

VARSITY

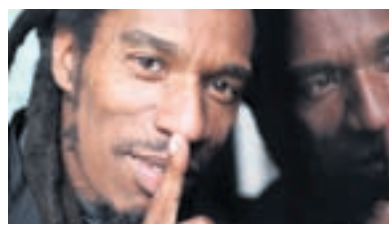
ISSUE NO. 760

FRIDAY 12TH OCTOBER 2012

VARSITY.CO.UK



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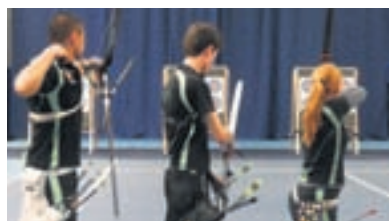
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Unanimous support for Living Wage

Colleges now trail behind as City Council votes to secure fairer wages

Patrick O'Grady
NEWS EDITOR

A motion to raise the minimum amount paid to employees of the City Council to the national 'living wage' of £7.20 was passed unanimously on Thursday evening. All staff directly employed by the City Council will now be paid at least this hourly rate by April 2013 at the latest.

The proposal comes just before Living Wage Week, which will take place across the UK between November 4 and 10. This move comes in the wake of continued pressure on the Council to become a Living Wage Employer.

The national 'living wage' (as opposed to the minimum wage), established in 2001, takes into account the cost of housing, food, and utilities. It is often cited as the minimum wage required to support a family of four.

Plans to ensure that staff not directly employed by the Council also receive the current national living wage will be considered as part of their budgeting process for 2013/14. The Council will also encourage its contractors, such as the Leisure Centres in the city, to take similar steps.

Councillor Rod Cantrill said: "Cambridge is an expensive city in which to live and the minimum wage is not enough for families to make ends meet; the cost of housing, rising food bills and utility prices present real challenges."

"The Liberal Democrats in government have secured a tax cut for low paid families by raising the tax free allowance. And the city council's move to make sure all of its employees are paid at least the living wage builds on this, giving people more money in their pockets."

Cambridge MP Julian Huppert wrote

in a blog entry for the *Cambridge News*:

"I'd like to see more companies paying a living wage, including the university and the colleges. But this is a decision for them to take, and we must acknowledge that some companies, especially the city's small businesses, are fighting to survive against a backdrop of tough trading conditions and minimal, if any, help from the banks."

Far from being a small business suffering from the banks' unwillingness to lend, the University last week received an AAA credit rating, and issued bonds worth £350 million.

The failure of Cambridge colleges to pay all staff at least the living wage was reported by *Varsity* in January. Figures, including a breakdown for each college, were released following a Freedom of Information request by the Cambridge Universities Labour Club.

At that time, 112 University employees were paid below the living wage, with trainee and Grade 1 pay brackets for 2011 under £7.20 per hour. The vice-chancellor of the University Sir Leszek Borysiewicz is currently paid a salary of £258,000.

Around 400 employees hired by the Council on a casual basis will benefit from the pay increase. It is expected that temporary workers will receive the pay rise in the coming financial year.

The University statistics revealed that many of its employees paid below the living wage were occasional staff described as 'casual' workers. However, this term brackets staff without fixed contracts together with student employees.

Peterhouse Bursar Richard Grigson informed *Varsity* that the figure for 'casual' workers at the college, listed as 30, actually includes "student library helpers". *Continued on page 4*



'Play me, I'm yours' taken too literally as one street piano goes walkabout p.11

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Varsity's on Facebook (www.facebook.com/varsityuk), Twitter (www.twitter.com/varsityuk) and the ever-trusty Varsity website. Why not be brave and comment on an article or the Facebook page? Check Varsity Live for more from our brilliant bloggers, plus why ASNAC is really worth studying. Promise.

Abroad:

Just back from a year abroad and want to write about your time away? Get in touch with International Editor Emily Fitzell on international@varsity.co.uk

Hannah Wilkinson from Cairo: "Because engagement and marriage is the shining ring at the end of a long, lonely tunnel, it can be difficult to explain to people why you're not interested. One of my neighbours found the concept very difficult to grasp..." See Varsity Live for the full marriage proposal by proxy.

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Photos of small children carrying banners with angry slogans, the arduous process of adjudicating between thespians for ADC slots, why people should stop talking about money so much, and some beautiful photos of bridges. This newspaper can and should be used to hide behind when supervisors are in the vicinity.

NEWS

Money worries

04

Students are losing sleep and skimping on food in order to pay tuition fees. At least, according to one new survey from the (tactlessly named?) organisation, StudentBeans.



COMMENT

Not a one-off

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Claire Healy explains why acting as if Jimmy Savile is an isolated case overlooks the realities of child abuse that is still ongoing.



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How artistic representations of the candidates reflect changing attitudes towards politics.



MAGAZINE

But who's buying?

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Head of Sotheby's Harry Dalmeny explains why buying art is a safer bet than the dollar, and also a bit like playing polo.



Letters to the Editor

Crude classifications

It dismays me that in the discussion of the "report card transcript scheme" (Cambridge shuns report card transcript scheme, 15 October 2012), no consideration was given to the needs of academic institutions assessing applicants for postgraduate courses. Whilst most undergraduates do proceed directly into employment, it must be remembered that an undergraduate honours degree is ultimately an academic qualification that occupies an important position in the Higher Education qualifications framework, being a prerequisite for admission to a master's course.

To incorporate extra-curricular activities into official assessment would not only be a contradiction in terms, but also unacceptably subjective. Many activities are not strictly codified, take place on an occasional basis, and are nigh-on impossible to authenticate. And even with regular commitments, how does one go about making a comparison?

Whilst the present system of degree classification is crude (speaking as one of the overwhelming majority of arts students with an upper-second), it is at least concise and holistic. The University of Cambridge already provides a breakdown by paper in its transcripts, as well as some basic contextual information.

There is scope for improvement in the latter (I would like to see mean scores, standard deviations, and rankings, if not for each paper, at least for each examination), but there is no need to overhaul the existing system.

There would be some benefits to having a nationally consistent system for degree classification and reporting,

but the price at which this would come — a considerable diminution in the autonomy of academic institutions to determine syllabi and assessment — is far too high.

It would exacerbate the focus on the extrinsic motives that already dominates many people's attitude to Higher Education, and pollute the intellectually contemplative atmosphere on which an academic institution depends.

SASHA VALERI MILLWOOD,
CANDIDATE FOR PART II OF THE MUSIC TRIPOS, GIRTON COLLEGE

Students calm in spite of it all

I was pleased to see the coverage you gave to the Edwards/Baldwin summer school debacle. As a porter who worked on the night of the summer school departure from Robinson and now retired, I would like to add a couple of observations. It was correctly reported that the students were forbidden to interact with anyone not on the course however due to the persistence of claimants and supporters lobbying did take place late at night and in the early hours of the morning resulting in many negative phone calls being made 'back home'. The behaviour of the Cambridge students was amazing given the financial and emotional investment unlike the devious and distasteful behaviour of Edwards/Baldwin whom we were to offer 'the usual service'. My respect to the students I met and to Jimmy Campbell who demonstrated a huge amount of personal solidarity. Saludos.

PRIVATE PLODGER AL, RETIRED

EDITORIAL

It is self-evident that University and college employees should be paid the living wage. Yes, money is tight for many colleges; yes, colleges themselves do not directly profit from higher tuition fees or the issue of bonds; yes, many staff receive generous 'perks' in addition to their wages. And yes, there's always the defence that many college employees, in particular, work on a casual basis, rather than permanently or full-time.

But come on: these people play an indispensable role in college life. And a lot of colleges are hardly lacking in funds. This has less to do with the money than with a lack of respect towards the contribution of college employees. The fact that employees may work part time, on a casual basis, or be involved in training schemes should not adversely affect their ability to live in Cambridge. Varsity and others have been raising this problem since the beginning of the year, but little has changed. It is right and admirable that some college JCRs have since voted

to ensure that all employees are paid at least the living wage. Nonetheless, many colleges are apparently reluctant to change their ways. In an environment which rewards — is even obsessed with — excellence and the life of the mind, the rather more practical contribution of lower-paid workers is being overlooked.

City Councillors have now agreed to support to pay all Council staff the living wage of £7.20 an hour by next April. If the Council can afford to, surely the University and colleges can too. Living Wage Week will be marked across the UK next month, from the fourth till the tenth of November. This problem is not going to go away: Cambridge should take advantage of this opportunity to pay employees fairly once and for all. The University has an important part to play in to solve a wider national problem. To put it simply: Cambridge must treat workers of all kinds properly.

Charlotte Keith
Editor, Michaelmas 2012

Correction: Varsity has been informed by Roger Stratford, the editor of St Catharine's College magazine, that that the college issued bonds as far back as 1965. He told us: "If you consult the Financial Times of 15 December 1965, you will see that this 2012 issue of stock is not the exciting precedent it appears

to be." St Catharine's then launched £250,000 of 30-year debenture stock onto the stock market. But he did offer Varsity a get-out clause: "I am not sure whether Varsity reported the launch in 1965 - maybe not, as it would have been out of Full Term." Many thanks for the clarification.

Varsity is excited to present...

A new photo project by Thurstan Redding, Nick Morris and Tom Rasmussen. Entitled "The Days: Cambridge", this new photo blog offers the viewer a different image of Cambridge through a series of black and white portraits. The focus is on powerful and striking photography using a group of students, academics, and other Cambridge personalities alike.

The project will continue throughout the year, with regular weekly uploads of new portraits and other photos. Launching in early November, make sure you look out for "The Days" on varsity.co.uk and also catch the trailer!

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Applications are invited by 5pm on 1st November 2012 from UK university graduates, including forthcoming summer 2013 graduates, who are British citizens normally resident in the UK.

Come along and learn more at a Thouron Award presentation on: 17th October, 5:30, Lubbock Room, Peterhouse, Cambridge

All welcome: ideal for final year undergraduates and master's students considering a master's or PhD programme in the USA.

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Cambridge receives £2.8 million for the launch of a new Maths programme

Emily Chan
NEWS REPORTER

The Education Secretary, Michael Gove, was in Cambridge on Wednesday to announce plans to improve the current A-level maths qualification. The University will receive £2.8 million from the Department of Education for a new project to assist in the teaching of maths at post-16 level.

Speaking to the BBC, Gove said that Cambridge academics would be "deeply engaged in developing a new maths curriculum". However, the University has denied reports in *The Daily Telegraph* that it will be setting questions for A-level exam papers.

'The UK has lost the tradition of teaching school mathematics coherently and in depth'

The Maths Education Programme, launched today, will be led by Professor Martin Hyland, head of the Department of Pure Mathematics and Mathematics Statistics, and Lynne McClure, director of NRIC, part of the University's Millennium Mathematics Project. The programme will provide free online materials for teachers and students,

which will focus on "simple underlying mathematical ideas, helping students to explore connections between different areas of mathematics, and supporting the development of key mathematical skills and clarity of thought".

The project will also provide summer schools for teachers in order to aid professional development and will collaborate with other organisations that are supporting the teaching of maths beyond GCSE level. "Pilot versions" of the resources will be published next summer.

In a report presented to the Department of Education, Professor Hyland suggests that "the majority of the talented students which Cambridge is able to recruit do not have sufficient mastery of basic mathematics to enable them to confidently engage with anything other than routine problems". Recommendations include having "graded sets of problems" in order to test the most able students.

"Existing A-level curriculums treat topics superficially and the UK has lost the tradition of teaching school mathematics coherently and in depth", he argues. "The effect on Cambridge is acute."

Gove announced in April that he wanted to give elite institutions, such as the University of Cambridge, "a far greater involvement in the design and



The programme will provide summer schools for teachers and collaborate with organisations that support teaching beyond GCSE level.

development" of A-level examinations in an attempt to raise the standards of education. He wrote in a letter to Ofqual's chief regulator, Glenys Stacey, saying that "the Government must take a step back in order to allow universities to take a leading role. In future, I do not envisage the Department of Education having a role in the development of A-level qualifications." The Education Secretary hopes

that the reformed qualifications will begin in September 2014. Last week, reports suggested that a new Advanced Baccalaureate would see students sitting a wider range of subjects: a pupil studying sciences would also have to take an arts subject. Pupils wanting to apply to Russell Group universities would have to write an extended essay of 5,000 words, which is similar to one of the requirements for the International

Baccalaureate (IB). It is thought that the modular system will eventually be replaced.

In response to the leaked plans, Universities UK, which represents all 115 universities, argued that it would not be "advisable or operationally feasible for the sector to take on the 'ownership of the exams', particularly in terms of formally endorsing all A-levels as currently proposed."

PEOPLE. PASSION. RESULTS.

WHAT IS MANAGEMENT CONSULTING? WHAT DO CONSULTANTS DO? AND WOULD YOU LIKE IT?

Alyson joined Bain in September 2011, after finishing her PhD in Molecular Neurobiology. While at Cambridge, Alyson was a keen debater and President of the Cambridge Union in 2006. She has worked in a range of projects in Consumer Goods, Oil & Gas and Industrial Goods & Services during her time at Bain.

WHY BAIN? After four years researching the same topic in my PhD, I was drawn to strategy consulting by the variety of industries and types of projects. Bain in particular appealed, as honesty and plain speaking are important Bain values, which means using less cringeworthy business jargon. What led me to apply was seeing how Bain focuses on identifying and solving the most important problems for the client and providing results that are both lasting and measurable.

BAIN HIGHLIGHT? Meeting so many interesting and down to earth people – Bainies come from many different backgrounds (including ballet dancers and army officers). Particular highlights were meeting Bainies from all over the world at Bain World Cup in Paris, and attending the numerous peer group events throughout the year.

A FINAL THOUGHT? I only realised how seriously Bain takes your personal development once I had started. It's hard to imagine during the recruiting process unless you have worked in that environment before – development is not about box-ticking, but about your colleagues of all levels providing support and helping you to learn and develop.

WHERE TO FIND US

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BAIN & COMPANY



One in five students depressed by finances

Luke Sweeney
DIGITAL EDITOR

A national survey by money-saving website *StudentBeans.com* has revealed that students are seriously worried about money, with 20% admitting that they had become depressed and 37% having experienced anxiety over the state of their finances. One in three responded that they had lost sleep over money issues.

The online survey, which was taken by over 1400 students in July and August of this year, also showed that students are significantly cutting back on spending in order to save money, with two-thirds socialising less, 22% spending less on textbooks and over half claiming to have walked home alone after a night out in order to save money. Half of students reported cutting down their food intake in order to reduce spending.

