE UNION 7.30PM
...and too little responsibility? A debate featuring outgoing Union President Katie Lam, Shami Chakrabati and Dominic Raab, amongst others.

the Dark
ROOMS, 9.30PM; £5
A poker with a twist – entirely in the dark! Featuring stand-up acts from around the world dragged out of the limelight comfort zone.

No Exit

THE KING'S BUNKER 8PM; £5
Sartre's existentialist hell, with red-hot pokerers remarkably absent - instead its inhabitants find something much more chilling within themselves. The first play in the newly re-opened King's Bunker.

The Music Box

CORPUS PLAYROOMS 9.30PM; £5
With live music by Rhodri Karim and original artwork by Anna Moser, this is an innovative and interdisciplinary production that merges poetry, dance and post-dramatic theatre.



Match
GUSH FAC. 50 PENCE
Tickets are now on sale, in an array of new writing by emerging student writers in Cambridge. Buy yours now for only 50p.

Melodies of the Future

CAM FM, 97.2FM 8PM
Jason plays tracks which show how the music of yesteryear informs today's finest artists and bands.



DVD: Marilyn Munroe

AVAILABLE ON DVD FROM MARCH 13TH.
Simon Curtis' *My Week With Marilyn* documents the tense interaction between Sir Laurence Olivier and Marilyn Monroe during production of *The Prince and the Showgirl*.

s and Desserts
NEWNHAM COLLEGE 7-10PM; £8
A themed event with an exotic international Cocktails (including Singapore Sling!) and a whole lot of fun across the globe.



Genesis

THE KING'S BUNKER 8-12.30PM; £12
DJs, Bands and Street Performers are bringing a festival to King's. Fancy dress is imperative. Tickets available to all Uni members from 8th March.

Cambridge Faces

CAMBRIDGE UNION; FREE
Six up and coming photographers from Cambridge showcase their work; a series of portraits exploring different aspects of "English Heritage". In aid of the Affinity Project and Beating Blood Cancers.

BRIGHT SIDE OF THE ROAD

OLIVER REES

So it's almost the end. The end of term. The end of this term's *Varsity*. And, for statistically one third of us, the end of Cambridge. Although there is one term left, Easter is very different from the 'normal' Cambridge experience. First, it's usually sunny and warm. And second, the only things on Cambridge student's minds are exams (or, as my DoS says, they should be the only things on our minds – breaking up with your other half is explicitly prohibited over Easter term). Because the end is nigh, it is an appropriate and important moment to consider... guess!? You got it: the future.



THIS WEEK VARSITY ASKED SOME OF YOU: WHAT WOULD YOU LIKE TO BE WHEN YOU'RE ALL GROWN UP?

At formal the other day, a friend who has an amazing job lined up was asked by someone "but don't you want to make a difference?". Now, despite this classic line sounding like it has been inspired by a Jamie Oliver Sainsbury's advert, it is utter bullshit. The way people talk about making a difference and meaning reminds me of how I used to think before I talked to my great gf about it. I used to think that making a difference only involved a small number of clichéd jobs: charity worker, artist, protester.



But now I realise that making a difference is about your attitude to life, and to the future. By doing what you feel is right, what you feel you will be best at, and what you will be able to do the most good with in the long run, you are making the biggest difference you can. So to suggest that because you're doing a clichéd 'bad job', is so naïve. Because it isn't your job, or your dream, it's the attitude to your future that makes the difference.



Pick of the Week

Denim

Fri 16th March 9pm-3am
Cambridge Union; £8/7 adv.

Get ready for outrageous costumes, kitsch cabaret, big band accompaniment and a whole load of fun at Denim's night in The Cambridge Union.

FILM EDITOR

Rosemary's Baby

Wed 14th March 6pm
Arts Picturehouse; £7.50

Roman Polanski's Satanic thriller stars Mia Farrow as the Manhattan bride who believes she gives birth to the Anti-Christ. *India Ross*

THEATRE EDITOR

Cluedo: The Pantomime

Sat 17th March 3pm
Fitzpatrick Hall, Queens; £4

The Cambridge University Light Entertainment Society present their end of term show. All proceeds go to local charities. *Helen Cahill*

SENIOR ARTS

Andromaque

Tue 13th - Sat 17th March 7pm
Pembroke New Cellars; £6/5

Racine's play blooms some of the most beautiful verses ever heard on stage. The performance will be given in the original French. *Zoe Large*

Want to draw a mind map, take your week in pictures, or see your event listed on these pages? Get in touch with seniorarts@varsity.co.uk



Listen

RORY WILLIAMSON

The end of a term invariably brings on a bout of wistful nostalgia; it always surprises me how easily even the most cynical among us fall prey to the haze of rose-tinted spectacles.

This attitude is, of course, entirely unproductive, but it seems to be one that is peculiarly intensified today: although it may be a crass generalisation, there is some truth in the statement that our culture is driven by nostalgia.

This is certainly evident in contemporary music: although music production has always been a conversation, the constant slew of revivalist movements seems to have reached a point where sounds like the dubious 'chillwave' are not even built on a solid foundation from the past, rather taking inspiration from already nostalgic sounds.

In an era of instantaneous dissemination of information, revelling in idealised and stable moments from the past is logical but fruitless. There is an irony in the fact that the current wave of lo-fi recordings, which in theory would capture unedited the hiss of background ephemera, are so entrenched in sounds from the past.

However, some artists can use these modes to their advantage. Artists like Julia Holter and Trouble Books create snapshots of the present, background noise and all, from recordings that, while using signposts from previous eras, embrace the flux of the present moment and mould it into something progressive.



Reinventing nostalgia: LoneLady

LoneLady talks to **Rory Williamson** about the cultural moment and her creative process

DAVID EDWARDS

Julie Campbell is a lazy journalist's dream: a Mancunian musician whose sound echoes many of the hallmarks of that city's post-punk scene, she invites categorisation as a revivalist lurking on the fringes of modern music. Such comparisons, says Campbell, are merely writers failing to "look beyond what's right under their nose"; they miss the considerable subtlety to be found in her music, the precise angularity of which strikes like a shard of glass.

Take her pseudonym, for example: it's easy to think of her choice of LoneLady as indicative of singular isolation, but it's a charge the musician for the most part denies: "I don't think my music is detached at all. The word 'lone' implies something questing, venturing; it's not necessarily about alone-ness. In choosing the creative life you're making a decision, to some extent, to exist in the realm of the imagination. In the face of the pressing realities of the outside world you have to aggressively protect and feed the inner spark. I often absolutely do feel detached from the world.



Julie Campbell, the artist behind LoneLady

"This doesn't mean I'm not interested in it – far from it. I think you have to derail yourself from the world in order to figure out how you want to re-enter and exist in it." This is something that last year's collaboration with Jah Wobble, *Psychic Life*, allowed Campbell to do: holding on to his "coat-tails" in the process was "like a holiday" for her,

'In choosing the creative life, you're choosing to exist in the realm of the imagination'

while the album provided an avenue through which to explore her interest in psychogeography. This, she elaborates, "roughly means reconsidering the built environment in an imaginative, off-the-map way," very much in keeping with her effort to reconstruct the world from outside of it.

Here, then, lies the subtlety behind what can be misconstrued as detachment: on her debut, she sought to explore the Manchester comprised of "dilapidated spaces": "I wanted to turn away from the bright lights and follow the canal paths to the weedy edges. I felt I needed to find a place that echoed how I felt. They resemble the places I played as a child, and have a magical force; they give the imagination space to expand." It's this generation of creative energy from such abandoned spaces that is so striking about her method, something that extends to the complete control she takes over all of her solo work: "... even though it's often hard to generate

that energy on your own, I am driven to work that way."

Considering her interest in her native city comes from such an interesting and personal place, it must be disheartening to be so dogged by comparisons to its music scene from the 70s and 80s. "I don't mind the referencing of musical lineage particular to my home city; it's inevitable. I think my identity as a Mancunian is present in the music but in a more interior way, one that's harder to pinpoint. I also think *Nerve Up* references early REM more than it does Mancunian bands."

Spotting reference points for her particular brand of post-punk may be easy, but it's meaningless: her approach is far from interested in nostalgia for its own sake. While Campbell admits to being drawn to the scene of the 70s and 80s as a "time of energised, awake music making," the word nostalgia suggests to her "a wallowing in the past as though it were a comfort-blanket. It's challenging to try and give a voice to your own idiosyncrasies."

LoneLady's music is unquestionably successful in giving its unique spin on the sounds it utilises, but Campbell expresses some dismay at the current state of spreading her work: "music is disseminated to audiences now at white-hot speed, and to me resembles a kind of cacophony in which it is harder to discern a single good or real voice when it emerges." This is part of what fuels her interest in some of the music of the past, at a time when "there was somehow more space in music and in the way it was conveyed to audiences. Anticipation and mystery were possible. Recording music onto a piece of



LoneLady: not isolated, but thoughtful

vinyl or CD in the face of this total atomisation seems like an insane act, which perversely encourages me to carry on doing so."

The past, then, is not a place for wallowing but somewhere to seek rejuvenation in what feels like a stagnant cultural moment. "I like the idea of a time when culture wasn't so instantaneous and disposable. I don't think what I'm interested in is about nostalgia; perhaps it's more a partial rejection of where we're currently at in culture. So much of it doesn't seem to me to be improving our lives." In a world of disposable culture, LoneLady's explorations of issues past and present provide a progressive voice that, far from being isolated in a haze of nostalgia, is vital.



"Bird knows he can splice the 35mm film of his memories with the blunt blade that is his songwriting"

●●● Davy Jones passed away last week. Other than recognising the ubiquitous monophonic version of their theme tune at gaming arcades, The Monkees' genius seemed to slip a lot of this generation by.

But Davy delivered a line in their 1968 cult classic film *Head* that was a witticism worthy of the weariest Woody Allen script: "Wait! Don't move! I wanna forget you exactly as you are."

Break It Yourself

Andrew Bird
★★★★★

The follow-up to *Noble Beast*, *Break It Yourself* is no reinvention of Andrew Bird's sound, but it is an upgrade: more spacious and tender, with a richer palette of sounds. From the subaqueous choir that opens the album to the epic 'Hole in the Ocean Floor' at its climax, it has maritime influences coursing through its veins.

However, at the beating heart of *Break It Yourself* is the question, "If

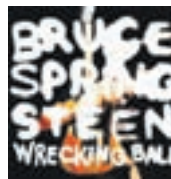
memory serves us, then who owns the master?" Unlike Davy, on the standout track 'Lazy Projector' Bird knows he can splice the 35mm film of his memories with the blunt blade that is his songwriting.

"That forgetting, embellishing, lying machine" can leave the painful parts on the recording room floor. The nature of memories is at the heart of Bird's most personal project yet.

Although the album features a marvellous menagerie of strings and reeds, most of the tracks tend to sound quite similar and lack any real jagged edges.

When the album is as hauntingly jaunty as the teetering 'Lusitania', or as serene as the beautiful 'Sifters', it can be an easy flaw to forgive.