'These results come despite the survey having taken place before the rise in fees'

Financial worries are also affecting parents, with the cost of university impacting on three-quarters of the parents of UK students, and with over a third of students saying that the cost of education has had a heavy financial impact on their parents.

These results are despite the survey



For many students, the student loan is not enough to see them safely round the board

having taken place before the rise in tuition fees to £9,000 from this year. The survey revealed that current students also have concerns about fees, with two thirds saying their course would be poor value for money if they were paying the new top rate of £9,000. Students have also sought out additional sources of income – nearly half of all students have a part-time job, with a third of those students working more than fifteen hours a week.

In response to the survey, Sara Dalton, JCR Access Officer at St Catharine's College, stressed the University's ability to provide financial support to struggling undergraduates. "The financial difficulties faced by university students across the country are becoming increasingly evident, with many parents also struggling to carry the cost of higher education", she said.

"Whilst many Cambridge undergraduates undoubtedly also face financial challenges at University, it is reassuring to know that there are bursaries, grants and hardship funds available if students are faced with financial difficulties, and they should be encouraged to seek this help where necessary."

Cambridge has stronger student financial support than many other universities. This includes the Newton Trust Bursary, which offers support to students with parents earning up to £42,600 a year, and a full bursary of £3,500 per year to any student with a household income of £25,000 or less.

The University Counselling Service, which served 8% of the student body last year, provides support for those struggling with anxiety and depression. According to their annual report, 42% of those seen were graduate students, who do not receive government-backed student loans, and who make up 35% of the student population. The report stated that anxiety and depression were the most common reasons for students seeking counselling, with relationship and academic issues significant factors.

Additional sources of support include Linkline, a non-directive phone and email service which helps thirty to fifty people a week, as well as the Peer2Peer network, which offers support from trained students in nine participating colleges, including Fitzwilliam, Homerton, Jesus and Trinity. CUSU employs a full time Student Advisor to provide confidential support.

MONEY MATTERS

50%

HAVE CUT THEIR FOOD INTAKE TO SAVE MONEY

49%

HAVE SWITCHED OFF CENTRAL HEATING

37%

EXPERIENCE FINANCE-RELATED ANXIETY

20%

EXPERIENCE DEPRESSION

51%

WALKED HOME ALONE TO AVOID PAYING FOR A TAXI

25%

"VERY CONCERNED" ABOUT THEIR POST-UNIVERSITY DEBT, 47%
"SLIGHTLY CONCERNED"

66%

SAID THEIR COURSE WOULD NOT BE GOOD VALUE AT £9,000 PER YEAR

Fight for Cambridge living wage goes on

Continued from page 1

For this reason it is difficult to speculate on the breakdown of the figures listed as 'casual', or to ascertain exactly how many workers living in Cambridge are employed by each college. When the statistics were released, Homerton and Emmanuel employed 65 and 70 people below the living wage respectively. The figures for the present time are currently unknown, following Jesus' decision to pay all employees the living wage, and continued pressure for other colleges to follow suit. However, many colleges have been reluctant to provide the figures for staff still paid below £7.20 per hour.

In March, a University spokesperson said: "Within the university, the majority of jobs below the living wage are generally trainee grades or individuals on zero hours contracts – i.e. they work when there is some work to do, but there is no obligation to provide a set number of hours of work in any period. Some of these may also be temporary in nature." The potential variety of employment situations contained within the umbrella term 'temporary' means that the statistics are far from transparent. It remains to be seen whether the University or individual colleges will follow the lead taken by the City Council.

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CUP WINS LEGAL CASE AGAINST DELHI UNIVERSITY

CAMBRIDGE At a hearing of the Delhi High Court on 17 October an interim injunction was passed, restraining Rameshwari Photostat and Delhi University from reproducing substantial parts of the works of three publishers, Cambridge University Press, Oxford University Press and Taylor & Francis who launched the legal suit. The Court ruled that the making of course packs by the photocopying outlet was not covered under the defence of fair dealing for purposes of private use or research.

The injunction is expected to set the scene for landmark negotiations between Delhi University and the recently established Indian Reprographic Rights Organisation (IRRO). IRRO represents Indian and international authors and publishers, and aims to facilitate access to copyrighted works at affordable prices for Indian students and teaching institutions.

CAMFM NOMINATED FOR BEST STUDENT STATION

CAMBRIDGE The local, student run station has been nominated for three awards at this year's Student Radio Awards, including the coveted Best Student Station Award, which places them among the top six student radio stations in the country. The station has also been nominated for Best Live Event or Outside Broadcast for their coverage of the May Bumps, as well as receiving a Best Speech Programming nomination for 'The Fo' Show'.

OXBRIDGE SHUNS REPORT CARD TRANSCRIPT SCHEME

NATIONAL Cambridge and Oxford have decided not to join a national initiative to replace traditional degree classifications in favour of report card-style transcripts. The report card, named the Higher Education Achievement Record (HEAR), aims to supersede what its backers call the "blunt instrument" of upper seconds and firsts by giving graduates detailed reports on their achievement in individual modules in addition to information on their awards and extra-curricular activities. The Universities minister David Willetts has given strong support to the scheme, referring to the current classification system as "incredibly crude." Cambridge has declined to give reasons for its rejection of the scheme, but Oxford justified its decision as down to "a lack of interest from employers" in the report card.

HIGHEST HONOUR FOR CAMBRIDGE LAB

CAMBRIDGE Cambridge University's Sainsbury Laboratory has won the 2012 RIBA Stirling Prize for architecture. The £69m science institute in Bateman Street was partly funded by Cambridge's new chancellor Lord Sainsbury. It combines laboratory rooms and meeting spaces with an ethos on sustainability, with rainwater stored in tanks being used to irrigate the glasshouse set in the University Botanic Gardens.

Local Legacy: What can Cambridge gain from the Olympics?

Anya Muir Wood
NEWS REPORTER

London 2012 promised to deliver a great deal: both sporting achievements and an enduring legacy to carry the spirit of the Olympics beyond this summer's hype. This legacy has been talked about in numerous different ways, and this week Cambridgeshire County Council released a statement saying that they were "working to develop a lasting legacy" that would benefit residents throughout the area.

Cambridgeshire was praised by Councillor Martin Curtis, Lead

Member for Olympic and Paralympic Legacy at Cambridgeshire County Council, for grasping "the once-in-a-lifetime opportunity presented by the Games." The need to maintain the momentum of this interest was addressed by the Councillor as he laid out plans for athletes, Torchbearers and Gamesmakers to be congratulated as they visit five schools across Cambridgeshire this week to talk to children.

The Cambridge Union Society hosted a panel of renowned Olympians this week, where they were asked about their views on London 2012's

legacy. Tim Baillie, winner of Team GB's first gold medal this summer in C2 canoe slalom, highlighted that hosting the games had provided "a very rare resource" by building world-class sporting venues that open up participation to the public. Josie Pearson, 2012 Paralympic champion in F51 discus, believed London set a very high benchmark for changing preconceptions about Paralympic sport and showing that disabled athletes are "still elite athletes".

Dan Gordon, 2004 European Paralympic cycling champion for 1km Time Trial and Match Sprint, said he

was taken aback by the interest in the London Paralympics and believes sport is a very powerful medium to build public spirit and unite people. However, as a now retired athlete who also lectures at Anglia Ruskin, Dan can take a step back from the Olympic buzz in order to express his concern about legacy being a "very woolly" idea. Government policy tends to sidestep around making concrete plans to pursue real aims, instead ambiguously promising, as Cambridge County Council has done, to "work hard with all our partners to make sure the enthusiasm of the summer does not die."



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Cambridge absent for London TUC march

Adam Clark
NEWS REPORTER

2012's freshers can be forgiven for not having noticed the Trades Union Congress (TUC) march on Saturday. Though the march brought 150,000 people out on to the streets of London and Ed Miliband to the podium in Hyde Park, a combination of drizzle, lack of CUSU promotion and the reality of higher student fees combined to ensure that Cambridge student participation was low.

The march for 'A Future That Works'

focused on employment for younger people as part of a broad anti-austerity message, though student turnout was limited.

The National Union of Students endorsed the protest, reposting a TUC statement: "If the government keeps on with big spending cuts and austerity, we face a lost decade. Even on their own terms, government policies are failing. To close the deficit we need a healthy growing economy that generates tax income. But austerity has led to a vicious circle of decline."

The protest numbers were

TOM BELGER

significantly smaller than the last Trades Union Congress march in March 2011, where 500,000 protesters took to the streets with a similar theme of a 'March for the Alternative'. Organisers claimed a turnout of 150,000 marchers, while police put the number at closer to 100,000. Smaller demonstrations were held simultaneously in Glasgow and Belfast.

The protest was largely peaceful, although there were reports of protesters dressed in black being pursued by police down Oxford Street, as well as activists from Disabled People Against Cuts blocking Park Lane by chaining their wheelchairs together, forcing police to reroute traffic.

The march passed the Houses of Parliament and Trafalgar Square before reaching Hyde Park, where Ed Miliband addressed the crowd.

The Labour leader claimed that Labour stands for "all the young people in this country who want work but can't find it in Britain today", though he was booed when he said that some spending cuts were inevitable under any government.

The TUC General Secretary, Brendan Barber, also spoke to the crowd, arguing that Britain had to make a choice "between a future of lengthy dole queues and millions stuck in dead-end poverty jobs, or decent work with opportunities for our young people. Between a future of economic stagnation and despair, or a future of hope and real recovery. Our



TOM BELGER

Turnout for the march was high among the youngest generations

choice is clear – today, we demand a future that works."

CUSU voted in a Council meeting not to fund any coaches to take students to the rally, and is likely to spend more time promoting the National Union of Students 'Demo2012' rally on the 21st of November, which will concentrate on education, under the slogan 'Educate, Employ, Empower'.

Protesters are aiming to recapture the numbers seen in 2010, when CUSU organised a series of local protests in

Cambridge against higher student fees, while the National Union of Students organised marches in London in which around 50,000 students marched – though the protests were overshadowed by the occupation of Conservative Party headquarters and Charlie Gilmour swinging on the Cenotaph.

However, in the absence of issues that seem directly relevant to Cambridge students, it may be hard to muster enthusiasm.

A third year Pembroke student who participated in the successful student protest against proposed cuts to Cambridge bursaries said that "two years ago there were the student tuition fee rises and the threat to student bursaries. Now I can't see that there's anything directly relevant to Cambridge and I wouldn't go unless it was for something that affected the university".

The smaller numbers of Saturday's march and the lack of student participation may well point to a feeling that the battle has already been lost since the coalition government has pressed

150,000

people took to the streets of London

ahead with austerity measures in the face of public demonstrations, especially for first year students who are already paying £9000 tuition fees.



The march for 'A Future That Works' was focused on employment for younger people

Boat Race protestor sentenced to six months in jail

Kevin Brown
NEWS REPORTER

Trenton Oldfield, 36, was sentenced on Friday to six months imprisonment for the crime of causing a public nuisance. He was also ordered to pay £750 costs. Mr Oldfield caused controversy in April by swimming in front of the Oxford boat to disrupt the annual Boat Race, necessitating a restart.

Passing sentence a month after Oldfield was found guilty at Isleworth Crown Court, Judge Anne Molyneux relied on the disproportionate nature of his act, and the danger in which he put himself and others, to justify the sentence.

'It was not clear to anyone who saw what you did what your views actually were'

In particular the judge condemned the protest as unnecessary and unsuccessful. She said, "There were many other ways in which you could have promoted your views more effectively. It was not clear to anyone who saw what you did what your views actually were."

Others have disagreed with the judge's assessment. In a statement released on the day of his sentencing, Oldfield's wife Deepa Naik said, "Trenton's protest was a reaction to an increasingly brutal business, media and political elite". The two have worked together since 2007 in a not-for-profit organization called 'This is not a Gateway', whose website claims it "creates platforms for critical projects and ideas

related to cities". Mr Oldfield's former website earned him ridicule earlier in the year for urging cleaners not to change the toilet paper for "someone that considers themselves elite or is an elite sympathiser".

It is not clear whether his protest was related to the organisation's work.

Giving his reasons for the offence, Oldfield maintained that the act was "a symbol of a lot of issues in Britain around class. Seventy per cent of government pushing through very significant cuts are Oxford or Cambridge graduates".

In the judge's opinion, however, the protest was misguided in singling out the Boat Race. She categorised his targeting of the athletes involved as a prejudice, and told him: "You made your decision to sabotage the race based on the membership or perceived membership of its participants of a group to which you took exception. That is prejudice."

"It is a necessary part of a liberal and tolerant society that no one should be targeted because of a characteristic with which another takes issue," she added. "Prejudice in any form is wrong. You did nothing to address inequality by giving yourself the right to spoil the enjoyment of others."

Sir Matthew Pinsent, the Assistant Umpire in the race, joked on Twitter: "6mnths for the Boat Race swimmer. Gets to take his message to a captive audience now." He continued by stating that "I stand by my court statement", which helped to secure Oldfield's conviction.

During the trial, Pinsent explained the danger posed by the stunt, claiming that he could have been killed by the metal rigging or an oar. Footage of the



ANNIE MOLE

The Oxford boat was devastated after a controversial re-start saw the Light Blues claim victory.

race was also shown to the court during the trial.

Ms Naik suggests in a statement online that government ministers

'The sentence was proportionate to the huge level of disruption caused'

interfered with the prosecution case and asked for a more serious charge "so that a custodial sentence could be achieved." Graham Virgo, Professor of English Private Law at the University of Cambridge, however, said that Public Nuisance was "an appropriate offence

with which to charge him".

The sentencing guidelines allow judges a considerable degree of discretion, and clearly the judge felt that a number of factors made this case cross the custody threshold.

Public Nuisance is a very broad crime which applies to many types of behaviour and therefore it is difficult to compare the seriousness of his actions with other cases that have gone before; certainly, nobody has swum across the Thames in front of the Boat Race before.

Representatives of CUBC declined to comment on the sentence, but in his official statement former CUBC President David Nelson condemned the actions of the protester, and former

OUBC President Karl Hudspith commented that "we were robbed of a true Boat Race".

'We were robbed of a true Boat Race'

Stuart McPhail, Men's Captain of Downing College Boat Club, who attended the race, told *Varsity*: "He definitely should have been convicted. It was vital to stop it happening again, and the sentence was proportionate to the huge level of disruption caused."

Mr Oldfield claimed that he felt the need to protest after hearing about the proposed spending cuts, which he said were "worse than in Dickens' time".

COLLEGE
ROUND-UPSTAIRCASE NAMED
AFTER CHAPLAIN HERO

CHURCHILL A staircase at Churchill College will now be known as the Duckworth staircase after Canon Noel Duckworth, who was Chaplain at the college between 1961 and 1974, and who passed away in 1980. He coxed the Cambridge Blue Boat to victory in 1934 and also competed for Britain in the 1936 Berlin Olympics. He then served in the Second Battalion Cambridgeshire Regiment at the outbreak of the Second World War, during which time he was captured by the Japanese, and received praise for supporting his fellow injured and dying soldiers. He later returned to Cambridge to become Chaplain at Churchill, where he was the founder of Churchill College Boat Club. Hilary Duke, development officer at Churchill, said: "The college is very proud to be naming a staircase in honour of Canon Duckworth, who played a vital role in the early years of the college and who is very well remembered and respected among our alumni."

CAIUS TUTOR DEFENDS
AS-LEVELS

GONVILLE AND CAIUS Admissions Tutor Dr Andrew Bell has defended AS examinations after the government launched an official look at the whole A-level system. He said: "We strongly support the retention of AS for reasons of choice and flexibility. It allows students to transition effectively from GCSE to A-level, to sample subjects at a higher level before making A2 choices. That can give some students a real boost in their confidence to apply to more selective universities than they otherwise would." He also argued that they provide invaluable help for admission tutors when deciding who to give offers to, saying that "We've found that UMS data, collected at the AS stage, is a far, far better predictor of success among the students that arrive at our university than GCSE or many of the free-standing admissions tests that we've used in the past."

BICYCLE THE VICTIM OF
YARN-BOMBING

MURRAY EDWARDS An abandoned bike has been turned into a work of art at the suggestion of Murray Edwards' Head Gardener Peter Kirkham: "We had this bike which was abandoned at the college months ago. It wasn't locked so it had been trashed," he said. "We just love all of this yarn-bombing that goes on around the country and thought doing that to the bike would be great." The bike was covered in patchwork squares knitted by staff and students at the college and then decorated with flower baskets. The display was then used as part of the college's centrepiece for their 'Apple Day' on Saturday 13 October and a permanent home is now being found for the bike somewhere around college. The artist who collected the samples together is known as the 'Willow Wanderer' and prefers to remain anonymous, saying: "This isn't about me. It's about getting the wider community involved in creativity and I've got more of this type of thing planned for Cambridge."

Catz loses May Ball for the third year running
Negotiations as to what form a replacement event would take are ongoing

Alice Udale-Smith
NEWS EDITOR

Students at St Catharine's have been left disappointed after the college's Fellows voted against having a May Ball this year. The last Catz May Ball was held in June 2010, meaning third year students will graduate having never had the chance to attend their college ball during their time in Cambridge.

The move comes after logistical issues arose over the proposed date for the ball. Neighbouring Queens' College voiced concerns about how deliveries for the ball would be managed if the balls of both colleges happened, as planned, within two days of each other.

St Catharine's was due to host a May Ball last June but the plans were down-scaled to a June Event due to building works in college, with students believing that a full May Ball would be held in its place in 2013. Some students therefore chose not to attend last year's June Event and some 2010 May Ball committee members chose to save their free ticket for this year's ball instead.

Work on the new College Centre in Chapel Court started in July 2011, forc-

and it would have been good to have had one at Catz." A member of last year's June Event Committee, who asked to remain anonymous, told Varsity: "We agreed to have a June Event instead, with the knowledge in mind that in third year there would be a May Ball. Now we feel kind of tricked. We did the June Event on shorter notice than this, but if we're going to have something this year we need a decision so we can just get ready. Of course

'Now we feel kind
of tricked'

having a ball is a privilege to be earned, but I feel that the community we have within Catz and and the success of the previous committee has quickly been forgotten."

Concerns were raised by Queens', however, as to how deliveries would be managed by the two colleges, who were due to have their May Balls within two days of each other. Traditionally the two colleges have held May Ball in alternative years, but the postponement of last year's ball disrupted this arrangement. College authorities were also thought to be unwilling to help accommodate the increased logistics that having a ball this year would necessitate, after graffiti was found at off-site accommodation following last year's June Event.

The vote to cancel the May Ball was taken by the Fellowship at a meeting on 19th October, although students were warned that the ball was likely to be cancelled in an email from JCR President Amy Chichester, a week earlier on 8th October. A petition submitted to the Fellows was signed by 351 students at the college and argued that the ball was "an integral part of the



CLARE COTTERILL

St Catharine's was due to host a May Ball last June but the plans were down-scaled to a June Event due to building works in college

Catz tradition" and that it would be a "great shame if the current third years were to graduate having missed out on this opportunity." The document also argued that the Ball would be "an excellent opportunity to exhibit the

351

students signed the petition

new College Centre and thank students for having put up with considerable disruption to their studies and day-to-day life during the construction of the College Centre." Suggestions for using other access points to the college that would not affect Queens' and the idea of simply changing the date of the ball were suggested as solutions to the main

logistical problems.

Following last Friday's meeting with the Fellows, Chichester emailed college to inform them that plans for the ball had been officially cancelled. However, she announced that: "the MCR President and I will be meeting with a few Fellows next week, with a view to jointly creating a proposal for a lesser event, which the Fellows will then vote on." Although she stressed that there are currently no plans to hold a June Event, and that discussions are still ongoing, the compromise by the Fellows was described as a "massive breakthrough." She also offered her thanks to everybody who signed the petition, saying: "I don't think that the MCR President and I would have stood a chance of swaying opinion to this extent in the meeting yesterday without 351 signatures supporting us!"

'Low turnout' feared for Police Commissioner election

Elizabeth Chan
NEWS REPORTER

A low turnout is feared for the election of Cambridgeshire's first ever Police and Crime Commissioner (PCC), which is taking place next month. On 15th November, seven candidates will be standing for the newly-created role: Ansar Ali, Independent; Sir Graham Bright, Conservative Party; Paul Bullen, UK Independence Party (UKIP); Stephen Goldspink, English Democrats; Farooq Mohammed, Independent; Rupert Moss-Eccardt, Liberal Democrats; and Ed Murphy, Labour Party. Cambridgeshire is one of fifteen forces that have no female candidates.

In total, 41 Police and Crime Commissioners will be elected in England and Wales, taking over the role of local police authorities. PCCs will be responsible for holding the chief constable to account, which includes the power to appoint and sack the chief constable; overseeing the budget and setting the council tax precept; making decisions on strategic policing priorities; and engaging with the local community. The elected candidates will receive an annual salary of between £65,000 and £100,000. The Police Commissioner for the Cambridgeshire Constabulary will be paid £70,000 a year.

Figures from the Electoral Reform Society suggest that only 18.5 per cent of the electorate will vote next month, in elections that will cost £75 million overall. If their prediction is correct,



GEOGRAPH.ORG.UK

The Electoral Reform Society suggests that only 18.5% of the electorate will vote

this would be the lowest ever turnout in a British election. The estimate is lower than the figure for the Cambridge City Council elections in May this year, when 32.2 per cent of those eligible voted.

The government has been criticised for holding the elections in November, when no other elections are being held. Research suggests that polls which take place during winter months achieve significantly lower turnout figures. There have also been concerns about the lack of public awareness of these elections.

Owain Richards, a second year history student at Gonville and Caius, said: "To be totally honest I didn't even realise the police commissioner elections were happening. There hasn't been a lot of coverage so I don't feel that clued in. I probably won't be voting simply because I don't feel that I know enough about the issues at hand, and I think that is probably the same for most people in my year. I think people

do have a genuine interest in more local elections, but the lack of information might discourage people from voting."

The Home Office began sending leaflets to 21 million households this week as part of the government campaign to raise the profile of the elections. An Ipsos MORI poll commissioned by the Association of Police and Crime Commissioners' Transitional Board indicates that awareness has increased: 62 per cent of those surveyed said that they knew that the elections were taking place. Nevertheless, 47 per cent responded that they either knew "not very much" or "nothing at all" about the elections, even if they knew that they were being held.

Anna Stansbury, a third-year economist at St John's, thinks that even for students who regard themselves as politically aware, voting in the forthcoming elections is not at the top of their agenda: "I'm not sure people are convinced that police commissioners will be important enough. That's why there's apathy. If the elected commissioners do turn out to make significant changes, if they are accountable to their local people and become important community figures, I think people will start to vote and start to care." However, she does believe that people should take the time to exercise their right to vote in the first PCC elections next month: "I think that we should all take the time to inform ourselves and vote, because this is exactly what a real democracy is about – giving local people tangible power over local issues."

Former chief constable of Cambridgeshire Constabulary, Julie Spence, warned two years ago that proposed cuts to policing could lead to an "Armageddon" and reduce forces to only providing a "999 service". The force was left with a £6 million gap in funding for 2011-12 following the government spending review in 2010. A further £10 million needs to be saved by 2015. This means that the budget will have to be cut by 20 per cent. Figures show that Cambridgeshire Police currently has the second lowest ratio of police officers to population in the region, with 174 per 1000 people. The number of officers fell by 77 last year. In response to the cuts, Cambridgeshire Constabulary has formed a three-force strategic alliance

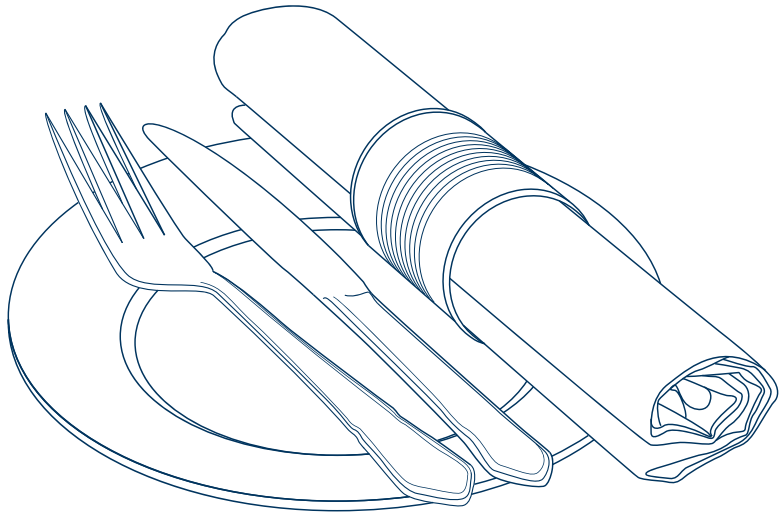
47%

knew "not very much" or "nothing at all" about the elections

with Bedfordshire Police and Hertfordshire Constabulary. The merger means that the forces have been able to set up joint units for armed policing, major crime and scientific services.

Collaboration will extend to ICT and the professional standards department. It is expected that the alliance will create annual savings of between £15 million and £20 million across the three forces by the end of 2015-16. The deadline to register to vote or apply for postal voting is Wednesday 31st October.

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"So", the Lion says with a big grin, "yesterday I was lying"
"So was I", says the Unicorn.

On which day had Alice gone for her walk?

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Passion to Perform



'They so often live in conditions of terror'

Isabella Cookson talks to Camila Batmanghelidjh about misunderstanding vulnerable children

The number of victims allegedly abused by Jimmy Savile is now over 300, while 47 girls were recently identified as victims of the sex trafficking gang in Rochdale. It's easy to see these shocking stories as somehow divorced from the society in which we live. They result from the actions of a few evil people, rather than indicating a larger social problem.

In a few weeks time, the scandal of Savile may no longer be news, but the for the estimated 1.5 million children who are psychologically or physically abused in the UK, it will not stop. As fists are shaken at the BBC for suppressing their Newsnight investigation, this is often forgotten.

Camila Batmanghelidjh does not forget, neither is she particularly shaken by such stories; they are a part of her everyday life. As the founder of the charity Kids Company, she works at street level with 14,000 vulnerable children across London, providing meals, emotional therapy and educational support.

I meet her in her vibrant offices in London. Surrounded by children's art, adorned in her exuberant, multicoloured clothes and signature turban, she speaks to me about how she became involved with working with vulnerable children and explains what goes on in the underbelly of civil society.

Camila was born to a very wealthy family in Iran during the time of the Shah. "I told my mother when I was nine that I wanted to open an orphanage. It was a bit unusual for my family setting because my mother was a sort of cross between Sophie Lauren and Elizabeth Taylor – a beautiful woman. My family thought that I was a bit quirky but the amazing thing about my mother was she didn't try and change me in any way."

During the Iranian Revolution her father was imprisoned and she had to flee to the UK with no money. She gained political asylum to stay in the UK and began to work in nurseries in the holidays to earn money. "People



Children's art fills Camilla Batmanghelidjh's London office

began to see that I was very good with disturbed toddlers – they began to calm down around me. I developed my own private practice from a very young age, because I'm quite big no-one realised how young I actually was. The word spread in social services that there was someone who was good with disturbed kids, so by 18 I was working with people like Westminster and Women's Aid and the NSPCC. I then trained as a psychotherapist, then did psychoanalysis and by 25 set up my first charity "Place to be".

The charity that she set up provided therapy in schools. "I realised the central flaw in the delivery of services to children is the assumption that they have adults who will bring them to appointments. But in fact 80% of children being maltreated are actually being maltreated by family members and they're hardly going to be the people who will bring them to appointments. So I decided to set up a service in schools where children could self-refer. I would stand up in assembly, explain that we had created this lovely playroom for them to

use if they wanted to talk. I don't think even I was ready for the numbers and the severity of the cases: sexual abuse of children, children whose mothers were sex workers..."

As the children came to her, she would slowly unpack the cases: "They would explain, for example, that they were not sleeping and I would ask why. They would explain that they were worried for their mum because she has these guys coming in and they don't want her to get attacked. So, you see, over time you'd build up a picture of what's going on.

That's when I realised how extraordinary these kids are. They have got so much dignity, so much fortitude. I wasn't just getting all the kids who acted out or who were disturbed. I was getting children who the school wasn't noticing as having any problems, but they were still children who were being harmed; they just didn't show it."

Camila is certainly aware that children can be dangerous themselves. Having realised that many children were terrified of the summer holidays

because they were not safe at home, she set up Kids Co in 1996 under a rail bridge in London. "I thought I would take care of these kids, but actually what happened is about 100 adolescent boys started arriving and destroyed the place. I felt terrorised, out of my depth, I didn't understand that "bad" meant good or what "bling" was. I didn't understand the street language or the criminal network, I didn't understand how the drug dealers operated – it was a massive learning curve discovering a completely different other world."