Bird plays it safe on *Break It Yourself*; by refining his signature sound, though, he has produced a less accessible but more rewarding listen that will be impossible to forget. *Dominic Kelly*



"He so nearly thwarts his own goals with transient lyrical aggression, just saved by the end of the track"

●●● Springsteen has long stood at the rally of American disappointment, megaphone in hand, reminding us of the incompleteness, the loss, the failure of the supposed greatest country. He has long avoided the bullets of complacency, attaching a stray, desperate optimism to these negative reminders.

It's an impressive feat for a man whose career is measured on the order of decades rather than years. *Wrecking Ball* is a hiccup rather than a step into the mud; it is not a failure, nor is it a success.

Wrecking Ball

Bruce Springsteen
★★★★★

Bruce has a goal, an agenda, guided by anger.

The opening tracks are the simplest of rock anthems, driven by pounding bass drums (he really, really loves them) and repetitive, basic lyrics designed for the arena, the sing-a-long crowd. 'Easy Money' tells the story of a banker or similar modern evil in his vapid quest for wealth. Allusions to the economy are neither masked nor ambiguous, as he remarks "There's nothing to it mister, you won't hear a sound/When your whole world comes tumbling down."

Those averse to overt political messages be warned – this album will grate, grate and grate again. However, there's no denying the catchiness and melodic sensibility of these protest numbers. 'We Take Care of Our Own' and 'Shackled and Drawn' are real highlights of this dichotomy, where Springsteen's anger sometimes interferes with, but never ruins, the fun.

Optimism still forms the crux of many of these tracks, despite the extremity of the disillusionment on show. 'Jack of

All Trades', a piano-driven ballad, ends each verse with the poignant reminder "I'm the jack of all trades/Honey we'll be alright." The song paints the image of a man so wronged and distorted that he has become robotic in problem-solving, never devoid of problems or hardships.

The story is unfortunately broken by a bizarrely dark closing line: "If I had me a gun/I'd find 'em bastards and shoot 'em on sight." It nearly, so very nearly, ruins the track. It's a testament to his strength as an artist that it doesn't, but there are several such moments on this record in which the solid base he has established is threatened by a heavy-handed misstep.

Musically, the most generic is ironically the most successful. A bizarre foray into hip-hop on 'Rocky Ground' is so unwelcome it rapidly devolves into a comedy; conversely, 'Land Of Hopes and Dreams', a spiritual rock epic of completely standard instrumentation, succeeds incredibly, with melodic lead guitars and a driving saxophone solo from the late Clarence Clemons in full force.

Ultimately, *Wrecking Ball* is governed by a central irony. Springsteen has musically fallen victim to the same dangerous game as the bankers and politicians he so violently criticises, one of brinkmanship. He so nearly thwarts his own goals with transient lyrical aggression, just saved by the end of the track or a well-timed instrumental interlude. Still, through it all, he can write some damn fine rock songs. Not timeless, mind you. But damn fine. *Theo Evan*

The Low End Theory
A TRIBE CALLED QUEST (1991)

Featuring undoubtedly one of the greatest opening lines in hip-hop history, Tribe's second album is so damn smooth, so damn jazzy throughout; it's an irresistible collection of half-truths and minor, just arrogances. The record is delightfully bare-bones, as far removed from Kanye West as the Clash are from Green Day. Hell, even Ron Carter lent his services to these boys. On the pretence they avoided "profanity." Great story. *Theo Evan*



Dongs of Sevotion
SMOG (2000)

Bill Callahan's songwriting reached its unsettling peak on this record, an alternately chillingly intense and sardonically humorous journey. From the wry 'Dress Sexy at My Funeral' to the naked catharsis of 'Distance', *Dongs of Sevotion* takes a delightfully twisted path, guided by the brooding depth of Callahan's voice. The final moment, in which a single drum beat falters and fades to an echo, is a definitive and heart-stopping experience. *Rory Williamson*

Benediction or afterlife for books?

Self-published debut novelist **AJ Hanks** tells *Varsity* why the future is looking bright for e-reading

The year is 3947. It is a Sunday and you're meeting your parents for breakfast. Everyone in the sky you pass is swathed in multi-colored cloaks projected from their imaginings (no more shopping malls), everyone is athletic and racially vague (those problems solved too), and each person flies using a veiled telepathy that makes jet packs seem brutally stupid. You're speeding because you're late. You feel a vibration and hear, "Where are you? Is something wrong? Has something happened?" It's your mother. Some things never change. But what was that device that vibrated? Is that an iPhone? Yeah. Right.

'Nothing beats the power of someone whispering a story in your ear'

But this is exactly the genius of another invention. So perfect in its simplicity, its design, and its overwhelming usefulness that it has survived almost unchanged for 2000 years. It began even earlier with papyrus. Sometime during the age of dynasties, humanity decided to scroll. Then pages were bound together; and quietly, modestly, books outlived nations, religions, and a gazillion gadgets. Which brings us to the e-reader. Do we really need to turn pages on devices that have no pages? Given what we're accustomed to on our phones and iPads, e-readers

are like telling a child she must eat the cardboard box before reaching the chocolates. But oh, those delicious chocolates.

For years, people have been bemoaning the death of publishing. Books? Who reads books? And closer to my own heart, who reads fiction? (A decreasing number of women, Jews, and creative writing students, if you want the American truth.) But nothing. Nothing beats the power of someone whispering a story in your ear—in your own voice, no less.

Anybody who convinces you a reader's imagination can be trumped, in any art form, is a very good liar. The problem that publishing faces will never be the stories. Great stories will always be great. The problem is how they're being conveyed. Even if you dismiss e-readers, you can't ignore that technology is evolving at breakneck speed and, well, that printed page is still just sitting there, gathering dust as his buddies on the shelves collectively mock you when you need to move apartments. But where should publishing be moving?

This was exactly the question I considered when I finished writing a novel. Now that any person in any country can instantly read a writer's words the moment they enter the ether, I think publishing has a long way to go to return to its original and ever-so-simple ideal: conveying ideas and, yes, entertainment to as many people as possible, in



"Dear Reader. To advance, press the smudge of dirt in the photo."

the easiest fashion, cheaply. Publishing's predicament is hardly new. Being part of an otherwise extremely well-run industry has enormous advantages. But I decided if I did this alone, I could create something that exists closer to how we live, and hopefully get closer to the heart of why we read. This is why I bought a book on coding and devised interactive sites that could be read on any device (phone or tablet preferred, but computer or anything with Internet access too).

I won't list every benefit of digital publishing and the downsides of losing super-smart publishing folks, but the main advantages are global reach, easy

word of mouth, and the ability to take advantage of technology as it evolves. There are those who say adaptability is bad for books. Books should be edited and then permanent. I disagree.

But not because technology is bullying us. Rather, I think it's reverting us to a better ideal. Whether sitting around a dinner table or standing on a crate in a town square, every master of a good yarn would say stories benefit from each telling. And eventually you have, not because of a lack of vision, but because you can see your audience react, a better tale. You pull bits. Insert bits. You hone. Your responsibility is not to your sense of self-importance; it's to your audience and its well-being. And with the technology we've been given by other hard-working folks, we should be using it to enhance our stories, rather than simply slinging the same shit at an e-reader window.

So. Have a look: www.someplaceunknown.com. What I've done is obviously just a start. Simplicity seems best for now. But it will evolve. Hopefully other bright and young folks will find their own way toward a finish. The next time your wireless device vibrates. Imagine that it's not your friend. Or your mother. It's technology. "I'm right here," it's saying. "And I'm amazing. Make use of me. These e-books are like lousy dates. Give me something stellar. Together we can make our lives best."

● *AJ Hanks' first novel can be read at www.someplaceunknown.com.*

Read
CHARLOTTE KEITH



I like Jonathan Franzen. I like his books. I like his glasses. I especially like his unashamed fondness for the printed page - call me an old fogey, but books just smell better. There is nothing quite like the sweet, musty smell of yellowing Penguin paperbacks. I'm going to have to disagree with Franzen on at least one count, though: "everything else in your life is fluid, but here is this text that doesn't change," said a few weeks ago in criticism of the e-book. But, Jonathan, have you never had the oh-so-clichéd experience of returning to a favourite book only to find it just that - changed? (And then, of course, you realise that "it is *you* who have changed" and undergo a profound moment of self-understanding...). What fascinates about the physical book is the difference between the reassuring constancy of its physical presence, and the elusiveness of what lies between the pages - whatever format those pages might take. Maybe it's worth remembering that the printing press and papyrus were strange and new once, too. Even writing started out as a technological innovation used for Sumerian grain-administration.



Cheer up Jonathan: a book exists most in the brain, and we'll still have those for a while to come. Our noses will adjust.

"The form and lineation occasionally seem jumbled, as if it just no longer matters"

●●● It was Michael Hoffman who said that Elizabeth Bishop is "a poet of 'eye' and not 'I', or even of 'eye-and-tears' and not 'I', and also of 'we' and not 'I'." As well 'rationing' the 'I', Bishop's contemporary, and arguable successor, Adrienne Rich, makes us question the very nature of 'we'.

We see this in the first poem of her seminal 1971 collection *Diving into the Wreck*: "Out in this desert we are testing bombs/that's why we came here." In a poem which deals with personal and social intimacies as much as any other from Rich, we are alerted to the alluring ambiguity of 'we' in a situation where we might want to escape the personal. The poem is titled 'Trying to Talk with a Man', yet Rich reasserts the political context in the image of controlled explosions.

How fitting that she quotes George Eliot at this new collection's opening: "There is no private life which is not determined by a wider public life." Still writing 40 years after *Diving into the Wreck*, Rich has explored feminism, Marxism and almost every form of tension in her works, both in poetry and prose. Her latest collection, *Tonight No Poetry Will Serve*, uses its opening to dwell on ambiguities too, in this case those of 'serve': nine meanings are taken from Webster's dictionary. The title poem perhaps requires this note, as it tells us: "Tonight I think/no poetry/will serve//Syntax of rendition:". This collection of fragmented and disjointed verse will not 'serve' 'syntax of rendition', if we take this to mean 'to work for, be a servant to' or 'to fight for'. While some poems here seem incomplete, others have a real sense of their place in the 'late' section

of Rich's canon. The form and lineation can be poignant or mocking, but occasionally seem jumbled for the sake of it: as if it just no longer matters.

If to 'serve' is to 'meet the needs or satisfy the requirements of' the message, this is a more likely prospect. The very phrase 'syntax of rendition' is a rhythm which seems incredibly familiar after reading *Tonight No Poetry Will Serve*. 'Shattered against shatter' and even 'crouching to trucks' - reminiscent of Lowell's 'savage servility' - are not metrically identical, but similarly roll off the tongue and create a natural pause. This suggests a greater significance than the ease of the rhythm, which itself persists despite a plethora of awkward syllables.

'Ballade of the Poverties' is a poem which can stand on its own repetitive, almost rap-like feet without the need to be 'served' by some mysterious external force. 'There are poverties and there are poverties', yet all personal, all political; and Rich can still provide an exhaustive and chilling, if clunky, account of injustice.

Tensions and isolation are not contained within the mortal world. One part of the book is devoted to 'Axel Avakar', a character defined by Rich as 'fictive poet, counter-muse, brother'. In one such intimate address, she writes: "Called in to the dead: why didn't you write?/ What should I have asked you?/ ---what would have been the true unlocking code// if all of them failed". Perhaps the 'true unlocking code' is distance from death, and the passage of time. The mood and the writing are as tense and awkward as ever, but it is undeniably the poetry of 'we'.