What is that world like? "There are two sets of children in this other world: the initiators and the imitators. The initiators are children who come from very disturbed and dysfunctional backgrounds. The parent, often the mother, is usually herself someone who has suffered from child abuse. So you get this feeling of two people surviving in the house together: the adult parent and the child, sometimes the roles are reversed and the child is taking care of the parent.

That's at the passive end. But if the mother is not actively abusing the child, then the people who are coming to abuse the mother – like the drug dealer or other drug takers, start also harming this little kid. They so often live in conditions of terror. There's just been a piece of research carried out where one in five of our children at Kids Co were discovered to be shot at and or stabbed. So their exposure to violence within the family home and outside that home is enormous. What runs the neighbourhood is the capacity for extreme violence. What these children see is that the most violent characters command the space.

So as tiny children, several things are happening to them to make them violent when they are older. One is that terror alters their brain circuitry. In order to cope with the terror they start neurophysiologically adapting to conditions of violence: they become more impulsive, hyper vigilant, they can't calm down, they can't fully sleep,

their muscular structure is quite rigid, they're not soothed. And then culturally they notice that you better have the capacity for violence – because otherwise you're not safe."

The stories that these moving pieces relate are a far cry from the narratives that their lives are so often reduced to by the media and politicians. Camila draws these children out of the victim/aggressor dichotomy into a community that treats them as individuals and asks them to aspire for more. How we frame their story is important.

'Privately, politicians admit the system is not fit for purpose, but it's not worth their vote to discuss it'

"In the Rochdale case, the girls were described as "making a lifestyle choice" in being involved in prostitutions. That was an adult decision: to reframe the abuse of these children as a lifestyle choice. Could it be more corrupt? That wasn't done by complete strangers, but by professionals. What people don't know is that at about the same time as Rochdale, several other Local Authorities had similar cases, it just didn't hit the news. The bad cases appear, individual workers are blamed, people talk about sacking the social workers but we never get the systemic discussions. Privately, politicians admit the system is not fit for purpose but it's not worth their vote to discuss it.

The political narrative surrounding vulnerable children has to change. Politicians have got to stop seeing these children as predators against whom they have to protect the public and themselves.

We have to start taking responsibility for the damage these children are having inflicted upon them and help create robust systems to protect against childhood maltreatment. Those systems are not in place."

New mosque planned for Mill Road

Emily Handley
NEWS REPORTER

Cambridge City Council has announced plans to construct the city's first purpose-built mosque, after it approved plans submitted by the Muslim Academic Trust. The application for the £17.5 million building, which will occupy the former site of the Robert Sayle warehouse on Mill Road, was initially met with mixed reactions when it was submitted in August.

City centre residents opposed the construction on the grounds of parking and traffic congestion, as the area is a popular shopping street and residential area. This comes after the news in December last year that homeowners on the street received anonymous leaflets asking them if Cambridge needed "a megamosque... that will dominate and overbear the area". The pamphlets also warned of disturbance, and attempts have been made to veto the plans due to possible fears about congestion. The Muslim Academic Trust responded to the claims by saying that car parking facilities would be included, and many worshippers would cycle or work to the mosque.

The only mosque currently used in Cambridge is on Mawson Road, which has become so busy that visitors have prayed in shifts or even had to pray in the street. The new mosque will create more space in its capacity for 1000 worshippers, and it includes a restaurant, teaching rooms, gardens and a car parking facility for 80 vehicles. It will be designed by Marks Barfield, the architectural firm who were behind the London Eye and the treetop walkway in Kew Gardens. The firm wishes for the mosque to blend in with its surroundings, meaning that it will not have a minaret or any distinctive features apart from a gold dome.

Anne Prince, from the East Mill Road Action Group, has praised the mosque's project team, saying: "The Muslim Academic Trust has been fantastic at engaging with the local community. It chose to be very open about its plans, and the mosque will be the most contemporary building in this area." In January 2011, an inquiry vetoed plans to replace a former school with a mosque in Camberley, Surrey, highlighted by its proximity to the Sandhurst Military Academy. In his decision, the planning inspector in charge of the project said

the "loss of the school would harm the architectural conservation area along the London Road".

Nuzhat Tabassum, a student at Jesus College, supports the plans to build a larger mosque, mentioning that "prior to the build, we used to have to hold events in churches".

Lee Sharkey, the secretary of the Cambridge University Atheist and Agnostic Society a second-year student at Pembroke, said of the proposals: "I agree wholeheartedly with the plans for a mosque on Mill Road. As an atheist, I don't agree much with Islam, as with any religion, but the freedom of religion that we have in Britain is something to be very protective of.

"When the mosque opens, I will delight in the fact that people have increased freedom to believe and practise as they want." Danielle Cluley, a Muslim student at Corpus said "It's not compulsory for women to pray in a mosque so it won't have that much of an effect on me since I pray at home mostly. I do think it would provide a good atmosphere for the Muslim community in Cambridge, as you don't have to go there to pray, you could visit just to read the Qur'an for example."

Please play me, passers by

KATHERINE MORRIS



A passer by plays one of many pianos that have sprung up around Cambridge

Varsity News

As part of this year's Festival of Ideas a number of pianos have been littered around Cambridge for members of the public to play. The pianos have been designed by local artists and adorned with the slogan "Play me, I'm Yours." Cambridge is the latest city to host the

'Street Pianos' project of artist Luke Jerram. The event took on a sour note when one of the pianos was dragged across Midsummer Common and abandoned after losing its wheels. If you have pictures of the piano project around Cambridge email them to news@varsity.co.uk where we will be running a gallery of the best submissions.

It's not just about the economy, stupid!

Francis Dearnley looks at the implications of a financial crisis that is all too often reduced to incomprehensible economic jargon

Money makes the world go round, or so they say. True or not, the media have become fixated on the economy. From dawn to dusk we face endless speculation over the financial fate of Europe. With so much talk of 'budget deficits', 'quantitative easing' and 'collateralised debt obligations', we need a new glossary.

And rightly so, you might think. After all, Europe is facing the worst economic downturn since the Great Depression. Banks have been bailed out and thousands of businesses have collapsed as countries have faced the very real prospect of bankruptcy.

But there is a problem with examining the European crisis only through an economic lens: the real story is not the share prices, but the cost of the catastrophe on human life. We have become so obsessed with how politicians are trying to tackle the crisis that we neglect its impact on the most vital sphere of all – the hearts and minds of the European population.

By far the most worrying development, largely side-lined in favour of economic coverage, has been the insidious expansion of nationalism and racism in many European countries since the crash, on a scale that has not been seen since the Cold War. Nowhere is this more evident than in Greece, where youth unemployment has now reached over fifty per cent. In recent months the country has been battling hate crimes fuelled by racism and xenophobia, as some sections of the population try to find a scapegoat for the economic mire in which they find themselves.

As uncertainty prevails, support for the ultra-right Golden Dawn party has escalated to unprecedented heights. Donning black shirts, preaching racist slogans, brandishing flares and pseudo-swastikas, gangs of young

men attack ethnic minorities in broad daylight, seemingly unchecked (and sometimes even encouraged) by a sympathetic police force. According to some estimates up to thirty per cent of violent crimes are perpetrated by on-duty police officers. It sounds like Hitler's Berlin in the 1930s, but this is Athens in 2012.

Yet this enmity is not confined to the youth of Greece. Politicians are not immune. The current Minister for Public Order, Nikos Dendias, has described immigration as "a bomb at the foundations of society", and has also declared that the purging of illegal immigrants from Greece is "a question of national survival."

In a similar vein, open antagonism towards Germany has become the fashionable new rhetoric. Respected newspapers print cartoons of the German Chancellor, Angela Merkel, in a Nazi uniform, and publish polls showing that seventy-six per cent of respondents think of Germany as a hostile entity. Rational debate has become marred by an inimical nationalism.

'It sounds like Hitler's Berlin of the 1930s, but this is Athens in 2012'

This anti-German feeling has also spread to other corners of Europe. In France – Germany's partner throughout the crisis – there have been attacks on German landmarks. Perhaps the most shocking was the desecration in July of the graves of forty German soldiers killed during the First World War in northern France.

Not only were the crosses of soldiers who had died between the ages of 14 and 18 pulled up and vandalised, but some were later used to light a camp fire.



In Italy too, journalists and politicians speak openly about the rising anti-German sentiment. As the respected newspaper *Il Giornale* reported: "Now they're coming back, this time not with cannons but with the Euro...we are to accept everything, to bow down to the new Kaiser named Angela Merkel."

Even the Italian Prime Minister Mario Monti has warned of a "psychological break-up of Europe", because of national resentments fostered by the crisis, and a "rising level of intolerance [in] regards to Germany", in particular.

The Germans themselves are

not guilt-free in all this. Whatever one thinks of their handling of the economic crisis, their press – like that of Greece – is responsible for the same flagrant national stereotyping. German tabloids depict Greece as not just financially but also morally bankrupt. The best-selling paper *Bild-Zeitung* has taken the same line since 2010 – that the Greeks have "tricked, cheated, and lived the high life" and should "be flung out of the Euro on their ears".

It's ironic that the European Union, created to establish stability in Europe, now threatens to tear it apart. People feel shackled to their 'greedy'

neighbours and subjected to an influx of unwanted foreigners. It is tempting to make sweeping comparisons to the zeitgeist in the years leading up to the Second World War, as distrust and outright hostility bled into the European consciousness.

A comparison too far, maybe, but if our current circumstances teach us one thing, it is that focusing solely on the economic perspective is at best misleading, at worst dangerous.

Only by examining the psychological impact of the crisis can we see it for what it truly is – a profoundly human tragedy. Money talks, but man's voice will always cry out the loudest.

Drawing Board

SHACHI AMDEKAR



Jimmy Savile and the danger of the 'one-off'

Claire Healy discusses our responses to the recent Jimmy Savile exposé

Jimmy Savile's headstone, dismantled this week out of respect for public opinion, reads with a grim irony in light of recent allegations: "it was good while it lasted." When Savile-as-sex-offender hit the headlines last week, the nation responded with shock, but it was a shock all the more affecting for the general feeling that, perhaps, we simply knew it all along. The BBC and NHS have already come under fire for their collusion in these crimes, and as cases against Savile increase by the day, the web of blind eyes and turned backs grows ever wider. For those of a certain generation, however, the case throws up more than a little personal guilt: were we, the public, all guilty of letting 'Jim' get away with it?

For the younger generation, of course – some of us perhaps only just exposed to the sheer extent of Jimmy Savile's former popularity – it all seems a little 'quel surprise'. In hindsight, and without the context of a 1970s lens, Jimmy Savile always was the hyperbolic creep: cartoonish features, jingoistic shell suits and maniacal eyes. One clip shows him wrapping up his television show 'Clunk Click', settling himself down between two uncomfortable looking teenagers whilst bidding the cameras an impish farewell. His guest star for the night

is pop star Gary Glitter; Glitter would later spend two years in a Vietnamese prison for paedophilia. As testimonies emerge of Savile taking young girls for rides in his Rolls Royce in order to sexually abuse them, even the name of this hugely popular show takes on a newly gross resonance: 'Clunk Click' being the slogan for his series of public information broadcasts on the importance of wearing your seatbelt. In this vein, even Savile's charity work now smacks of the pantomime villain. For what villain is more terrifying than the one who convinces everyone he is a saint – one of the good guys?

'We must beware of using the past tense'

The majority of accusations levelled at Savile occurred in his celebrity heyday in the late 60s and 70s, when the presenter collected OBEs, ran marathons and fronted a string of prime time television series. As events come to light just over a year after Savile's death, the focus of media coverage of the crimes has also, quite naturally, zoned in on this earlier era.

However, this retrospective impulse is a dangerous, sepia-toned frame in which to handle a case that has such wide-reaching implications. The Met's investigation into the hundreds of

lines of enquiry on Savile is essential, but for more than just the unveiling of the villain of the tale. We must beware of the past tense, and instead use investigations into the current as well as former modes of conduct at our largest institutions as a means to help stop the child abuse occurring every day in Britain.

The denial-at-large exists firmly in the present tense, as children's charities up and down the country have emphasised this week. High-profile cases aside, the sexual exploitation of children remains a fixture at all levels of British society: according to the charity Stop It Now, the latest research reports that 1 in 6 children are sexually abused before they reach the age of 16, and more often than not by someone they know.

If Savile presents the perfect pantomime villain, we need to beware of falling into the traditional theatrical traps. Cries of 'told you so' will be as useful now as a customary 'he's behind you!' The maxim adopted must be for wider resolution, and to call Savile a 'one-off' only echoes the celebrity tributes that poured in upon his death. He was not – and is not – a unique figure, and to continue emphasising his oddness will only serve to damage a chance for real and necessary progress in child protection laws.

Cambridge is getting away Scot-free

Ewan McGregor examines the surprising data on regional representation at Cambridge University

I'm Scottish. There's not a lot I can do about it, even if some Sassenachs find it a problem. Fortunately for those who do, my countrymen are disproportionately rare at this university. While sex, economic background and ethnicity are scrutinised as part of the Government's Access agenda, scant regard is paid to the regional origins of students. The under-representation of students from outside London and the South East is surprising, but by far the most under-represented region, in both applications and admissions, is Scotland.

Why this disparity? Scotland differs from the rest of the UK – and not just in admission statistics. Admittedly, all regions have their variations, but history, politics and culture have made the area north of the border a wee bit more distinctive than elsewhere. As far as university access is concerned, Scottish students are most distinguished by their public exam system. Yet despite the differences in secondary education, Scottish applicants have historically been roughly as successful as students from the rest of the UK. The issue is not the quality of the applicants, but the quantity.

Higher education funding is a problem of growing importance to prospective Scottish students. Scottish (and non-British EU)

students do not have to pay tuition fees to study in Scotland. This is a cynical and unfair attempt by the Scottish National Party to discourage Scottish students from seeking higher education elsewhere as part of their wider secession agenda.

As tuition fees hit £9,000, the short-term economic benefit is being shifted further against studying at Cambridge. This financial barrier is reinforced by the distance Scots must travel in order to reach their colleges. These deterrents make it vital that potential applicants be made aware that the benefits of studying at the best university in the country more than outweigh the disadvantages of longer journeys at the start and end of term. It is, after all, in the University's interest to encourage Scottish students to apply – not only for political reasons but also for academic ones. It can only be good for Cambridge to tap into the pool of able students who live north of the border.