Conrad Landin
● Norton, £19.99, hardback

"If you're interested in writing, if you think of a story to tell, then write"

●●● "The poem (see below) was actually a Facebook status update. I was based in New York before I moved to Oxford and I was in Staten Island for lunch one day. This inspired me to write the status. One of my Oxford colleagues commented, "And you claim not to write poetry". So I didn't think too much about it as I never consider myself to be a great poet in any way.

When *The Mays* was advertised on my course website, looking for stories and poems, I simply decided to turn that Facebook status update into a poem. After my story was printed in *The Mays*, I was actually approached by another agent (having signed with Quercus in 2011). Then again, I would not have had the story published in *The Mays* had I not been to Oxford. So

there are ways these little things add up. If you're interested in writing, if you think of a story to tell, then write. There's no substitute at all. You come across so many people who claim he or she wants to write these days but unless you sit down and write - and write seriously - the writing will never get done. You do not do a Masters in 'Creative Writing' to learn how to write. You should have already known how to write before starting the course. That's the advice I give everybody. Blog if you have to. Submit to newspapers. Enter competitions. Submit your story to *The Mays*. Edit, edit, edit. Have a circle of friends who are also interested in writing. It's very important that you write and, if you're serious about it, sit down and learn how to write better."

● *Prajwal's first books will be published by Quercus in December of this year.*

POET'S CORNER

Suburbia

I am heading to Staten Island
I will bring you flowers
And sameness. And melancholy
And children
And whatever else they breed
In the suburbs.

Prajwal Parajuly (from *The Mays XIX*)
Available from mays.varsity.co.uk, £10
The Mays XX is accepting submissions till March 31.

Tonight No Poetry Will Serve: Poems 2007-2010
by Adrienne Rich

Interview:
Chenting Zou speaks to Prajwal Parajuly about life after *The Mays*


Watch
INDIA ROSS

If everyone gets fifteen minutes, I've probably maxed-out on gratuitous soapboxing in the past eight weeks. Nevertheless, I'm cashing my chips and hitting the low road: plugging my favourite film.

Existentialism is overdone. The path of the tortured soul examining his own Sisyphean existence is one well travelled-by, and yet, on what must be my tenth viewing of Sofia Coppola's majestic *Lost in Translation*, I recognise a master at work.

The casting is Coppola's masterstroke. Bill Murray is a self-deprecating Hollywood relic and Scarlett Johansson a directionless graduate. They meet in a Tokyo hotel and find an unlikely affinity in their mutual disdain for consumerism and sorority girls. Whether calculated or serendipitous, the coupling with Johansson proved magnificent, with Murray assuming ostensible roles of father, friend and lover. Coppola's Tokyo is marvellous in its garishness, but the enduring tribute is to a world which cradles, rather than smothers us. Fittingly, a resolution is never really reached, and the aching bittersweetness of their final farewell is as if Humphrey Bogart were leaving Ingrid Bergman and Casablanca all over again. At risk of starting something, this was the best film of the Noughties. That'll be all.



The Artist gratia artis?

Heather Williams on Hazanavicius' regression into the silent picture, as film moves backwards into the future

Nostalgia sells. *The Artist's* triumph at the Oscars was a victory for the 1920s, but not for 2012. The film has received excessive praise for successfully managing to imitate the style of films made almost a hundred years ago. Great. Why is this something we admire? I love silent films and old Hollywood as much as the next person, but I doubt we'd give somebody a really great prize for successfully knocking down a skyscraper and building Stonehenge 2. Which essentially is what *The Artist* is. The technology and craft behind film has progressed so much in the decades that separate us from the silent era that it seems insane to reverent Michel Hazanavicius for doing now what they could do then. I dislike *The Artist* because it's reactionary and retrospective, and by winning so many awards it deflected attention from films which aren't.

When Kim Novak attacked him for recycling Bernard Herrmann's score from Alfred Hitchcock's *Vertigo*, arguing that the film ought to be able to 'stand on its own', Hazanavicius defended *The Artist* as a 'love letter to cinema'. Quite.

Hazanavicius describes his own film as fan-mail, devaluing any claim it may have to be artistically original. In terms of content, *The Artist* also offers nothing new. A love story and some melodramatic anguish over the transition from silent movies to talkies. This has been done before – *Singin' in the Rain*, *Sunset Boulevard* and *Veronika Voss*. Other



Michel Hazanavicius has amassed directorial awards from the Academy, BAFTA, César, and the New York Film Critics Circle

than this self-reflexive moping, we have a fairly trite romance and a cute dog. Most reviews concerning *The Artist* can really be summarised to 'Man, a silent film in 2012? Deep.' And yet *The Artist* won best picture over *The Tree of Life* and *Hugo*, films that take advantage of what cinema can offer us now. In *The Artist* George Valentin (Jean Dujardin) listens to Peppy Miller (Bérénice Bejo) talk (silently) about the expressive power of the voice, and the emotional

engagement provided by the talkies; it amazes me that 95 per cent of the audience seem to disagree with her.

The biggest problem I have with *The Artist* is that it doesn't do anything new, and it doesn't modernise the silent film. It's easy to remake things, but it's harder to change them and make them better. *La Antena* (2007), an Argentine silent film by Esteban Sapir, proves that the silent genre can move beyond nostalgia. It's a different kind of film and it doesn't

belong to the 1920s. Characters speak in subtitles that float up into the air, or shatter in moments of emotional stress. In the same way, the dream scene in *The Artist*, where Valentin hears sound for the first time, is supremely clever and beautiful. Things like this explore the movement of style and form through time, and make a silent film interesting in the here and now. I'm not saying *The Artist* is totally bad. It's okay. It just didn't deserve five awards.

Uncomfortable to an excruciating degree



●●● The premise of this film had me intrigued as soon as I heard about it: a German 'thriller', from Michael Haneke's casting director, centred around a middle-aged loner who keeps a 10-year-old boy locked in his basement. Interesting.

In the wake of real-life scandals like the Josef Fritzl case, and the consequent morbid flurry of documentaries and films addressing the issues of paedophilia, the topic has become somewhat overdone; yet it remains an issue which both fascinates and concerns me, and, as a lover of German films in general, and a big Haneke fan, the film appealed to me on a number of levels.

Surprisingly, the film does not play to any of the stereotypes expected from the subject matter. Michael (Michael Fuith) is somehow not as hateful as he should be; his inability to communicate with peers, not to mention his lack of

sexual competence with women of his own age, and the glimpses of genuine care he shows towards his prisoner, make him almost a sympathetic character – that is until you remember that, essentially, he is a kidnapper and child-molester. There are even humorous moments, and a touch of slapstick, at which the audience chuckled in a 'should I be laughing at this?' kind of way. An impressive feat considering the dark material being addressed.

Superficially, the film is uncomfortable to a sometimes excruciating degree. The bleakness of the situation is reflected everywhere, from the drab 60s-style furnishings of Michael's suburban house, and his awkward interactions with his siblings, to the uncomfortable buzzing of the strip-light in the basement room where 10-year-old Wolfgang is kept. The almost clinical atmosphere makes it difficult to relate or interact with what is happening on-screen.

Director Markus Schleinzer is successful in his depiction of a psychologically damaged man, stuck between childhood and manhood, struggling with a difficult and unacceptable problem. However, the detached way he deals with the situation, and the lack of character depth or sensitivity, leaves you feeling a little short-changed.

An interesting little film, then, and a remarkably niche debut from Schleinzer. Sadly, though, it's just not gripping enough to leave any kind of impression, nor realistic enough to evoke a genuine emotional response. *Alice Bolland*

● Michael is currently showing at the Arts Picturehouse



Cold shoulder: 'Micheal is not as hateful as he should be'

GOING GLOBAL ITALY

FILM: *The Leopard*
DIRECTOR: Luchino Visconti
YEAR: 1963

On the theme of 'future', I have picked the film I think most sensitively deals with the issue of tradition and change, and beautifully addresses the significance of the past whilst simultaneously accepting the need for progression.

Based on a 1958 novel by Giuseppe Tomasi di Lampedusa, the film focuses on the head of an aristocratic family, Prince Fabrizio. Having grown accustomed to a life of luxury and excess, he finds himself painfully unable to deal with the dissolution of the

nobility in Italy.

The film's extensively international cast, with Burt Lancaster at the forefront, is supported by a mixture of various European actors. Lancaster has been dubbed into Italian in the main version, but an English version is also available (though it sounds and looks a bit weird.) At around three hours long, it is a bit of a mission, but definitely worth the time, if only to appreciate the stunning Sicilian location and the sensational Claudia Cardinale. *Alice Bolland*

Cine-file

FUTURE

A film has the ability to control, beyond any scientist or artist, an audience's perception of the real, and in extension the future, if only for the couple of hours. From the removed world of a cinema, to watching a film in your own home, a filmmaker can command all that is real, light, dark, shadow, fog, in a way that transcends the real, the physical.

Take David Lynch's *Dune* (1984), a film that divided its critics. For those of us who enjoyed it, the way Lynch commands all the elements of reality potentially voids the slight implausibility of a world where giant worms dive for oil in a far away planet, and it becomes an exciting, if sometimes slightly terrifying, vision of the future.



Barbarella (pictured, Roger Vadim, 1968) is a more titillating example of the future. Played by Jane Fonda, she takes us on a journey through a seductive futurescape, animated by angels called Pygar, lesbian queens, and evil lords whose

Excessive Machine, a genuine sex organ, can drive a victim to death by pleasure. This film has it all: goodies, badies, beauties, great costume and fantastic sets. All lighted and smoked brilliantly (if somewhat dated now) it completely immerses you in an imagined future, or perhaps a real future.

As no-one knows what the real future looks like, it seems we can enjoy whichever imaginations of it we like. *Tom Hart*

Whenever you have time: *Gattaca* (Andrew Niccol, 1997), *Dr Strangelove* (Stanley Kubrick, 1964), *8 1/2* (Federico Fellini, 1963), *La Antena* (Esteban Sapir)

Museums: Encountering Space

Siobhan Forshaw considers what a museum is, what it does and what it can do in the future

Aiming to contextualise, yet simultaneously robbing of true context, the art museum is a self-contradictory medium of experience. Once reserved exclusively for those privileged in matters of taste and finance, the 'noble cabinet' has evolved into a gigantic and powerful sphere of influence. They are spaces within the public domain; owned and shared by all of us – we visit them in order to encounter the new and the old and the very old, housed together under an institutional roof. In 2000, the cultural theorist Bill Brown attended to this issue of our interaction with the past; "As they circulate through our lives, we look through objects to see what they disclose about history, society, nature, or culture – above all, what they disclose about us ... We look through objects because there are codes by which our interpretive attention makes them meaningful."