Even though the number of real and relative applications from Scotland

has risen greatly over the last fourteen years, application numbers remain low. Given the abysmally low number of Scots at Cambridge, it would not be unreasonable to expect the University to increase its numbers. This does not, however, appear to be the case. The number of Area Contact Officers for Scotland (population: ~5.3 million) is matched by the number for Hackney (population: ~246,300) – each region has just one. This lack of effort on the part of the University contrasts heavily with the energy expended on the North West, which is served by 40 area contacts. Furthermore, Scotland shares its single contact with 14 other areas. A Scottish student looking at the admissions website is not going to feel that Cambridge is seeking to build "an effective, coherent relationship" with their region. This is simply not good enough.

A cynic might suggest that the relatively homogeneous ethnic make-up and high(ish) employment rate of Scotland mean that the political dividends of Access work are not as

great north of the border. Whatever the reasons (and I suspect them to be a lack of will and effort) the resources spent on Scotland are woeful. Admissions literature, for example, has Scottish qualifications playing second fiddle not just to A-levels, which is arguably fair enough, but also to the International Baccalaureate. This year's University prospectus mentions both A-level and the IB on the first page about entrance requirements. Scottish Qualification requirements are found a page later in the more comprehensive list. This is odd given that in 2011 (the most recent data), 5,114 UK students sat the IB compared to 13,074 sitting Advanced Highers.

Access shouldn't be about quotas. The University should take the best and brightest academically because they will benefit from and enjoy life here. Still, while Scotland fares worst by far, most of the UK's regions are under-represented. Access issues to do with ethnicity, economic background and sex still need addressing. Were a fraction of the attention given to those more PC issues spent on encouraging applications from Scotland in particular, and the regions in general, the benefits would be tremendous. Cambridge has welcomed Scots in the past. It must act now to improve these figures. After all, it's rather lonely in the bar at Six Nations time.

CURRENT AFFAIRS

FREYA BERRY



Yes, I know, the US elections are approaching. Yes, I heard about the third debate and the 'horses and bayonets' storm in a tweetcup. But let's stick our heads in the sand for a moment – indulge in a case of 'Romnesia', if you will – because frankly I am tired of the whole shabang.

Let us turn instead to that fallen hero in shining Lycra, Lance Armstrong. Oh Lance. Oh dear. You were untouchable, invincible – the man who won seven Tours, beat cancer and most of all persuaded Vince Vaughan to rejoin his team for the end of Dodgeball. Your name sounded a bit like 'Lancelot'. You were kind of cute.

But the doping allegations, when they came, came faster than even you. A thousand pages describing your misdeeds? A million dollars paid to a doctor named Ferrari? If anyone had told us any of this a few months ago we'd have laughed in their faces.

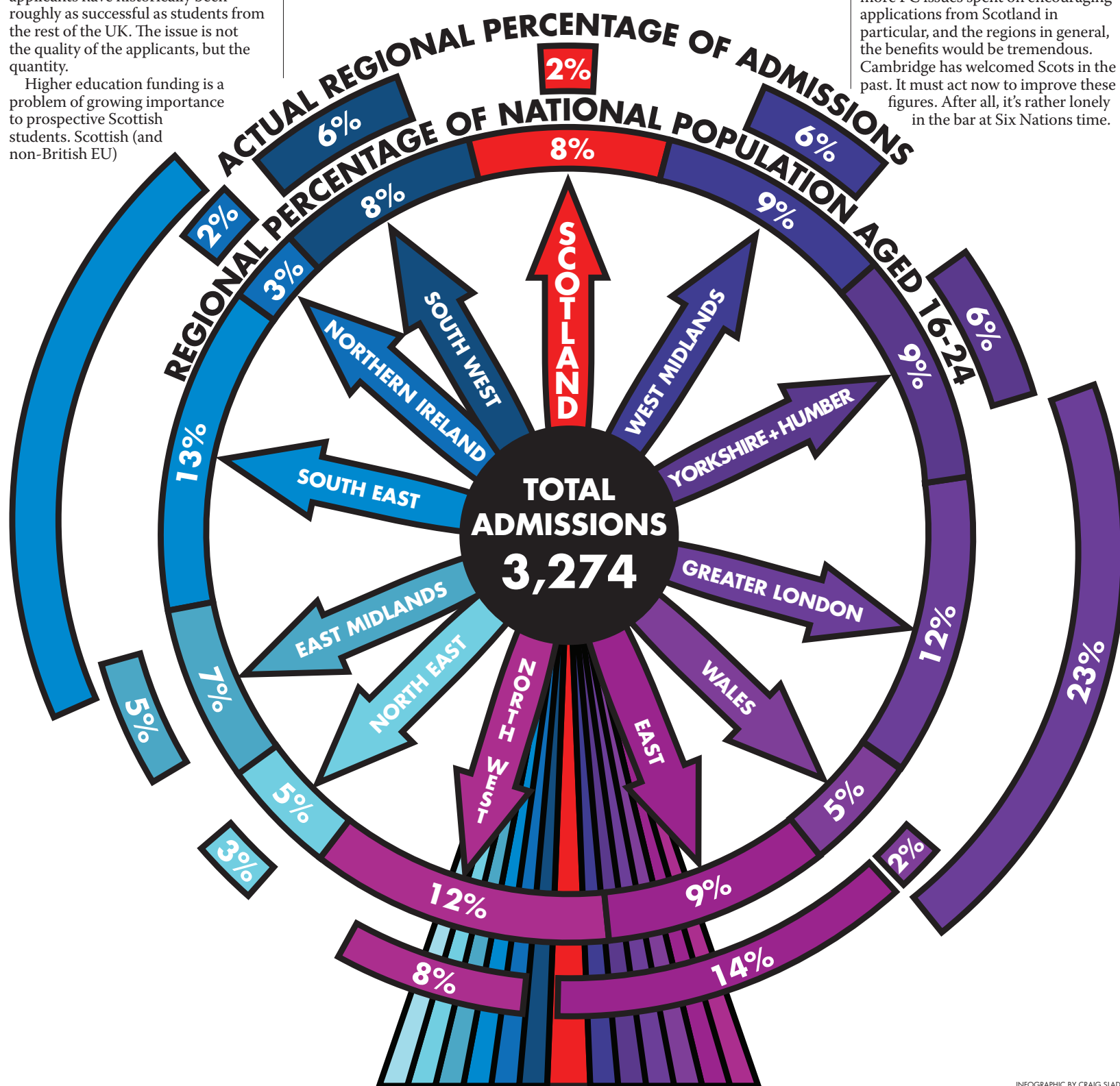
"Lance Armstrong has no place in cycling," declared Pat McQuaid, President of the International Cycling Union, as he announced that the defeated hero would have to return his Tour de France prize money. "He deserves to be forgotten." To be forgotten, erased from the pages of history, is a terrible fate.

The very public fall of a great individual is always intriguing to watch. This year, I've been studying the tragedy paper and the key thing about tragedy is that there always needs to be a witness, someone to see the fall (and usually to make improbably metrical pronouncements about it immediately afterwards). Nothing is tragic if it is not seen, pitied, feared and remembered afterwards. Armstrong has lived in the public eye for decades now. He was no less than a king of his sport. He overcame cancer – and let us not forget that, even with the drugs, defeating such an illness and going on to win the Tour again and again is a remarkable achievement.

Forgetting someone in this age of information is no mean feat, but the press is good at focusing its laser-intense spotlight onto whichever individual is flavour of the month and eroding them away with words and tweets and reports. Of course these individuals mostly deserve what they have coming. But it is their consignment to oblivion, more than the losing of titles or reputation, which causes me to shudder most.

Fame is usually a correlative of greatness (though not always: think of every reality show, ever), and thus when greatness collapses, fame does as well.

For those accustomed to the limelight, the silence that comes after the fall is the last insult of all. That lesser-known dispenser of wisdom, Timon from 'The Lion King', tells Simba: "When the world turns its back on you, you turn your back on the world". As Simba learns, this is no answer at all. For Armstrong, neck-deep in the mire of disgrace, there can be no return to the throne.



INFOGRAPHIC BY CRAIG SLADE

A helping hand: welcome to the world of student volunteering

Volunteering in Cambridge is decreasing, although it seems that increasing numbers of us are willing to spend weeks and months abroad doing what is (hopefully) useful work in the local area. *Varsity* explores the charitable endeavours of students.

Settling into Cambridge life – whether you're a fresher or a returning student – is always a shock to the system. After three months without supervisions, where weekends are actually weekends and your inbox remains blissfully empty, the feeling of the bubble closing around you can be extremely daunting. Trying to juggle work with friends and societies is stressful enough, and everyone's time is at a premium – so why would anyone want to give it away? How popular, and practical, is volunteering? Does anyone have time for good deeds these days?

All things considered, the opportunities for philanthropy of any kind are numerous in Cambridge. RAG is perhaps the most famous, describing itself as “an independent student-run charity fundraising organisation”, and is responsible for some of the biggest student events of the year: Jailbreak, Blind Date and Lost, to name just a few. They raised a remarkable £180,000 in 2011-12, up from £158,000 the previous year, and are linked to similar university RAG organisations across the country.

For those who want to be more directly involved in charity work, then Student Community Action (the SCA) is there to help. It is an independent charity which “recruits and places student volunteers from the University of Cambridge and Anglia Ruskin University in any one of dozens of projects in Cambridge”, and works hard to make a real difference to the community.

'Does anyone have time for good deeds these days?'

As students who loudly invade the city for 24 weeks a year, it is a way to give back, to contribute to the wellbeing of the residents who put up with the bikes, books and boozing so patiently. It's easy for any discussion about volunteering to sound trite or pious or even patronising, but it would be even more misrepresentative simply to ignore the good that such projects do. As a project co-ordinator for a nursing home in Cambridge, I've seen firsthand the real, tangible joy that volunteering can bring, both for the volunteer and the resident. Too many elderly people who spend their lives staring blankly at a television screen because there just aren't enough staff or resources to give equal amounts of time to every resident, and any family lives too far away for frequent visits.

Last year, a blind Romanian lady tentatively asked if she could show me something. It was a half-finished lace doily, each stitch done painstakingly by hand, relying solely on years of practice, as her eyes had now failed her. She told me how her grandmother had taught her when she was five years old, and how she had even sent a lace handkerchief to the Queen. When I stood up to go, she took my hand and thanked me for listening. She said she was so happy she'd had the chance to tell her story.

And it is not just the elderly who stand to gain from such projects. There are schemes involving children – homework

BY THE HIMALAYAS

Looking to experience a community development NGO from the inside, I found myself in a rickety jeep veering round the narrow roads of the Himalayan foothills in Northern India. While the organisation did great work in educating and advising the community in all aspects of sustainable living, my lack of Hindi was a real hindrance to the research I carried out there, and I left feeling that the work would have been more thoroughly and effectively done had an Indian student had the placement instead. India is challenging, overwhelming, and so beautiful that I'm already dreaming up a return visit.... but as a tourist next time!

*Anna Leggett, 3rd year
Downing English student*

clubs, or helping those who speak English as a second language. One of the most well-known is Big Sibs, whereby a volunteer becomes a sort of adopted big brother or sister to disadvantaged children. They may have suffered a bereavement, have learning difficulties, or have parents with disabilities, but the volunteer visits once or twice a week and spends time one-on-one with their 'little sib', at the park, at the cinema, or even just watching television. It gives the children a level of stability and routine they may be missing from their lives, as well as something to look forward to that is 'just theirs'.

Sadly though, volunteer numbers are falling. Between the 1st and 16th October 2012, 50 volunteers signed up, down from 75 in 2011. There are about 50 volunteers desperately needed to be paired up with individuals for projects like Big Sibs, Taskforce, TESL (Teaching English as a Second Language) and Homework Help, as well as additional volunteers to help out at group activities like the Sunday Social Club (for disadvantaged children) and homework sessions at a local school. The community is asking for help, but there it seems that there is simply not enough to go around.

The SCA is unsure of the reasons for this dip in new recruits. It is possible that some may be put off by the time commitment (which can seem discouraging) and don't realise that it is usually flexible and can be changed to suit your timetable. Or perhaps it's the hassle of signing up. It's true that you must complete a CRB check, but unless you're harbouring any secret convictions it is a form that takes under twenty minutes to complete.

After the enormous success of the Olympics, when people gave hours of their time to stand in the rain directing spectator after spectator to the correct stations, stands and stadia, it comes as a great surprise that numbers of volunteers are dropping. Did we not thank the volunteers with raucous applause at the closing ceremony? Did we not refer to them

as the 'Games Makers', the very people responsible for making the Olympics happen? Yet maybe instead of a passion for volunteering, the Games have fired us with a new desire to try our hand at different sports, and people are spending more time training and practising these new skills.

At any rate, it is not clear quite why the numbers are falling so fast. What is clear is that the community need support, and whether this a day spent at a fundraiser or an hour a week listening to children read, we can help. Such projects have transformed the lives of many local residents. But others will remain on the waiting list for months and months, until a new recruit decides to sign up and, in doing so, makes their lives that little bit easier.

Natasha Marchant

1. RAG raid in action.
2. Festive fundraising (Photographs courtesy of RAG).
3. Tigran Manukyan, volunteering in Nepal.
4. Supporting service personnel and veterans.
5. RAG fills the Cam with rubber ducks.



The dubious altruism of volunteer abroad projects

As I stood in a never-ending visa queue at the Ghanaian High Commission in London, I couldn't help but notice a young British girl waiting behind me: small, timid-looking, her mother holding her hand and her passport. Bored out of my mind, I struck up a conversation – only to discover that she was about to embark on a trip as a volunteer to help build an orphanage in Ghana.

To me, she is a classic example of a young British gap-year volunteer. Just out of school, she probably knows as much as I do about orphanage-building, i.e. less than nothing. How helpful will she really be? Does she think it's better than volunteering for similar schemes in the UK? Not to mention the cost; why not just donate a thousand pounds to this orphanage?

'the £1 200 her experience cost could have paid for a locally-based trained English teacher for up to a year'

These questions are essential, since she is one of approximately 200,000 young people who take a gap year each year (excluding 2011 due to the tuition fee increase) – many of whom will venture into the 'less developed world' as volunteers.

My own trip to Ghana entailed not

volunteering, but fun-filled jungle trekking, sleeping in beach huts, attempted azonto dancing, and hanging out with local rastas. Countless times, though, within the first two minutes of conversation the phrase cropped up: "So which project are you volunteering with?" Of foreigners we met, volunteers vastly outnumbered tourists.