The dialectical tension between archiving and preserving the past, whilst simultaneously pushing challenging and progressive artworks forward is clear in our national spaces. The ceramics department of the Victoria and Albert Museum looks as though the contents of a million grannies' figurines have been shoved together, as if there is a vague awareness that they for some reason should be preserved, but no sincere justification of the fact. This pushes their current Ai Wei Wei Dropping the Urn exhibit into a tiny room – with no space to contemplate, the collection is drained of any real impact. Museum anthropologist (yes, they exist) Jeanne Cannizzo has addressed the various issues surrounding the negotiation of space within the museum context; "There is nothing

natural about museums, their collections, or the way in which those objects are presented to us. For museums are always fictional in that they are always created or constructed by us in a particular set of social and historical circumstances; they are negotiated realities." He understands the intense problem of artificiality in artistic representation, one that has been grappled with by artists and curators arguably since Duchamp's Fountain. 'Found' art brings the outside into the artistic domain, and it is this very action of re-contextualising that gives it the status of Art. By natural contrast, commissioned art within the public domain is regularly justified as a tool for social redevelopment and urban reinvigoration. Regularly attacked, both physically and through the media, public art gives a controversial account of concepts of the privatisation of space and the rights of the community to encounter art in a way they choose.

The ever-approaching-but-never-quite-here London Olympics particularly piles pressure on the national museums to deliver quality and innovation in its exhibits; to act as cultural ambassadors; to care for the legacy of the past whilst creating a legacy for the future. As a city keen to prove its cultural worth, the Olympic Delivery Authority is also commissioning public artwork that naturally remains within the bounds of the offensively inoffensive – giant crayons on the waterfront, anyone? Britain is fiercely proud (and rightly so) of its uniquely free museums and galleries, but the problem of money dogs these institutions. The shackles of corporate sponsorship suppress the political and ethical values of our museums.



One of Rachel Whiteread's later casts, *Untitled (Room 101)* inhabits a traditional gallery space and creates a dramatic juxtaposition between new and old conceptions of sculpture

Consider the position of Tate, whose popular public image has been severely blemished by their partnership with British Petroleum. The appalling transgression of human rights committed by BP in the Gulf of Mexico, and the ensuing public relations catastrophe, contractually obliged Tate to speak in defense of BP as 'one of the most important sponsors of the arts in the UK, supporting Tate as well as several other leading institutions'. More and more, artists are looking towards independent artistic commissioners to support their work. In operation since the early 1990s, the art production outlet Artangel has produced over fifty major new commissions including Rachel Whiteread's *House* (1992), Michael Landy's *Breakdown* (2001), Francis Alys' *Seven Walks* (2005) and Heiner Goebbels' *Stifters Ding* (2008). Free from the political constraints of the gallery space, the organisation is free to commission and promote work that subscribes only to its own claims, in whichever context it needs.

Why do we, natives of the digital age, continue to respect and require the

physicality of the museum space and presence? Perhaps for a similar reason that film for film cameras remains in popular production, despite the celebration of technological advancement for digital photography, the tangibility of space remains paramount to our aesthetic gratification. However, our artistic awareness and interaction should not and cannot remain limited within these buildings. Art has always played a huge role in political movements, and activist art must force itself into the public domain in order to effect genuine social change. It must not allow itself to stagnate within the static arena of the museum – risking the exchange of their own priorities for the sensibilities of the institution, as with Tate's decision to cordon off Ai Wei Wei's *Sunflower Seeds* at the Turbine Hall in 2010, robbing the work of its tactility and context. To remain relevant spaces of artistic encounter, our museums need to re-evaluate their social position and priorities, loosening, though not relinquishing, ties with the past; engaging with the present, in order move into the future.

Look
HOLLY GUPTA



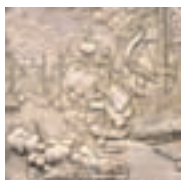
I know I'm going to get a sort of crushing feeling at the end of the holiday when I realise I've missed seeing something brilliant, and I'll never have the chance to see it again because these things will disperse forever and return to their homes all over the world. (For example - I never saw the Louise Bourgeois exhibition at Tate Modern in 2008. It might have changed my life but it probably wouldn't have).

So - I'm going to make a list here and then maybe I'll feel like I've signed a contract. Maybe someone else will see them and I can compare notes.

To start: the blockbusters showcasing the work of two modern greats – Lucian Freud at the National Portrait Gallery, and David Hockney at the Royal Academy. Alternatively, the Hayward is showing some of David Shrigley's witty and strange work spanning photography, books, sculpture, painting and music. Yayoi Kusama's spotty and surreal things and spaces are on show nearby at the Tate Modern.

In terms of big public commissions, the new fourth plinth will be up – by Scandinavian duo Elmgreen & Dragset. The next Duveen commission at Tate Britain, this time by filmmaker Patrick Keiller. At Raven Row, fabric creations will be on show from fifth-century Coptic to Pre-Columbian Peruvian textiles.

And back at the Fitz – Michael Landy and Turner Prize nominee George Shaw present a set of prints, 'Edgelands', alongsidesomehighlights from the Fitzwilliam's own print collection. Let me know what you think.



"I was vaguely surprised by how much I learnt... Coins are more than just currency: they are tiny pieces of art."

England and the Dutch Republic in the age of Vermeer

Fitzwilliam Museum
Until 1 April
★★★★★

●●● Coin collections don't exactly get me out of bed in the morning. Especially when what I thought would be at least a room's-worth of exhibition, turns out to be a single cabinet in the middle of the Fitzwilliam's Glaisher Gallery. I know coins and medals are small, and yet shouldn't there be more of them to constitute a "Special Display"? Ok, maybe I was expecting too much.

As I had a look, where only ten minutes was necessary to view all of the less-than-twenty pieces of metallic currency, I was vaguely surprised by how much I learnt.

As a sort of wind down after the hype of the Vermeer's *Women* exhibition, this small display shows an ulterior side to the "Golden Age" of the artist's Holland. Vermeer may have been short of money – a worry which apparently led to his early death in 1675 – and yet Amsterdam

had been the greatest financial centre in Europe.

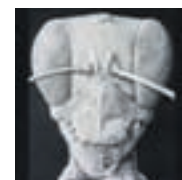
This exhibition not only gives the history of this surge in Dutch prosperity, but also provides a brief background to the volatile political relationship between the English and the Dutch around the time of Cromwell's reign and the naval wars.

Coins are more than just currency: they are tiny pieces of art. This display may shout the name "Vermeer" in its title, and yet the names that really matter, like Christopher Adolfszoon, Jan Roettier, Thomas Simon and Peter van Abeele, are whispered through the cabinet glass.

They were the artists who designed and sculpted the images, like the intricate medals depicting sea battles, where the hulls of the galleys actually protrude out of the metallic surface amidst bronze waves.

This modest exhibition is worth noticing and visiting if you are interested in Vermeer, the history of currency, or in the artists who brought art under the noses of the trading populous. And yet, here is a small warning: Go to the Fitzwilliam and see the display with the other works in the gallery; don't go just with the expectation that it will fill an idle afternoon.

It may be worth it, but this money doesn't go very far – literally.
Sam Hunt



"...an effect of energy and movement"

●●● Tucked away in a corner of King's College, 'King's Connections' features the work of four local artists. Intimate without being claustrophobic, the

King's Connections

King's Art Centre
Until 17 March
★★★★★

King's Art Room was perfectly suited to exhibit the pieces. Despite use of various styles and media, they came together effectively without losing individual flair.

Inspired by Australian scenery, Stuart Green's vibrant use of texture portrayed the transience of the natural world, and while pottery is often overlooked or overshadowed, Stephen Murfitt's clay pieces had a powerful presence.

Natalie McIntyre's eye-catching prints added a different element, partly due to their high level of detail. I particularly liked the images of insects fixed on top of hand typed pages of 'Metamorphosis' by Franz Kafka.

The most striking artist, however, was Terry Beard, whose impressive use of colour and depth dominated the room - her striking, vibrant paintings instantly attracted attention. Her use of bright colour, far from seeming gaudy, had an effect of energy and movement.

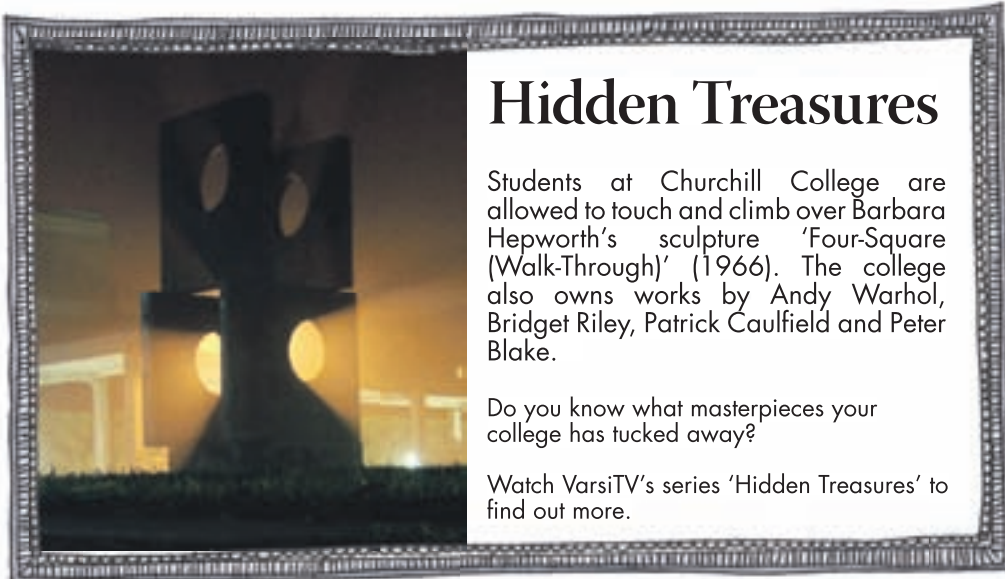
Overall, all the artists were strong and worked together to create an exciting and dynamic presentation. Whether you're an art aficionado or have just a casual interest, this is an exhibition well worth going to. Alice Carr

Hidden Treasures

Students at Churchill College are allowed to touch and climb over Barbara Hepworth's sculpture 'Four-Square (Walk-Through)' (1966). The college also owns works by Andy Warhol, Bridget Riley, Patrick Caulfield and Peter Blake.

Do you know what masterpieces your college has tucked away?

Watch VarsTV's series 'Hidden Treasures' to find out more.



Playground

HELEN CAHILL

Play-time is almost over. Sugar-high Cindies-lovers, relinquish your juice-drinks, and if you're playing sardines in the UL, go home (though, please god make sure everyone involved knows the game is over). *Varsity* columnists need to stop writing tall tales about their lives and get on with some proper work. And I'll be doing just that, as *HELLO!* have now offered me a job*.

I have thrown my toys out of the pram a few times this term. In week 4 the Film Editor received more attention than me in a meeting. She kicked my shin under the table, cruelly taunting me about being the favoured one. I cried and was sent out of the room, but I think we can all agree that she started it. When I finally told the Editors the real version of events, they told me not to be so sensitive.

Maybe I should grow up - the world can't accommodate for Theatre Editors that rely on an afternoon nap. I need to get real. Perhaps my problems come from a basic misunderstanding of the serious consequences print media can have. I thought sticks and stones were the only tangible objects that could inflict harm - how wrong I was. For one thing, Film Editors are obviously liable to cause pain.

Probably more relevant though is my realisation that words can be surprisingly harmful despite lacking physically sharp edges. Our fonts have never changed, yet some articles have been more cutting than others. Someone mentioned a long word rhyming with 'connective' when explaining why articles can affect people differently. There's much more I need to learn about journalism. So the *Playground* should close for now; I've got to get a grip before I head into the big bad world of Real Media.

*OK - this, along with every other reference I've made to *HELLO!* isn't true. Maybe they'll take this opportunity to be on the prosecution side of a libel court-case.



Drama Kings

Rivkah Brown talks to Joey Frances and Rebecca Odman-Stonehouse about setting up the Kings College Drama Society

In a Cambridge theatre scene which often feels cliquey and cramped, Joey Frances and Rebecca Odman-Stonehouse are a breath of fresh air: with minimal theatrical experience, and a hell of a lot ofchutzpah, they have together set up the King's College Dramatic Society (KCDS).

More remarkable is that it didn't already have one: 'It's shocking,' agrees Frances. 'There are so many people involved with theatre at King's, but there's no outlet for it in college.' The pair are keen to foster theatrical talent, by making the society accessible to all: 'We wanted to create something that was easy to get involved in, for people who perhaps didn't have the confidence to go for ADC productions.'

'Easy', however, is not the word I'd use for *No Exit*, the play KCDS have selected for their first production. Written by Jean-Paul Sartre in the aftermath of WWII, the play depicts hell as a room, in which three deceased characters are trapped for eternity. It is, needless to say, deeply existential, its most famous line being: 'l'enfer, c'est les autres' ('Hell is other people'). It is not an easy play. And having been so recently disappointed by GADS' attempt at *Les Justes*, I wondered whether the pair might be punching above their weight.

Frances doesn't seem fazed: 'It's not a play about philosophy, it's about people.' He tells me that he doesn't want people to worry about the play's philosophy, as 'it becomes totally self-evident', worked out through the relationships that unfold within it. So, mercifully, Frances spares me the philosophical sales pitch: 'Really, it's about three people relating to one another, trying to get on, and failing.' I think Frances' humanist approach to such a difficult text is wise, and will really work for his production. His choice

of venue is similarly well-advised: The King's Bunker, the college's newly re-opened underground venue, promises to make the perfect hell.

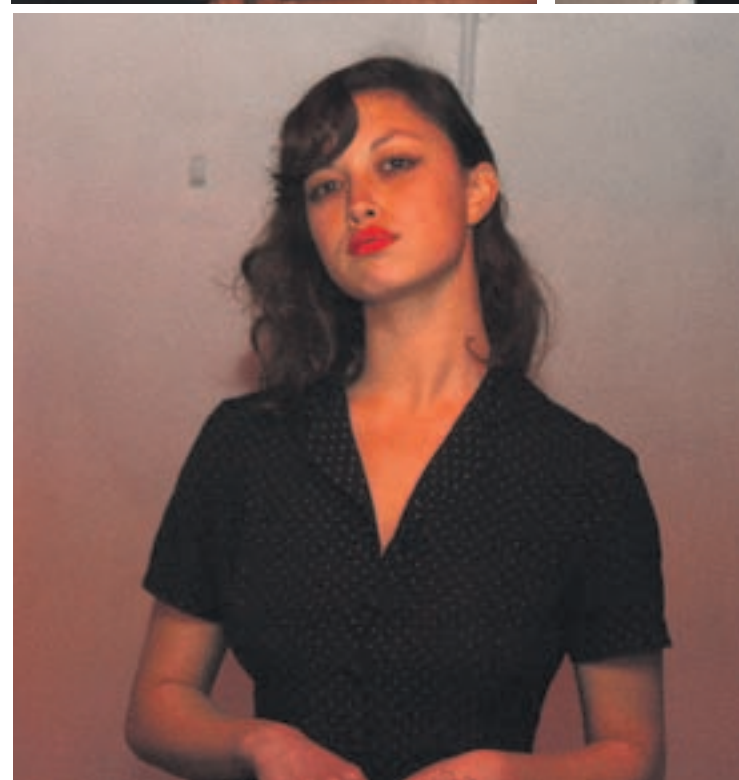
Despite being a small production, with a cast of only four, and few props and scenery, *No Exit* has presented a number of technical challenges to Frances and the team: 'It's hard doing anything, even on a small scale,' he tells me, 'with such limited resources.'

Though Frances seems surprisingly nonchalant ('Fuck it,' Frances says, 'it'll work out'), I can tell the pair have worked extremely hard to acquire the props they need (including a 'bronze monstrosity'), and waded through the bureaucratic swamp in order to get space and funding.

'There are so many people involved with theatre at King's, but there's no outlet for it in college'

Frances and Stonehouse won me over with their non-elitist approach to theatre, and their sheer pluckiness. The immense effort they have put into both KCDS and its debut performance has been fuelled by raw enthusiasm. Listening to their grand plans for KCDS make me excited about the future of Cambridge theatre: putting on at least one play per term, opening up new and unconventional theatre spaces and running drama workshops, to name a few.

Though their ambitions might be admirable, why, I ask, should people pay to see this first attempt of a barely-established drama society? Stonehouse grins at me: 'To see if we pull it off'.



Varsity went to the King's Bunker to photograph some members of the team in a rehearsal for *No Exit*. Clockwise from top left: Olivia Stocker, Joey Frances, Maria Pawlikowska and Josh Walker

Thinking outside the box

Jack Belloli talks to the directors of *The Music Box*

As a theatre critic, you have to do a double-take when the directors you're talking to admit that they don't consider their work 'a play' - at least not in what they describe as 'the nineteenth-century sense' of telling their audience a story. For all that, 'playful' seems to be the best word for *The Music Box*: by turning the Corpus Playroom into a child's bedroom, it'll create a space in which to take some exciting theatrical risks.

It all began, conventionally enough, from the script. The play's first act won its writer, Emma Stirling, the inaugural Florence Staniforth Prize for creative writing last year. Stirling says that it arose from the desire to write about 'what it would be like if you were stuck in a room' permanently - but it developed in such a way that the three main characters are caught in an unclear position between childhood and adulthood, and the remaining three characters never speak.

More than many others, this play will become something very different

in performance - and Stirling is looking forward to the transformation.

Her directing partner, Sophie Seita, is making her first venture into theatre in Cambridge, having worked with a professional theatre company in Germany last summer. The process began by looking closely at the text and its dramaturgy: Seita discusses the Stanislavskian attention to motive and obstacle that she explored in Germany.

'When I ask about what'll follow from this project, Stirling and Seita reveal grander plans'

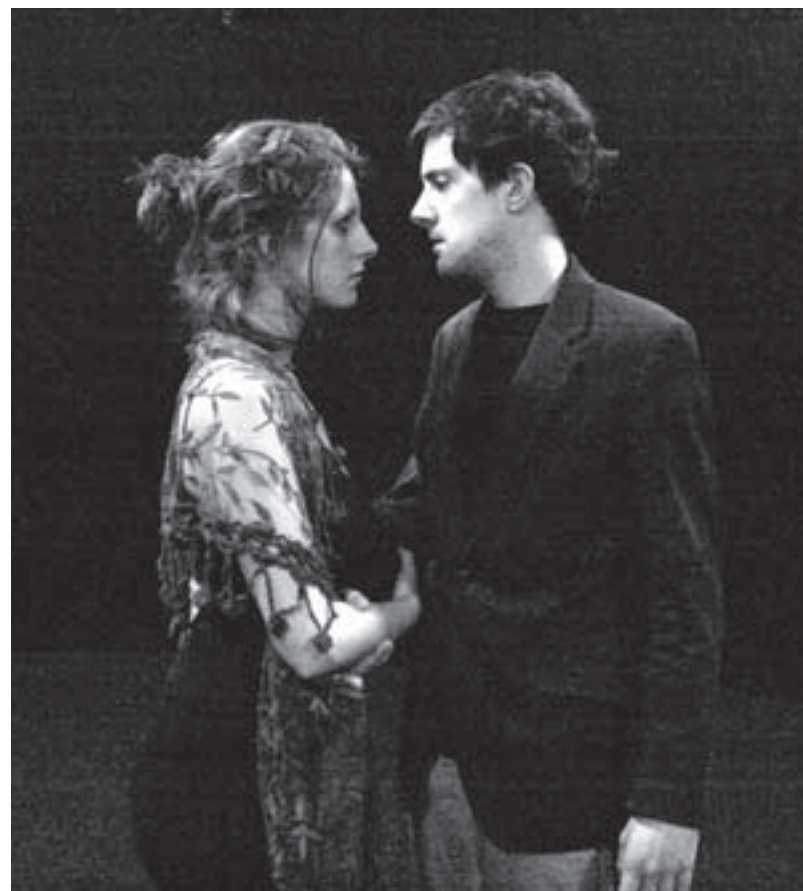
From there, a range of collaborators have been sought to flesh out the play: choreography, inspired by the work of Pina Bausch, will offer a window into the characters' desires; artist Anna

Moser is providing the crucial portrait that one of the characters paints over the course of the play; Rhodri Kasim will be playing live music throughout.

There's something thrillingly risky and sketchy about these contributions: Kasim's music is improvised, so the actors will respond to something slightly different every night; Moser's background is primarily in abstract painting, and her portrait will hopefully have the unnerving, impressionistic quality of the puppets the characters play with.

When I ask about what'll follow from this project, Stirling and Seita reveal even grander plans. They hope to restage the play, in a festival context, on a loop, so that the audience can come and go at any point - doing away with the narrative business of beginnings, middles and ends to make the play resemble the tune of a music box. If all goes well, this production might just run, and run, and run, and run...

●Sound good to you? *The Music Box* is on at the Corpus Playroom, 21.30, Tue 13th - Sat 17th Mar, £5/£6



The Music Box merges poetry, dance and post-dramatic theatre



HELEN CAHILL



Little Shop is whimsical, light-hearted and kitsch in its own right, helped along by this particular production

Little Shop of Horrors

Magdalene College
Cripps Auditorium

★★★★★

●●● In this world of misfortune, woe and snow in March, there is something reassuringly steady about going to the theatre for a little bit of escapism, and the Magdalene Musical Production Society's *Little Shop of Horrors* is escapism in every sense of the word.

From its bizarre plot to its subtle social commentary (after all, who among us can say that they haven't had a sadistic dentist), *Little Shop* is whimsical, light-hearted and kitsch in its own right, albeit helped along by this particular production.

That is not to say, however, that it is shallow; the final number, 'Don't Feed the Plants', whilst seeming to have quite a specific message about carnivorous vegetation, takes on an altogether darker tone when presented by a suddenly intense cast. With lines like "Hold your hat and hang on to your soul; something's coming to eat the world whole" and the repeated command not to trust in offers of fame and riches, the play's dark satire emerges. The message that you have to hold onto your soul in a world where financial gain seems central to human existence lends a topical note to this musical, and enhances the effect of the black comedy.

The cast do a wonderful job of portraying the admittedly two-dimensional characters, whose charm lies in their simplicity. Special mention must go to

Nick Morrison's delightfully Poindexter-ish Seymour, to Rosalind Peters' Audrey (Audrey One, that is), who provides a touch of poignancy and a lovely singing voice to proceedings, and to Matthew Elliot-Ripley's Orin because, well, it takes a man of courage to wear leather leggings for the whole of his performance.