Why should this be so common? If many volunteers share a background and upbringing similar to my own (i.e. middle-class undergraduate keen-to-see-the-world backpackers), what makes them pay thousands of pounds to teach in schools, build orphanages, save turtles or nurture street children?

Most likely, the orphanage-building girl genuinely wanted to help someone in Ghana. Volunteerism is both necessary and positive in many projects where money is tight – especially when the volunteer has relevant skills and stays at least a few months. On a local scale, volunteering can result in a win-win outcome: project gets help, volunteer gets experience. And of course, most Ghanaian schools (or British schools, for that matter) are probably grateful for an extra pair of hands.

But the question is, why abroad? The Child Poverty Action Group estimates that 27% of children in the UK are living in poverty, and according to Save the Children, 1 in 4 are in severe poverty in parts of Manchester and London. Yet the poverty level of Ghana's population stood



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at 28.5% in 2006. While comparing such statistics directly is clearly problematic, and Ghana is nowhere near the poorest African state, this does raise serious questions about the motives and ideology behind overseas volunteering.

Talking to friends who have participated in a wide range of programmes across the world, the consensus seems to be that most volunteered for their own personal gain: wanting primarily to travel or to find a different experience, even “something for their CV”. One friend explained, “because you want a holiday, don’t you?”

It seems likely that the orphanage-building girl would fall into this category. The high cost of many volunteer projects suggests that volunteers seek an enhanced and secure tourist experience which allows them to engage directly with local contacts, rather than to directly aid the project. Projects Abroad charges £1495 (excluding flights) for a one-month volunteer stint building an orphanage in Ghana – hardly the most efficient use of money in terms of

‘Why not just donate a thousand pounds to this orphanage?’

Ghana’s development.

But how much do such volunteers actually help? Most young people do not have the appropriate skills (such as teaching qualifications) or previous experience for many of the projects they embark on. This isn’t helped by the fact that many gap-year companies offer no pre-travel training and do not expect volunteers to have any experience at all.

Ruby, who volunteered in Mexico last summer, recalls how few volunteers could communicate with those they were teaching – since they didn’t speak Spanish – on top of the fact that many had absolutely no teaching experience and, consequently, no clue.

Many gap year companies send their volunteers to a few select schools and orphanages, leaving similar institutions in the area understaffed. The system works on the presumption that volunteers will always be an asset, when in reality untrained labour and a high turnover of staff (some stays are as short as two weeks) can often severely hinder a project.

Contrast Britain: no-one in their right mind would expect or allow a young girl, completely untrained, to join a building

project or to teach a class. It would be significantly better for individual projects to train and hire local, skilled workers rather than untrained international volunteers. My volunteer friends admit this. They acknowledge that the money volunteers spend on such trips could (not to mention the profits of the volunteer industry’s middle men) cover training costs.

Miranda, who taught English in Nepal, estimates that the £1200 she paid for the experience could have instead been used to employ a locally-based, trained English teacher for up to a year. So, it’s not that they don’t want to help, it’s that helping isn’t the main reason people volunteer.

Tragically, I think the assumption that it’s almost normal for so many British middle-class teenagers to volunteer in the developing world seems dangerously similar to the old colonial ‘know-how, show-how’ attitude. We all know the ‘Gap Yah’ YouTube hit, and envisage the cliché gap-yearer trying to combat poverty whilst simultaneously enjoying Full Moon parties: some truth lies behind such ideas.

Individual cases of successful experiences risk becoming lost in a mass of untrained, unskilled European and American volunteers flocking to the developing world. And this can have dangerous implications for development and international relations. A report last year by the think-tank Demos even argued that “there is a risk of such programmes perpetuating negative stereotypes of

‘It’s not that they don’t want to help, but helping isn’t the main reason people volunteer’

Western ‘colonialism’ and ‘charity’: a new way for the West to assert its power”.

While there is much to be valued in overseas volunteerism – and many people do contribute positively, as well as gaining personally – there is a cultural problem to be addressed as well. Our dark imperial history, particularly in popular volunteer destinations such as Ghana or India, means that the commonplace acceptance of mass overseas volunteerism should be under far more scrutiny. Perhaps we need to encourage more young people to volunteer locally, and simply travel abroad as tourists.
Anna Claeys



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VOLUNTEERING IN NEPAL

The summer before last, I volunteered with Helambu Education & Livelihood Project (HELP), Nepal. This involved teaching English at a village school up in the foothills of the Himalayas, whilst living with a host family and a fellow volunteer. Even though the children spoke almost no English, it was very easy to get creative and teach through songs, games and pictures.

Seeing them improve and grow just in the short time we were there was extremely rewarding. Because of the lack of skilled (and especially English-speaking) teachers in the region, the contribution that student volunteers can make is huge: nothing short of inspiring these underprivileged children and helping them achieve their potential in life.

To round off the trip, HELP organised for us to trek to Everest Base Camp with a group of eight friends: an amazing experience to say the least. Back in Cambridge, I’m now involved in promoting the scheme for future volunteers, so needless to say, I thoroughly recommend it to anyone looking to make a meaningful difference in a less developed country, have an adventure and boost their CV all at once.

*Tigran Manukyan, 3rd year
Caius Economics student*

PARIS ÇA VA?

EMILY FITZELL

Perhaps you have already caught sight of the Parisian Photoshop wonder making headlines this week. If not, I recommend putting me to one side, just for a minute, and getting yourself up to speed (hint: try googling ‘Paris Trampoline bridge’). Though it somewhat pains me to say it, words alone – on this rare occasion – will not suffice.

Had a look? You can see what I mean. This somewhat ridiculous, yet revolutionary design (the work of Parisian architecture firm AZC) was created in response to a recent competition launched to conceptualise a new walkway across the Seine. Buoyant in both its physicality and character, the playful, eco-friendly proposal offers a series of 3 large inflatable trampolines sure to put a spring in the step of any passer-by. And before your inner Brit cries “health-and-safety!” and reaches for the smelling salts, hypothetical provisions have apparently been made against potential nose-dives and daring dismounts. To think that our Millennium Bridge wasn’t even allowed a wobble.

On the down side, there are no plans as of yet for the actual construction of the bridge, and such a radical concept may very well remain just that. France does, after all, struggle with an international reputation as a nation allergic to change. The outlandish nature of this particular design has brought the question of Paris’ openness to architectural innovation into the public consciousness; there is a real fear that the growing number of protests against new building commissions signals the strengthening of a social attitude that threatens to turn Paris into a living ville-musée.

However, we need only look at the architects’ muse to counter such ideas. The Seine, holding a well-earned spot on the UNESCO list of world heritage sites, acts as the main artery of Paris’ architectural vista; and the bridges which currently punctuate its length, from its oldest, Pont Neuf, to the radically modern steel-arch Viaduct d’Austerlitz, tell a story not of architectural stagnation, but of a Paris which is constantly changing and reinventing.

In Paris, bridges serve as more than just practical objects, and more than aesthetic ones at that. They are destinations in their own right; vantage points from which to pause, converse, sketch, photograph or merely to observe. In the *flâneur’s* city where the café is not just for eating, the bridge, most certainly, is not just for crossing. It’d be nice to think that there is a place in this city for the “fun and frivolous” trampoline bridge. It might look like something off of Super Mario, but compared to the metro? I’ll be with you in no time.

LISTINGS

Pull out and pin up on your board

Pick of the Week

Rupert Everett

Sunday 28th, Cambridge Union, 7.30pm

The *My Best Friend's Wedding* and *Shakespeare In Love* star speaks to the Union about his career and the film industry. Expect swooning and expect it often. *Dominic Kelly*

THEATRE

Enron

Tuesday 30th - Saturday 3rd
7.45pm, ADC Theatre, £6-10

Lucy Prebble's exploration of the Enron scandal melds corporate irresponsibility, corruption and financial gluttony into this unique piece of theatre. *Ella Griffiths*

MUSIC

Jools Holland

Saturday 27th, 7.30pm
Corn Exchange, £34.50

Everyone's favourite piano man brings his annual British tour to the Corn Exchange ably accompanied by his Rhythm & Blues Orchestra. *Dominic Kelly*

FILM

Skyfall

Multiple showings; from Oct 26th
Arts Picturehouse, Vue.

One of the biggest releases of the year, Skyfall sees James Bond's loyalty tested when M16 comes under attack. Prepare for excessive Daniel Craig admiration. *Ella Griffiths*

Not a fan of Arthur? Got a event you'd like to see in the listing? Doodle in lectures and want to see it published? Just very bored? Get in touch: reviews@varsity.co.uk

BEST OF BLOGS

Adam Kirton defends the usefulness of studying Anglo-Saxon, Norse and Celtic:

"This is why humbler subjects like mine deserve respect. Every year the world loses around 25 mother tongues; that's a wealth of stories, legends, culture and traditions just wiped out. We keep ancient Northern Europe alive and kicking. If we only focus on a couple of 'core subjects', we close our minds to huge amounts of the information that exists in this world. By giving subjects like mine a chance to flourish, we can build upon and improve the ideas of those who have gone before us, to our own benefit. And if all else fails, 'come and see my sword' works every time."

Hannah Wilkinson on the complexities of the veil:

"In the context of modern Egypt, veiling can seem to accept responsibility for harassment, putting the blame on the woman's body. Covering up acknowledges the female body as an inherently sexualised object, which, uncovered, invites abuse from poor, stupid men who can't control their urges. It institutionalises and accepts women's automatic guilt. And I do not, and will never, hold to that. But to suggest that women are complicit in abuse because they choose to veil is the same as suggesting that non-veiled women are fair game. And whatever your feelings about how women choose to dress, the fault in harassment lies solely and entirely with the harasser, no exceptions. I am currently involved in running an anti-harassment campaign in Cairo University. So far we've made a poster with a blurry image of a woman's back with the phrase 'no to harassment' scrawled across it. But my trepidation about being involved with this campaign also relates to my anxiety at being yet another in a long line of Western women telling Egyptian women what their priorities should be."

Max Park on why Honey Boo Boo shouldn't be mocked:

"The titular star of the show herself isn't a particularly successful child beauty queen. She never wins anything. She's adorably plump and a bit rough around the edges. But what I find so endearing and refreshing about her and the show is that she goes against everything that beauty pageants represent. She sassily finger snaps at societal pressures to conform to conventional beauty standards. The women of the family are hopelessly untelegenic but they love the way they look. Mama's weight loss tips include farting twelve to fifteen times a day (I'm not making this up). They exude confidence and they know how 'beautimous' they are. They'll never look like their reality TV colleagues, the Kardashians, and they're absolutely fine with that."

Friday
26th

Saturday
27th

Sunday
28th

MUSIC

Royal Philharmonic Orchestra

CORN EXCHANGE, 7.30PM; £25-34

The 2012/13 Classical Concert Season begins with this performance of three pieces, including Sibelius's Symphony No. 5, conducted by Oliver Gooch.

Dot Cotton

THE JUNCTION, 11PM; £10

No, not that one. This LGBT night goes on until 4am and now features the vocals of Katherine Ellis (collaborating with Freemasons, Roger Sanchez and more) as well as the usual DJs.

Bowling For Soup

THE JUNCTION, 7PM; £18.50

Most famous for their singles 'Girl All The Bad Guys Want' and 'High School Never Ends', the band bring their brand of skater-pop-punk to The Junction.

Pumpkin

WWW.CA

Late night episodes of The Ramble Sound

FILMS



Beasts of the Southern Wild

ARTS PICTUREHOUSE, MULTIPLE SCREENINGS

One of the fantasy gems of the year, this ramshackle hallucinatory drama follows young Hushpuppy in the Delta community of the Bayou.

5 Broken Cameras

ARTS PICTUREHOUSE, MULTIPLE SCREENINGS

This prize-winning activist film follows a Palestinian farmer and his son weaving a highly personal account of political resistance in a West Bank village threatened by Israeli settlements.

TALKS

Kate Adie: Reporting The News in Turbulent Times

BABBAGE LECTURE THEATRE, 6.00-7.30PM

As part of the Festival of Ideas, the BBC's former Chief News Correspondent Kate Adie will be in conversation with Professor John Naughton.



Rupert Everett

CAMBRIDGE UNION SOCIETY, 7.30PM

British actor Rupert Everett talks about starring in *My Best Friend's Wedding*, *Shakespeare in Love* and *Shrek* while discussing his career as a published novelist and contributor to *Vanity Fair*.

Breaking

DOWNING C

This 2012 forms part of History Month. Baroness Hinchey race on

VIEW

The Bloody Chamber

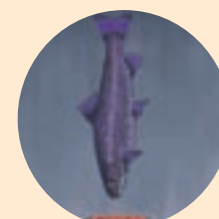
ADC THEATRE, 11PM; £5-6;

Angela Carter's dark, lustful retelling of the Bluebeard legend comes to the ADC in Bryony Lavery's haunting theatrical adaptation of this distorted fairy tale.

When the Rain Stops Falling

ADC THEATRE, 7.45PM; £8-10

An ambitious production of Andrew Bovell's award-winning play set in sweeping Australian landscapes.



Corpus

CORPUS PLAYR

The ideal of Cambridge perform live in front of an audience. Smoker prize

STAY IN

TV: Apocalypse

CHANNEL 4, 9PM

In his latest psychological stunt, Derren Brown will convince one person that "zombies now roam the land and he is one of a mere handful of survivors." I don't think I went to that PPS lecture.



Food: The Fudge Kitchen

11 KING'S PARADE

Yes, we've all taken their free samples and scarpered without buying anything, but their blocks of fudge heaven make the perfect post-essay treat / "I'm sorry I vommed on your arm" apology gift.

TV: Ar

AVAILABLE ON

No, but re Week 4 BL quarter of cure it. Ne jackets, thi

GO OUT

Paul Foot

THE JUNCTION 2, 7PM; £12.50

Funnyman and *Never Mind The Buzzcocks* guest returns with a new show; in Foot's words: "An entirely pointless evening, or your money back."