In terms of music and costume, this production really takes advantage of the recent 1960s revival (think *Mad Men* and *Pan Am*) to endear itself to its audience. And without wanting to ruin the enigmatically long scene change during the interval, the flesh-eating plant itself becomes something quite spectacular.

It is these enchantingly schmaltzy qualities that help me to forgive the production its shortcomings, namely the occasional out-of-tune note, the wandering accents of some characters, who couldn't make up their minds if they were from Brooklyn or Tennessee (or possibly Newcastle) and, most notably of all, the unfortunate use of microphones, which seemed to fail at the most inopportune moments (and which interfered with the sound quality to the extent that tonight's performance, though not, one hopes, the run as a whole, was more like three stars than four). Despite all this, *Little Shop of Horrors* is a production worth seeing for anyone who doesn't mind a little bit of kitsch in their life. Which I don't. *Geogina Wadham*

HELEN CAHILL



Little Shop of Horrors is showing at Magdalene College

THE VARSITY STAR GUIDE

★★★★★

The Joker

★★★★★

Two of Clubs

★★★★★

Jack of Diamonds

★★★★★

Queen of Hearts

★★★★★

Ace of Spades

Swanton conveys every pitch of feeling in an engrossing and compelling manner

●●● Ever since his "brilliant turn" (BBC reviewer, as quoted in the publicity material) in a youth production at the York Theatre Royal in 2008, Swanton has excelled as a supporting actor. It is impossible to find an unkind critical word about him. But he excels in this one man show, as he evokes supporting characters with vivid narration and class acting.

The audience is invited to perceive the surrounds of Paris, the people, the noise, the architecture and its smells, all through a single character. For any actor, let alone a student amateur, to engage an audience successfully on his own for over an hour deserves the greatest plaudits and bigger audiences.

Swanton waits on stage as the audience take their seats. His make-up is chillingly grotesque. By beginning in the shadows, giving the audience only a side on view at best through the opening lines, the full reveal of his appearance is strikingly dramatic. Even from six inches away in the front row, I couldn't work out exactly how it had been done, but the result was definitely unsettling.

The lighting is equally well thought out, as Vicky Green introduced extra lights to the Playroom to give excellent

variation, reflecting the mood of each section. Sometimes the changes felt a little too abrupt, but the mood created by each setting was perfectly appropriate and complemented the play's undulating atmosphere and tempo.

It is the way Swanton conducts himself on stage that capped all this. I am not sure what exactly an associate director does, but John Haidar may well deserve some credit for this creation. Every twitch of Swanton's face and hands, and for that matter every aspect of his performance, is convincing and captivating.

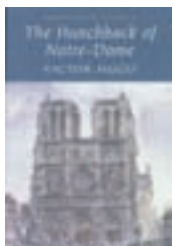
His speech pattern is too predictable at times – a pause for a gulp or swallow more often than not comes before the last word of a sentence – but it is mostly effective. From the happy if perversely jolly to the emotionally broken, Swanton conveys every pitch of feeling in an engrossing and compelling manner.

Publicity man Edward Ouekett needs to pull his weight to improve audience numbers – I haven't received a flier, nor do I recall seeing a poster for this play. Hopefully word will get around, because it would be a shame for people to miss such a well-produced and talented piece of acting because they don't know that it's on. *Richard Stockwell*

The Hunchback of Notre Dame

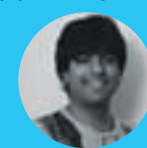
Corpus Lateshow

★★★★★



What do you enjoy about your job?

I like that my job as a lighting designer spans the chasm between technical voodoo magic and indecipherable artistic direction. Over the course of a few months the production team hones a shared aesthetic and vision as we interpret and mould the director's ideas. For me, though, it's only when I start going to rehearsals that things really start happening.



Omi Chowdhury
Lighting Designer

Big dog

ZOE LARGE



Ever forced your eyes through the quagmire our Theatre Editor calls a column (opposite)? I didn't think so, but those of you who *have* made that mistake might understand the suspicion I harbour towards amateur theatre commentators. Start giving any pleb a platform to shout from, and you receive a mass of inane, self-indulgent outpourings. The threat was highlighted when I – yes me, Senior Arts Editor – was accused of tyrannous power abuse in last week's *Playground*. Deign to give the little people a voice, and this is the thanks you get!?

So you can imagine my horror upon hearing about the 'Tweet Seats' currently being introduced by many theatres in the US, bookable by patrons who plan on live tweeting throughout big shows. The plan is for specific hash-tags to be designated for individual pieces within each play or opera.

Now, *Varsity* feuds aside, I – along with all of you – do understand the appeal of putting arts criticism in the hands of everyday people. But if this is a proposed advantage of Tweet Seating, then its supporters are preaching to a long-converted culture. The notion of the 'citizen critic' is hardly revolutionary in our Western world, where every 'comment is free' for the writing, and even your grandmother's parakeet has her own blog. Make Twitter the official medium for this commentary, and all you do is limit that commentary to 140 measly characters; hardly an appropriate platform for nuanced criticism.

Nuanced criticism, of course, isn't the point of Twitter at all. Tweets are the medium for witty epigrams and self-promotion, as the Marketing Directors of US Theatres are well aware. If this is the sort of reaction they are encouraging amongst paying audiences, then any idealistic talk of giving powerful 'voice' to the people is empty verbiage. The introduction of Tweet Seats truly boils down to a savvy publicity stunt; a means of generating buzz around new shows – ultimately, making more money.

Indeed the Theatre is a business. Businesses need money to survive, and in this respect, Tweet Seats are a laudable invention. Their availability might well increase the appeal of stage shows for younger demographics, and such an expansion of audiences can never be a bad thing. Still, there is something sad about the scheme's foreseeable success. It reflects a society in which experiences are valued only insofar as they can be shared with others, rather than enjoyed for their own sake. The ironic result is an audience so keen to articulate their opinions that they run the risk of missing the performance itself.

Vanity increasingly masquerades as dialogue in the world of New Media. However hard actors work, contemporary audiences apparently insist on contesting their position in the limelight. Their new weapon is the smartphone's own glaring light, framing commentaries designed to 'share' their writer's wit, rather than any meaningful reflection on plays themselves. I, for one, will be keeping my eyes firmly fixed upon the stage.

Q+A: Girl 2 (Disneyroller)Girl

Claire Healy chats to super blogger Navaz Batliwalla a.k.a. Disneyrollergirl about the future of fashion online

CH: Hey! This week we're talking about the future in all its forms. When you started your website, you were already a fashion insider, so why start a blog? Where did you see it all going?

DRG: I had absolutely no idea, no plan, no goal! I literally wanted to see if I was capable of creating a blog as I had no tech skills whatsoever. It ended up being fashion insider stuff, especially when I found that that was what most people found interesting.

CH: In recent years, the media have increasingly loved to wax lyrical about the power fashion bloggers yield, to the extent of a blogger backlash. Do you think this is true?

DRG: I think we do have some clout. The more influential bloggers are very good at doing a PR's job for them as they have so many channels of communication - not just the blog itself but Facebook, Twitter etc. If you have an engaged following and an authentic voice then that is extremely valuable to a brand. Those are few and far between but even bloggers with a smaller following can have influence. It's that honest consumer-to-consumer voice; a blogger is a trusted source within their peer group.

CH: Of course, the relationship between print media and the internet has hit sticky territory with the rise of not only blogs but e-publications and online magazines. Do you think print media will eventually be phased out in the fashion world?

DRG: I feel that the heavyweight glossies and bi-annuals will stick around but the mainstream magazines might migrate online. I can see from my own consumer habits that I do everything online now! Even the magazines I buy end up gathering dust because I am always

on my computer, iPad or Blackberry.

CH: True dat. What do you think the effect of the rise of Tumblr and Twitter as kinds of miniature blogging platforms - and, by association, the 're-blog'/'re-tweet' facility - has had on the personality of blogging as a global medium?

DRG: They make our attention spans even more fragmented and increase our hunger for fast information. In a way I think Tumblr devalues images as you're just endlessly scrolling through, you're not savouring them. But what microblogging does is make everyone a blogger. It means we are more comfortable with expressing and sharing opinion, which in the long run must make us better communicators.

CH: That's a nicely optimistic way of look at it! Where do you see your own blogging baby Disneyrollergirl headed in the future?

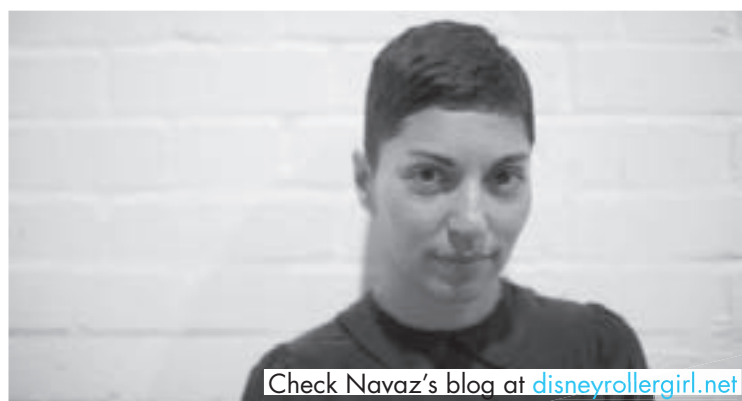
DRG: I don't really have a strategy, I just like going with the flow. At the moment, I'm rolling everything in together so I'm on all the usual platforms and doing non-digital creative projects under the Disneyrollergirl 'umbrella.' That way, as well as being a blog, it's my PR platform for other work I do. As styling is my background I really want to do more shoots for the blog but styling is a bit of a vanity career really so the paid work has to come first!

CH: Mo' money mo' problems! Finally, why 'Disneyrollergirl'? (Totally refreshing in a sea of 'Fashion [insert alliterative and/or cutesy noun here]'; by the way).

DRG: It's a mixture of a Beach Boys song called 'Disney Girls' and my love of roller skating and Americana imagery. Er that's it!

CH: That's it from me too!

WE'LL DO WHATEVER COS YOU'RE GUNNA DO WHAT YOU WANNA DO



Check Navaz's blog at disneyrollergirl.net

Don't be jella -
but your fella
wishes the future
looked like
Barbarella!



Customised DMs, £150, Etsy



False Eyelashes, £27, Shu Uemura

Metallic 60s Dress, £15, Rokit



Christopher Kane T-Shirt, £160, ssense.com





Taste

CLAIRE HEALY & NAOMI PALLAS

Of all the addictive YouTube trawls to pursue late on a Sunday night, those clips from the 60s and 70s advertising 'Future Fashions' are amongst our favourites. Search Future Fashions 1970 for a gem from TV show Tomorrow Today, for example, in which a model shows off her silver 'Moonbase' outfit around London Town. Her silver mini skirt and go-go boots are straight-up early 70s, whilst her adaptable cosmetics belt and "tough but lightweight" metallic fabric are totally Star Trek. Surely an unfeasible fashion look? Apparently not - as the narrator cheerily says, "Well, she may look like a visitor from Outer Space to you, but she's warm, comfortable and ready for anything!"

It's all very well chuckling at such notions in retrospect. The widely held view in the 60s of everyone in the future sporting matching geometric haircuts has only come true in *Varsity*, after all (keep up, guys!). Jokes aside, it can be pretty difficult to predict what fashion trends are going to crop up in future times. Who would have thought that drop crotch utility pants would ever be legal, never mind a big trend for A/W 12? Unlike the good people of Tomorrow Today, we'd rather not get too scientific about the whole future fashion thing. Someone once said that the best way to predict the future is to invent it, but if you've got no ideas we're here to help with our future fashion styles: from Lazy Oaf's junk food prints to space age hot picks, the future may

not lie in high tech Moon Suits, but it's certainly pretty bright.



PHOTOGRAPHY Jess Kwong **STYLING** Naomi Pallas and Claire Healy **MODELS** Victoria Fell & Lewis Wynn

VICTORIA AND LEWIS WEAR All Clothes Lazy Oaf, apart from Strawberry T-Shirt Asos, Trainers Buffalo, Wedges Ashish for Topshop, Trousers and Accessories Models Own



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Space Invader Ring, **£15**, Rokit



Shorts, **£34**, Topshop

Lava Lamp, **£14.99**, Homebase

Backpack, **£38**, Topshop

Blues take league title



Georgie Kilbourne goes in for a challenge

By Adam Fuller

WOMEN'S BLUES 3
BIRMINGHAM II 0

When the Blues last faced Birmingham 2nd team, they fell foul of a dubious last minute decision to lose 2-1. On Wednesday, with the league title on the line and Sunday's Varsity in the back of their minds, Cambridge not only settled the score but did so in impressive style, recording an emphatic 3-0 victory.

But it was not easy going. In the early minutes the sides exchanged short corners, but neither could capitalize. A Birmingham break looked dangerous but was calmly dealt with by Becca Naylor, and for the most part the play remained between the 25s, as neither side was able to dictate play.

It was Blues stalwart Hannah Rickman, fresh off a weekend hat-trick, who was able to break the deadlock. Intercepting a wayward Birmingham pass, Rickman coolly found a well placed Dani Moyles who gave Cambridge a 1-0 lead. Roused by the goal, Birmingham enjoyed a period of pressure, but keeper Vicky Evans was solid, effortlessly snuffing out a Birmingham break, and Birmingham could not respond.

With the half drawing to a close, a

wonderful wobble by Cambridge's Kilbourne won a short corner, but Mel Addy's shot attempt was saved. After Addy won the ball back she was taken out, winning another short after a dissenting Birmingham reaction, but Cambridge were unable to score and the score at half time was 1-0.

'Evans was solid, effortlessly snuffing out a Birmingham break'

With the game poised, Cambridge needed a controlled start to the second half, but the early moments were fraught, as a goalmouth scramble was miraculously cleared by the Blues back four. Sloppy Cambridge passes led to more early Birmingham chances, but the Blues remained resilient and regrouped. Cambridge applied pressure to a packed Birmingham D, and Alex Maskell was able to pick the lock, driving baseline before looking up to find Georgina Kilbourne on the penalty spot. Her first shot saved, Kilbourne composed herself before flicking over the keeper into the side netting to make

the score 2-0.

The two goal cushion seemed to settle Cambridge, as they pinged the ball around the back and Banfield's trademark spin left Birmingham defenders dizzy. A third goal threatened and was delivered, as Maskell found the bottom right with a reverse stick sweep after a wonderful team buildup.

Birmingham responded, however, and began to worry the Cambridge goal, but were no match for Evans in goal, who saved shot after Birmingham shot, watching them all the way. Birmingham continued to threaten, but Cambridge were able to hit them on the break, winning a short corner after a wonderful move, starting with Stott and ending with Maskell finding the Birmingham foot. The shot was saved, and Birmingham attacked again but to no avail, as Evans deftly tipped a good attempt over the cross bar.

The sides would go back and forth for a little longer, but the result was assured, and the final whistle blew to give Cambridge the league title and a place in the playoffs.

The focus now turns to the Varsity match on Sunday in Southgate, where the Blues will look to improve on last year's draw.

Tennis success in final match

By Jamie Muirhead

The Blues went into the final match of the season knowing that they had to win to keep their promotion hopes alive.

The match got off to a positive start in the singles with Jamie Muirhead starting well and racing to a 6-0, 6-1 over Chris Prince in the no. 2 singles.

On an adjacent court, Rob Legg also started confidently and consistently and took the first set 6-2. The second set was also won 6-2 by the returning BUCS veteran as he proved too consistent for his opponent.

At no. 1, Constantine Markides took on the experienced ex-Oxford captain, Marc Baghdadi. The Wolfson fresher stayed calm despite his opponent's flying start and settled into a steady rhythm, clawing back the initial deficit. He then proceeded to break serve, before some missed serves and a solid returning game sent the set into a tie break, but Markides kept a calm head to clinch the set, 7-6. He started the

next set well, holding serve and frustrating the older player as he raced to a decisive 5-2 lead and an easy victory.

The final match to finish was Josh Phillips against Mathieu Fournier which proved to be an excellent contest. The first set was closely contested and

'Markides settled into a steady rhythm'

with strong serving from both players and some well constructed points and great forehands from the Cambridge no. 3 saw him race into a 6-4 lead. The second set was equally well fought but a few unfortunate mistakes at the wrong times allowed Fournier to level the score at one set a piece. The tie break that followed continued in the same vein and despite a valiant effort, Josh lost 4-6, 6-3, 10-5.

After the singles, the score was 3-1 Cambridge meaning that one doubles victory was required to secure the

win. The new pairing of Jamie Muirhead and Constantine Markides took on Baghdadi and Fournier. The match started evenly with both teams holding serve confidently but when the breakthrough came in the seventh game, the Cambridge pair did not look back and went on to secure a comfortable victory 6-3, 6-0 and the overall match win.

The last match of the day, between Rob Legg and Josh Phillips, Tim Sayar and Chris Prince began slowly for the Cambridge pairing, dropping the first set 6-3; however, they fought back strongly with solid volleying to frustrate their opponents and win the second set 6-4. The eventual tie break saw flashes of brilliance from all four players and eventually a searing backhand return winner from Josh brought up a single match point which Rob confidently took to win 3-6, 6-4, 10-8.

This strong finish by the Blues kept the pressure on Warwick, which sees them finishing a strong second in their group.

Kickabout

TIM KENNETT

Has football gone mad?



The Premier League this year has been characterised by unexpected results: 8-2 here, 5-3 there, 6-1 elsewhere.

And these results are coming from England's top teams, the ones who should know better.

The high-scoring domestic fixtures have coincided with lessened European performance. Both Manchester clubs failed to progress from the Champions league group stage, Arsenal were humiliated 4-0 in Milan, and Chelsea look to be spanked by Napoli.

The coincidence of these trends, and the sheer number of freakish results, has led commentators to seek explanations. Amongst these are the obvious – English teams can't defend anymore – and the more subtle – English teams all want to play proactive games, English teams have lost their ability to control matches.

Underlying these explanations is the belief that the English clubs have, in some way, got worse. This belief is based on curiously circular logic: the teams get poorer results, so they must have less quality; they have less quality so they get poorer results.

There's no obvious reason why England's football teams should have lost their quality. Arsenal, Chelsea, Liverpool and United are just as rich and powerful as they were at their peak; City and Tottenham are almost certainly better than before.

I would suggest something different: all of these freak results are just a fluke. The relatively low number of goals scored in football (compared to, say, basketball) means that unexpected results are more likely.

An old adage is that the best team

wins the league. I don't think this is true: 38 games is not a significant enough sample size to eliminate luck.

Liverpool are a prime example of this: they have the lowest chance conversion rate in the league but one of the highest rates of chance creation. The immediate conclusion to jump to is that their players are bad finishers. On past history, though, Suarez, Kuyt and Carroll would be expected to score more goals than they have. Their poor performance is an extended fluke.

People have a tendency to look for pattern in chaos, to discern meaning where there isn't any, necessarily. Football is a brilliant example of this, with every result dissected posthumously, and taken to indicate some wider truth. Arsenal lose 4-3 to Blackburn, they are in crisis, they won't finish in the top 7; Arsenal beat Tottenham and Liverpool, they are rising phoenix-like from the ashes.

The real explanation for such variations in performance, of course, is just chance. Most stats – passes, shots taken, tackles – remain constant. The most unpredictable one, goals scored, wobbles like a drunk trying to walk in a straight line. Over longer periods of time, this sort of thing evens itself out.

So enjoy the glorious improbability of this year's league while it lasts. And, more than this, enjoy the vast improbability of consistency: in 19 Premier Leagues, United have finished outside the top 2 three times; in 14 years of managing Arsenal, Arsene Wenger has never failed to reach the Champions League. These teams seem to make their own luck.



INTERVIEW

Off the field

Adam Fuller meets Hawks' Chairman Tim Ellis

What is the Hawks Club?

It is a club for those who have reached the summit of their sport in Cambridge. The particular measure of that excellence is that they competed in the annual match against Oxford. As with most clubs however you need to get elected, so a blue is no guarantee of entry. Non Blues, such as second teamers in some major sports such as rowing and rugby may also be eligible. A very few other individuals may get elected for their contribution to Cambridge sport (by coaching, fundraising, etc) even if they never studied at Cambridge.

What is the role of the Chairman?

The role is nothing special. More pertinently he is just one of a small team of Hawks' alumni, all volunteers, whose role is to ensure the continuing existence and standard of the Clubhouse so that each successive generation of residents can enjoy it. The Hawks receive no funding from any source - our resources are simply the trade in the clubhouse and subscriptions from both resident Hawks and alumni.

What makes the role enjoyable?
Generally,

providing support for sport in Cambridge – an issue which I think is terribly important. All students, not just the elite few, should have access to good sporting facilities where they can let off steam, and, more importantly, keep fit.

What is your favourite Cambridge sporting memory?

I was a rifleman, and the club, one of the oldest sporting clubs in the University, is also the most successful against the old rivals. So I was delighted to get my half-blue, but especially so to get the highest score in the Varsity match.

What are the big challenges for the future?