Zombie Apocalypse

THE JUNCTION 2, 8PM; £14

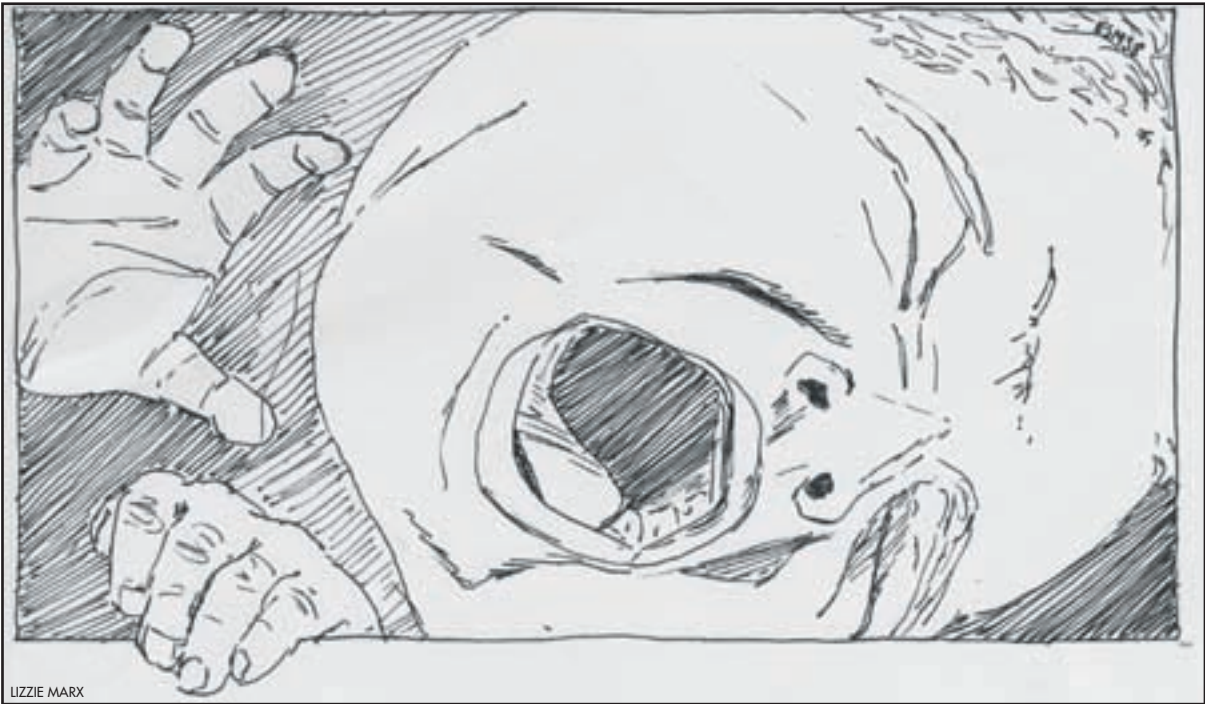
It's the night of the living dead at Lola Lo's. Let's face it, it's Week 4 – you probably don't even need to dress up at this point – #livingthedream.

Fay Hield & The Hurricane Party

CORN EXCHANGE, 7.30PM; £29.50

Yorkshire's own unleashes her haunting voice and wonderful folk tunes. Hield's debut album was nominated at the BBC Radio 2 Folk Awards.

DOODLE OF THE WEEK



Monday 29th Tuesday 30th Wednesday 31st Thursday 1st

Up The Volume

WFM.CO.UK, 11PM
A great alternative music show; recent
shows have featured tunes by Blur,
The Kooks, Ryan Adams and LCD
Serious Star.



Vampires Rock

CORN EXCHANGE, 7.30PM; £20-24
Steve Steinman's cult, absolutely
ridiculous, fabulously camp, musical
comes to Cambridge for Hallowe'en
armed with anthems by Meatloaf,
AC/DC and Queen, to name a few.



Even The Rain

CORPUS CHRISTI COLLEGE, 8PM; FREE
A great opportunity to catch this gripping
and subtle Spanish drama about a team
of film-makers travelling to Bolivia to shoot
a movie about Christopher Columbus' conquest – for free.

The Rocky Horror Picture Show

CAMBRIDGE VUE, 8PM
Get into the Halloween mood by
watching this camp horror classic for
the umpteenth time. Dressing up and
excessive fake blood NOT optional.

Blue Valentine

ST JOHN'S PICTUREHOUSE, 7PM/10PM; £3
This subtle and emotionally engaging film
portrays the complexity of Ryan Gosling
and Michelle Williams' marriage as they
try and rekindle their relationship.

ng Through

COLLEGE, 5.30-7PM
Annual Race Equality Lecture
of the celebrations for Black
Month and will include a talk from
Haleh Afshar on the impact of
equality and leadership.

Gender Difference: Nature versus Nurture

BABBAGE LECTURE THEATRE, 7.30-9.00PM
To what extent does nature influence
gender? Simon Baron Cohen discusses
the views of scientists and social scientists
in investigating this complex matter.



'This House Would Re-Elect Obama'

CAMBRIDGE UNION SOCIETY, 7.30PM
As the American elections draw ever closer,
this debate will see a range of academics
and journalists discussing the benefits and
problems of re-electing Obama.

Smoker

ROOMS, 9.30PM; £5-6
Opportunity to watch some
of the college's newest comedic talent
perform, helped by a dash of good
beer participation as well as the
free food up for grabs.

The Red Soil

CORPUS PLAYROOM, 7PM; £6/£5
A brave piece of new writing by student
Sam Bailey, this depiction of a dispersed
family in Texas State is riven by violence
as an attempt at uniting relatives fails.

Oresteia

ADC THEATRE, 11PM; £4-6
This new and exciting adaptation
of Aeschylus' trilogy written by Alex
MacKeith and performed by the Marlowe
Society radically transposes the tragedy
to the warring casinos of Las Vegas.



thur

ON IPLAYER
Well, actually, if you have the
time, there is no way this
hour of nostalgia couldn't
be a mind-blowing denim
is the best 90's throwback.



Film: The Exorcist

Sure, some of the 1970's special effects
look a big dodge today, but it remains
the disturbing force of cinema it always
was and is perfect for a Hallowe'en scary
movie.

Album: Pixies Doolittle

This corrosive, abrasive LP became the
blueprint for college rock; 'Wave of
Mutilation' and 'Hey' are still the dark
surf-rock stand-outs they always were. A
beautifully conflicted masterpiece.



A Nightmare at Fiesta

FEZ CLUB, 11PM; £4/£3
Fez's very own Hallowe'en party; with a
free goody bag for everyone, concession
entry for anyone in fancy dress and a lot
of drink deals, it could be a very scary
night.

Deepest Sympathy

RUSKIN GALLERY, 10AM-5PM; FREE
David Theobald presents "a series of
computer animations... which consider
various aspects of contemporary living"
and promises to explore some of the
complexities of illusion and progress.

Postcards

Shanghai, the Paris of the east, lies on the Yangzi River delta. New skyscrapers and old Shikumen blend together to draw the distinctive skyline. The city seamlessly merges its rich Eastern culture with grand reminders of a colonial past. During the day, relax in the exquisite Yuyuan Garden and soak up the tranquil atmosphere in the city's numerous temples. See the famous shopping paradise on Nanjing Road or take the time to visit down the narrow shopping alleys on Tianzi Fang in the French Concession. Do all of this before experiencing the true brilliance Shanghai has to offer by night. Get taken aback by the magnificent views of the Bund along the river. You're sure to leave the city captivated.

Jennifer Chong

JENNIFER CHONG



Flying the flag for education

Against the tide of proposed educational reforms, **Tanne Spielman** talks about her time volunteering with London organisation Hackney Pirates, and why rebelling against the conventional classroom can help struggling students excel

For a month this summer, I became a pirate. Yet, this was no ordinary ship that I had boarded, but the swashbuckling vessel that is the innovative educational organisation, Hackney Pirates. Founded in 2010 and based in Hackney, East London, this growing social enterprise seeks to supplement the school system by working with young people from the local community to develop their literacy skills through creative workshops and homework help.

At Hackney Pirates, they believe that children learn by gaining something tangible from their work, and so the children produce a series of creative products including CDs of spoken poetry, books of their own cartoons and even a music video, all of which are then sold to the general public. By working on these projects with artists, writers and musicians from Hackney, the children engage with professionals, making their work seem even more worthwhile.

Catriona Maclay, the founder of Hackney Pirates and a former undergraduate in social and political sciences at Trinity College, Cambridge, says, "It's been hugely exciting building the organisation up over the last couple of years. It's amazing how far we have come in a pretty short time. It's exciting leading something which is so

'I think it's this bridge between academic and out-of-school learning which makes us unique.'

driven by the momentum of people in the local community – so much of what we have achieved is because what we do strikes a chord with local people, and they want to help make it happen."

To run the workshops, Hackney Pirates recruit volunteers from London to come in for a few hours each afternoon. They work one-to-one with children who are at the transition between primary and secondary school, a time when those who don't receive extra support can fall significantly behind. Some children have mild learning difficulties; for others, English is not their first language.

By providing children with such close adult attention and support, their confidence grows, as they make friends and feel better about their creative and academic abilities. I worked with one child who was sometimes volatile, yet with persistent encouragement, he showed real artistic talent and, by the end, acknowledged that he was not "bad at art" as he had always thought.

The unconventional setting of Hackney Pirates, with a 'pirate den' and an 'ideas room' where children can write and draw on the



1. Rebels with a cause: children use all surfaces to experiment creatively by making use of the unconventional chalkboard walls

chalkboard walls, fosters creativity. I worked with children who went from being sulky and disinterested at the beginning of a workshop to being so excited to record their poetry for a CD or to splash a canvas with paint that their bubbling enthusiasm was truly infectious.

Catriona, who was formerly a Teach First teacher at a school in Edmonton, says of the organisation's ethos, "From my teaching experience I was very frustrated that many children were leaving school without either the basic literacy they needed to succeed in school, or the real-world skills you need for work, like confidence and creativity. At Hackney Pirates we work to develop both children's attainment in school, but also the essential soft skills that they're going to need. I think it's this bridge between academic and out-of-school learning which makes us unique."

When I conducted evaluative interviews at the end of the three weeks of the summer workshops, several children declared that they loved of Hackney Pirates because it was "nothing like school", a phrase that should ring alarm bells for our teachers and

educational policy makers. The education secretary recently announced a reform to the GCSE system, while Tony Blair once declared



3

1. Student putting creativity to the test on the ship. All pictures courtesy of Tanne Spielman.

2. Student Ali changes from a "Captain Splurge" to "The Refined Admiral".

3. The poster for the Hackney Pirates.

"education, education, education" as one of his key agendas in government.

However, successive governments have failed to take into account the needs of many children, who are overlooked by the system in large classrooms with few resources – and, as I was told at Hackney Pirates, "quietly fail". As teachers are unable to provide enough support for these children, they simply lose interest or feel incapable of succeeding, leading to poor school performance.

In light of the debates surrounding educational reform in Britain, Hackney Pirates is an interesting example of the need to focus attention on an individual child, recognising that there are many different learning styles and diverse temperaments. Above all, the organisation works on the principle that every child has the potential for academic success, that can be fulfilled through more inventive means than our schools can currently offer.

One of my favourite educational practices at Hackney Pirates was their take on grammar: children first enacted the role of 'Captain Splurge' who gets his ideas down on paper and doesn't bother about spelling or punctuation, but simply lets his creative juices flow. Soon after, they transformed into 'The Refined Admiral' who takes care over grammar and corrects his work properly.

By making learning seem more engaging, the children often forgot they were working at all. I came to realise that it really is that simple. At the end of the month, I was sad to leave Hackney Pirates, and not just because the children were amazing to work with. It was such a breath of fresh air to see a project that really works in bringing a community together to support young people and shows the power of true educational reform.

The children I spoke to at the end of the summer workshops said that they felt more confident in their spelling, public speaking and art skills. Their parents told me that their children seemed much happier and more self-assured, and in my opinion, that outcome alone is truly a feather in Hackney Pirates' cap.

INTERVIEW: BRETT WIGDORTZ, CEO OF TEACH FIRST



The Milburn report recently found that social mobility in the UK is 'flatlining at best'. In the ten years since you founded Teach First, has this been your impression? I would never say that Teach First, we're the ones who are going to change social mobility on our own. The good news is: London schools have gotten a lot better, and there are fewer 'bad' schools in the UK. Another positive trend is that more children from low-income backgrounds are going to university than ten years ago. However, a lot more young people end up not going into employment, education or training: they're predominantly from lower-income backgrounds.

Is the lowly status of teaching as a graduate profession still a problem? Not at all: one thing I think we can take some credit for (with others) is that teaching is held in much higher regard now as a graduate career choice. When we started ten years ago, you could probably count how many Cambridge grads went on to teach at a low-income school on one hand – maybe less than that. In the last ten years, teaching in low income schools has become the top career choice for Cambridge graduates – and that's had a knock-on effect throughout the profession

So what's the key to Teach First's success? British graduates. When we started, people really underestimated what British university graduates wanted to do with their lives: there was a real belief that that top university students were quite selfish, just money-motivated – there weren't a lot of options out there that enabled people to give back. From day one, we've proved that wrong. People really care about this issue and want to make change happen. There is a lot more of a social consciousness among young people in Britain that people would have given them credit for, ten years ago for instance. If there hadn't been, we wouldn't be successful right now.

Are you ever surprised by the level of success you've had? I'm probably not as surprised as everyone else; I've always been a bit naïf, maybe, and had a higher belief in this than many people. In the early years, we really struggled with funding, but there was never a real crisis moment.

Does you have any advice for students slightly daunted by the prospect of graduation? I would say, follow your heart: look for opportunities. When you're young, when you're a student, that's the time to be a bit naïf and do what people say is impossible – if you're not going to do it in your twenties, when are you going to?

Brett left his job at McKinzie to found TeachFirst ten years ago. He will be giving a presentation in Cambridge on 31 October, at the Pitt Building on Trumpington Street, 1-2pm for anyone interested in working with Teach First.



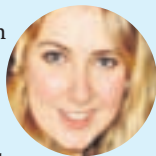
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FEATURES, BOOKS, FILM, MUSIC, ART & REVIEWS

VARSLITY
Magazine

PUT A SOC IN IT**ROSIE SARGEANT**

Stress busters. I've tried them all. From lavender bath salts to meditative yoga to compulsive chocolate digestive eating, I'm yet to find the ideal solution.



After being set an essay that threatened to ruin my weekend, desperate times called for desperate measures. Mere stress busting would not do: I needed something that would smash it to smithereens. It was time to call in the clay pigeon shooting club to help me let off a considerable amount of steam.

Lest it be feared that I'm a potential threat to my fellow students, I can assure you that everything was monitored and controlled by excellent coaches, who provided an in-depth safety talk before letting us anywhere near the weapons. Once outside, I was first to have a go.

Let me tell you, those guns are powerful machines, and not to be underestimated. I heaved it up on my shoulder, waited for my target to be released, pulled the trigger – and missed by a mile.