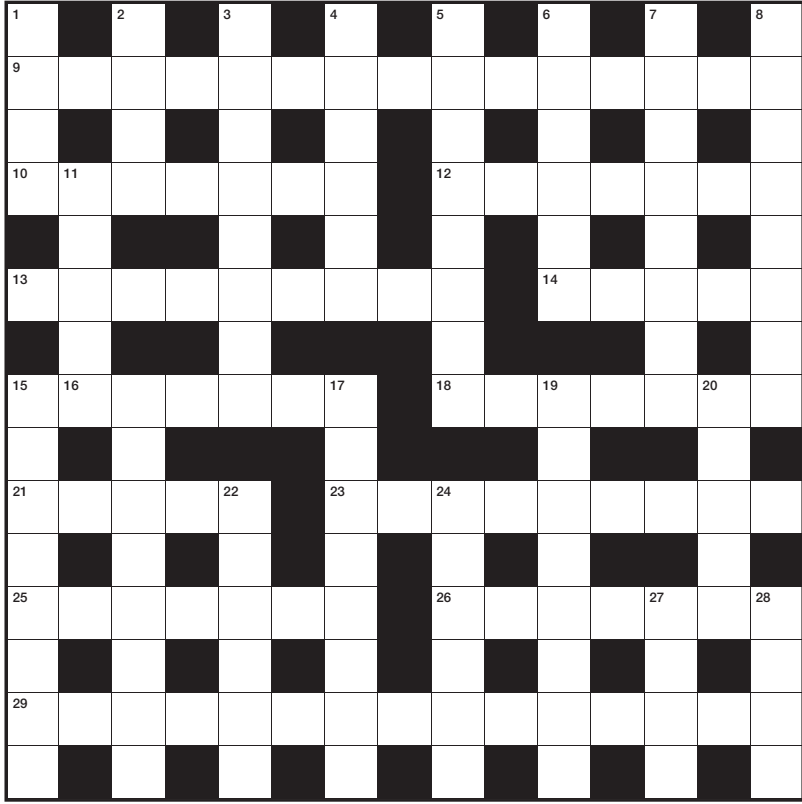
The notion that excellence in sport is the antithesis of academic success is pernicious and one that must be continually debunked. It is demonstrably true that people who can successfully deal with the pressures of top-level sport can and do perform well academically, and not only that, but continue to make huge contributions to whatever sphere of activity that they take on when they leave Cambridge.



Tim wearing his Hawks' bowtie

Varsity Crossword **NO. 542**

Set by Phonic



ACROSS

- 9 Too difficult to say topless moron
can surround you or I, for example
(15)
- 10 Factions following commander's
mystical beliefs (7)
- 12 Used for holding an open fire along
with club (7)
- 13 A lap choir scandalised narrow-
minded parish (9)
- 14 Odd seven not odds (5)
- 15 A suggestion returns before
Patricia's sound of footsteps (3-1-3)
- 18 Waterproof coat's family (7)
- 21 Let everyone start out west (5)
- 23 Uncovered arguments concerning
the basic facts (4,5)
- 25 Light brown covers two points to
surround a city (7)
- 26 Military exercise arranged warm
age (3,4)
- 29 Intergovernmental organisation
collapsed if set on analogue (6,2,7)

DOWN

- 1 To start with, just use dry operations for martial art (4)
- 2 Exaggerated electronic picture (4)

- 3 Idiot's hat a little bigger than A4 (8)
- 4 Bosnia gives rise to ornamental shrub (6)
- 5 Giant oil rendering of an engraved design (8)
- 6 Interfere, and replace one with egghead in the centre (6)
- 7 Obsessive nerd's expression of surprise after mid-January snow slide (8)
- 8 Poet reports on ball game first (8)
- 11 International leader after fur mammal (5)
- 15 Pretend to be William for poster announcing theatrical performance (8)
- 16 Charm from a salt mine without end (8)
- 17 Portable game in the position of winning the league? (8)
- 19 Free, real bet I mixed up (8)
- 20 Steel girder with a collection of light rays (1-4)
- 22 Lamentable EU flow trouble (6)
- 24 Drew in confusion and reverse (6)
- 27 Above mashed potato to left (4)
- 28 Inside, Annabel sensed otherwise (4)

ANSWERS NO. 541:

ACROSS 1 Peachy 4 Temple 9 Smog 10 Lunar month 11 Billyo 12 Greenery 13 Community 15 Acne 16 Skit 17 Obeisance 21 Macaroni 22 Euston 24 Paraplegia 25 Tube 26 Theirs 27 Helper **DOWN** 1 Pimlico 2 Angel 3 Holborn 5 Earner 6 Phoenicia 7 Euterpe 8 Knightsbridge 14 Maida Vale 16 Sealant 18 Iterate 19 Clobber 20 Bowler 23 Sit up

The Fab Varsity Quiz

1. What percentage of UK households currently have access to high-speed broadband?
2. What does UAV stand for?
3. In Busted's song 'Year 3000', which relative is described as "pretty fine"?
4. Who directed the 2011 film 'The Future'?
5. Who said "In the future, everyone will be famous for fifteen minutes"?
6. What is the name of the main character in Matt Groening's animated sitcom Futurama?
7. Which day of the week will 25th December land on in 2012?
8. Name the 1985 film starring Michael J. Fox and Christopher Lloyd.
9. By the year 2020, how many years will *Varsity* have been in publication?

ANSWERS: 1.80% 2.UNMANNED AERIAL VEHICLE
3.GREAT, GREAT, GREAT GRANDAUGHTER 4.
MIRANDA(JULY 5. ANDY WARHOL 6. PHILIP J. FRY
7. TUESDAY 8. BACK TO THE FUTURE 9. 73 YEARS

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SPORT

22 Hockey Blues women beat Birmingham to win the league.



Blues go down fighting



Cambridge Captain Aron Schleider met his Oxford counterpart in a bloody encounter that brought the crowd to their feet

CAMBRIDGE 3
OXFORD 6

by Chris Perry

On a tough night for Cambridge, the Dark Blues stormed to an early victory, developing an unassailable 5-0 lead before Cambridge hit back with some impressive wins.

The atmosphere was electrifying as the 105th Varsity Boxing Match got underway. First into the ring was Cambridge captain John Lacy. Lacy looked technically better, landing straight punch combinations, but was soon tired by the more energetic Michael Davis. The second saw Davis take the upper hand and land some heavy blows. By the end, the Cambridge boxer was exhausted and retreating. Lacy survived a second standing count to make it to the bell, with the unanimous decision going to Oxford.

Nick Melgaard surprised his opponent with hand speed and footwork. Moving smoothly around the ring, the Cambridge boxer landed crisp jabs, controlling the pace of the fight. A frustrated and outclassed James Watson came out hard in the third, and a lucky right hand sent Melgaard to the canvas and stopped the contest.

A furious light-welterweight bout saw Guy Sucharitakul battle Tom Elias. Both fighters went all out from the bell, trading shots hard and fast. The Cambridge fighter quickly began to tire, and

a huge combination from Elias in the second round led to a standing count which ended the bout, despite the Cambridge boxer's eagerness to continue.

Stepping into the ring to face the Oxford Captain was Aron Schleider. The Oxford southpaw began the fight confidently, landing good shots and rocking Schleider with his straight left hand. However Schleider stayed on the offensive, hounding Oliver Harriman with fearsome combinations.

An intense second round saw Schleider relentlessly pursuing the Oxford captain, and despite landing some good punches, the Dark Blue captain was fatigued by Schleider's ferocious onslaught. Both fighters battled exhaustion in a display

'Chris Webb delivered a boxing master class, throwing fast and accurate combinations against Simon Lack'

of courage which brought the crowd to its feet. The third round could have seen either boxer stopped, as the two traded enormous blows.

The final bell left both bloodied, and brought a standing ovation in recognition of an outstanding performance. Harriman's earlier technical edge secured a points victory, but the

Cambridge welterweight has everything to be proud of.

Light-middleweight Sebastian Pender successfully used his excellent lead hand and footwork to frustrate his opponent, controlling the pace of the fight. Bussman was frequently caught out by Pender's uppercuts and lead hooks. A desperate effort in the third saw the Dark Blue connect some punches, but Pender reacted well and used his reach and skill to keep his opponent at bay. An appalling decision saw a majority given to Bussman.

With Oxford heading for a white-wash, Borna Guevel stepped up for Cambridge, dominating his contest with Tommy Williams in a powerful display of controlled aggression. Using excellent movement, the Cambridge middleweight landed hard shots to the head and body of his opponent. The faster Guevel stopped his opponent for good in the second round, delivering a much needed win for Cambridge.

Chris Webb delivered a boxing master class, throwing fast and accurate combinations against Simon Lack. Demonstrating slick defence, Webb stayed away from Lack's wild shots while landing his own stinging blows, and nearly stopped him in the third round with a sharp right hand. Webb took a unanimous victory for Cambridge, and his fourth consecutive win against Oxford.

Chris Kelly faced returning Dark Blue Ben Morris in a hard fought rematch. Kelly threw fast and tight combinations,

tying up Morris in the first round. A scrappy bout saw both fighters struggling to land clean blows. However, while Morris landed fewer shots, his power in later rounds won him the decision.

Heavyweight Chris Meurice took on returning Dark Blue Andrei Akhlediani in an explosive final bout. Both box-

'A hard night for Cambridge, but one that saw some inspiring displays of courage'

ers were quick on their feet, but Meurice had a clear edge and exploited it to great effect, landing crisp and powerful straight punches. Shaken by his opponent's power, the Dark Blue heavyweight tired quickly. In the final round Akhlediani was charging desperately after Meurice, who boxed superbly on his back foot.

The majority decision for Cambridge did not quite do justice to a stylish performance, but the victory was a welcome end to the night.

A hard night for Cambridge, but one that saw some inspiring displays of courage and skill. The Cambridge team looked strong after a very successful training season organised by Head Coach Lee Mitchell, and were unfortunate to lose out in this year's Varsity Match.

Double Delight for Hare & Hounds

UNIVERSITY Cambridge University Hare and Hounds excelled in the 2012 Hyde Park Relays last Saturday taking victory in both the ladies' and men's races. The ladies' event consisted of 4 x 3.5 km around the Serpentine, while the men battled their way through 6 x 5.2 km. After a solid first leg from Joanna Mobed, Polly Keen took the team into the lead and strong runs from Rose Penfold and Alice Duncan carried the Light Blue Ladies to victory. In the mens' event, following impressive legs from Alex Young, Ben Davis, Sam Ashcroft and Tom Watkins, Cambridge were in a strong position. Will Mackay kicked off on the penultimate leg and after handing over to Will Ryle-Hodges, Cambridge overtook nearest rivals UEA, with Ryle-Hodges running the team's quickest leg and bringing the Cambridge men home triumphant.

Kickboxing seal Varsity victory

UNIVERSITY Cambridge University Kickboxing Society reigned supreme in front of home support at the Varsity Kickboxing event at Manor Community College. While CUKBS may delight in their deserved victory, the 5-4 result reflected a contest that turned out to be much closer than it may have needed to be. Strong performances from Cenan Djenan and Daphne Tsalli in the opening rounds gave Cambridge an early advantage, but the Dark Blues regrouped to bring the scores level at 4-4 going into the last round. CUKBS' Alex Elliot put in brave performance in what was an extremely competitive match, with heavy hitting, stylish technical boxing, blood, injuries and controversy. In the end his opponent was forced to retire with a dislocated shoulder, handing Cambridge a 5-4 victory overall.

Blues lose to La Castagnet

UNIVERSITY In horrendous playing conditions at Grange Road, CURFC succumbed to a 13-0 loss to touring Argentinian side La Castagnet. The conditions ensured a particularly scrappy match, with slips, knock-ons and turnovers from both sides aplenty. However, the two teams must be given credit for repeatedly spurning the chance to kick three points in the hunt for tries. With the scores deadlocked after a relatively uninspiring fifteen minutes, La Castagnet made the breakthrough, scoring an unconverted try through a typically Argentinean catch and drive. The second half saw a penalty and another unconverted try put the Argentinian side out of sight of the Blues. Given the awful playing conditions, it was a rather unsatisfactory, if not hard-working, end to the Blues' season.