"Oh, but it feels good, doesn't it?" the coach said with a grin. A few pathetic attempts later, I finally hit one. My stress had been blown to pieces, and what was left of it lay scattered across the field in front of us. "Atta girl!" the coach called out, giving me a mighty pat on the back.

I took a break to allow others to get their thrills, and noticed my cheek getting sore. One of the more experienced shooters explained that I probably wasn't "cuddling" my gun properly. I never thought I would hear the words "cuddle" and "gun" in the same sentence, but there you go.

On my next turn I clutched the gun close into my cheek and took aim – only to be stopped by my coach to correct my posture. The best stance is, apparently, sticking out your bottom and leaning slightly forward.

Not the most ladylike of positions, I'll admit, but since I hit considerably more targets this time round, it was a concession I was more than happy to make.

Having sorted out my stance, there were certain technical tricks that would also help me. I'm no physics whizz kid, and the thought of calculating the precise point to shoot so that you don't miss the moving target was enough to get my brain thoroughly muddled. "You're over-complicating things, my dear," the coach reassured me. The trick is – so I'm told – to shoot just slightly ahead of the target, so that it will fly into the shot and meet its bitter end.

Imagining the clay pigeon that was now flying across the sky, oblivious to the shot that would soon blast it apart, was in fact that horrible supervisor who had set me the unwelcome essay, I followed the coach's instructions.

As it collided with the shot I had fired and showered down in fragments, I felt a sense of cruel gratification. When I got back to college I still had to write the essay. But I nevertheless smirked with satisfaction knowing, in my mind at least, that I'd taken my revenge.

Rosie's column is online weekly.

Interview: Benjamin Zephaniah

Ella Griffiths talks to poet and novelist Benjamin Zephaniah about his work in prisons, encouraging children to write and his enduring involvement with political activism.



Benjamin Zephaniah: not prone to advocating silence

When my phone rings at half-past eleven at night, I am rather surprised to hear the deep, lilting voice of Benjamin Zephaniah at the other end. This late-night interview with the poet is the result of an intense schedule on his tour around Britain's most disadvantaged schools. Understandably, his interview time is limited in between acting as a guest poet in prisons, an honorary patron for charities from Amnesty International to The Vegan Society and a bestselling poet. How did a boy who left school unable to read or write end up receiving (and rejecting) an OBE for his services to literature? "I was an angry young man" he says: "but you know what? I found other ways of getting my anger out."

The son of a Barbadian postman and Jamaican nurse, Benjamin was raised in Birmingham and left school when he was thirteen, before receiving a prison sentence for burglary. His personal experiences with racism, violence and prison have given him a genuine connection with the prisoners that he meets on his workshops. "It's not like an academic lecture with me talking down to them and saying: 'you must be good,' because I've been there." On these visits, he performs his poetry and encourages prisoners to share their own writing. "It's all about my experiences; you know, 'a racist said this to me one day and then I wrote this,' and they really respond to that because they were in the same situation once, but they just did something else."

Aside from his work in prisons, Benjamin's poetry has been a huge

influence on the education of children from underprivileged backgrounds. He talks emphatically about the pressure on British youth nowadays, from gun culture to rampant consumerism, to simply fitting in with peers.

"I think poetry is a good way of getting kids to express themselves and their frustrations – and it's just so easy. When you work with young people, it's not the greatest poetry in the world – they're not going to be writing like Shakespeare or Shelley or Keats, but they're expressing themselves

'Racists wear suits: it's all still there, you just have to look at the news'

and talking about things they'd never talk about with their parents or their social workers. Because it's a poem, they're being given this licence to use their imagination and go to their inner feelings."

When he encourages children to write poetry at these events, their parents come up to him and express amazement that they are capable of expressing themselves so fully. "Most parents when they have an argument with their daughter don't tell them to go to their room and write a poem," he says, with a majestic laugh. "We were all once young kids and it amazes me how people can forget that."

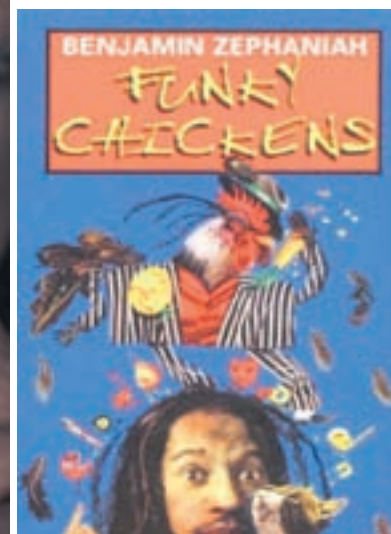
The poet has also tried to break down these barriers between children and adults in his four novels for teenagers, following the success of *Face* in 1999. "In a very roundabout way, I'm writing for adults because I want

adults to look at a teenager's world and try to understand it. You should never let people forget what it was like to be a teenager." Benjamin's approach to his own writing is beautifully simple. "I hated reading. I hated the idea of reading a novel. I start from the point of view that I'm a reluctant reader and ask: would I like to have read this?"

His novels explore joy-riding accidents, rap music, violence in school playgrounds, refugees: "I like to make them earthy and very much about the things that kids are really going through today. It's not a fantasy world in my novels: it's the real world."

The poet is also involved with the Benjamin Zephaniah Poetry Competition at Cambridge University. "We try and get people not to be afraid of writing overtly political poetry or holding back by thinking: can I really say how I feel about the world?" His own work is constantly battling with ideas about race, culture, identity and politics, to the extent that the poet refused an OBE in 2003 by declaring that he is "profoundly anti-empire". "The big things that people are discriminated against are race, sexuality and gender, and they're all here, they just change their faces." Now, Benjamin believes: "racists wear suits – it's all still there, you just have to look at the news to see the surface of these things that happen, so I'm still fighting. I'm not keen on poets who sing about these things but will not get involved with an organisation: I also have to be an activist."

In forging his career as a poet, the Jamaican rhymes and songs that pervaded his childhood have been a formative influence on his own work.



"When I first thought of poetry, I didn't think of it as something on a page, I thought of it as something that should be spoken aloud. And that came from Jamaica, from my mother – if she had a message, she'd make a rhyme that she'd know would stick in our head. That's something they did a lot in rural Jamaica because people were semi-literate: the oral tradition was very strong."

From his first collection of poetry, *Pen Rhythm* (1980), Benjamin's muscular, rhythmic poetry has been brought to life by his energetic performances. "I can appreciate poetry that works well on the page but my ambition has always been to take poetry off the bookshelf and bring it to life. The thing I like doing the most, and there's no doubt about it, is standing in front of a live audience: just me, no music, nothing else, just me."

Even his way of speaking is charged with a kind of pulsating poetic strength, with fast-paced sentences full of repetitions and emphases. "This is the first art form, this is what we were doing at the dawn of creation, telling stories and using words in a way that they had an effect upon others; and now, in this computer age, with all this technology, people still want to listen to a mad guy ranting on stage!"

"I have the pleasure of connecting with people and seeing the humanity in people all over the world. There's nothing like it: it's really special." As he describes his work abroad in a warm Jamaican accent, I realise that this man is more than just another page in my GCSE anthology: Benjamin Zephaniah is changing the image of the passive, observational poet forever.

Connective journalism

With journalism now a technologised maze of hashtags and tweets, **Frankie Cherry** finds a route through it all in Mashable

As an arts student, the Oxford English Dictionary always proves an invaluable tool in bolstering an essay's argument and revealing new layers of meaning to words. Of course, journalistic writing is very different to essay writing, but a quick definition search of 'news' provoked some interesting thoughts about what we expect when we pick up *Varsity* from the porters' lodge. 'News' is defined as new things, novelty, something current and something recent.

Surely then, the only future of journalism is online. In a society constantly seeking to upgrade and modify itself, news in an online format will always be more 'new' than that in print. With indefinite opportunities to edit and upload new stories, it seems we have perfected the way we receive and read news. In an instant, readers can contact one another to share views. All this creates a culture that must forever be up to date. A culture that always wants to get to the point.

Twitter allows journalists to do precisely that, to get to the point, or should I say, their point. Journalists can tweet a tantalising menu of hyperlinks to entice readers into the worlds of their writing. Naturally, this is competitive, so being short and snappy becomes an art. Every character counts. *The Times* Columnist of the Year Caitlin Moran's Twitter summary defines her personal and professional identity in just 22 characters: "A woman, yes, but still funny." Such simple confidence individualises her voice, attracting readers who may merely wish to test her claims.

Varsity's voices are also beginning to resonate on Twitter, as the Comment section now links to writers' Twitter accounts, helping aspiring journalists in Cambridge synthesise that all important online presence with their writing.

As Twitter builds a network of sharing, the way that readers respond to articles also changes. Reading becomes much more interactive as we enter a world once confined to the offices of broadsheet newspapers, now tweeting comments and questions to writers in response to their articles.

Of course, interaction with the reader has implications for the ethics of journalism. Writers are always accountable for their work. Sometimes,

'Reading becomes much more interactive as we enter a world once confined to offices'

journalists can use controversy carefully to engage readers in public online dialogues, allowing a multitude of opinions to resound even further. Yet the force of 'click to share' can become dangerous, spreading poor, misinformed or offensive opinion and perpetuating a negative online presence for writers involved.

But is a cantankerous voice resonating online worse than not being heard at all? Certainly, Oscar Wilde said that "the only thing worse than being talked about is not being talked about." Perhaps, the endless renewal and updating of online pieces, mixed with carefully crafted tweets,

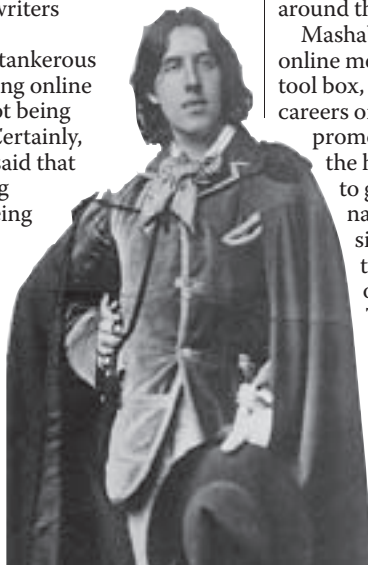
gives those who have made a slip of the tongue a chance for redemption. Retaining a successful online presence in the heady world of technological progress, though, proves challenging. With Twitter's bemusing and alien lexicon of 'retweets', 'modified tweets', 'hashtags' and 'trending', first-time users may find themselves lost in translation.

As technology advances, all that writers can do is try to keep up with the competition. This is where sites like Mashable become so valuable. It might not be the first site you think of, but in providing a 'how to' for social media, this is where anyone wanting to promote themselves online should start. A handbook for anyone challenged by the hashtag, Mashable provides a catalogue of helpful articles ranging from '5 better ways to network on Twitter and LinkedIn' and 'A Totally Serious Beginner's Guide to Memes'.

It is the most self-conscious social media site, claiming to report on 'the importance of digital innovation and how it empowers and inspires people around the world'.

Mashable is where the future of online media lies. It is the journalist's tool box, guiding those chasing media careers on the best methods of self promotion, leading them through the haze of hashtags and retweets to get their voices heard. Its name might suggest that it is a site that combines everything together in a mish-mash of jargon and hyperlinks. This is true in a way. But in breaking down the giant that is social media into its clear components, it provides a handy map to navigate the online maze.

Oscar Wilde: "The only thing worse than being talked about is not being talked about"



Dominic Kelly reviews a largely uneven night with brief bouts of brilliance



Bloc Party
Corn Exchange

● "So this is what a Saturday night in Cambridge is like then!" Or as we might call it – Danger Bloc Party.

At first glance – that is, if you can even see over the tall cravat-suffocated gentleman in front – an evening with Kele and the gang may not seem to share much with an average "Danger Night", bar a bizarre burst of Rihanna's 'We Found Love'. However, if you peer at the Okereke long enough, you can almost see the same stray thought ticking in the corner of his mouth that bothers the spent smiles of students on Saturday nights: "Maybe I don't belong here."

Bloc Party's gig at The Corn Exchange is the end-point of a UK-wide jaunt supporting their latest album *Four*, with a primary colour aesthetic that emphasised both a back-to-basics bent and the renewed individual importance of each member.

The opener 'So He Begins To Lie' is given a new lease of life by the band's secret weapon, the floppy-fringed Russell Lissack, whose guitar riff bounced off every surface in the building. On record, the track feels a tad thin; when played live, it devolves into an all-engulfing maelstrom that strips the make-up off your face.

Unfortunately, except for the made-for-Topman-dressing-rooms 'Octopus', other new material failed to make such an impact. The crowd's lack of enthusiasm for 'Real Talk' even seemed to unsettle Okereke. Like all the best frontmen, his energy matched his audience perfectly, as if his mic cord was plugged into every frayed shoelace or dangled straight into each pint of bitter.

In listless moments, he seemed to bellow more orders than the invigilators who tread that stage every June, as the sea of bobbed heads in front of him stood as still as the Cam

flowing outside.

Despite these lulls, Bloc Party's real talents were exemplified in moments like 'This Modern Love'. These rapidly flashing frames of intimacy are Okereke's forte. With heady eyes and curled tongue, he maligns modern romance – the dry contortions of the lips, the empty twists of the sheet and the slow turns of the knife. His vocals threatened as if they poured from a throat dripping with nitroglycerine, and he was seconds away from swallowing a lit match and blowing that bursting-heart sixth form poetry all over the writhing wide-eyed indie girls at the barricade.

The band's real problems were mainly structural. The set list lacked narrative and the four-piece only played for 70 minutes, while a main

'an all-engulfing maelstrom that strips the make-up off your face'

set clocking in at a mere three quarters of an hour felt rather on the short side for an act four albums into their career. Bloc Party themselves were incandescent: Kele's vocals rapturous, Tong's drumming thunderous.

Unfortunately, they failed to beat in tune with the crowd at crucial moments, and the pulse of the hall was pronounced dead. It's not their fault; the Corn Exchange is neither intimate enough for whispered indiscretions like the tender 'Signs' to blaze softly or expansive enough for 'Banquet' to burn the place to the ground.

When 'Helicopter' finally whirled into life and the tourniquet of new material was torn off, life flowed through the room and it became as chaotic as the mud-devastated field of a spine-tingling summer festival twenty times its size. It was a triumphant end to an uneven evening and remained a rare moment of synchronicity in a perfectly tuned, if sometimes disharmonious, night.

● 20th October, Corn Exchange

THE COMIC LEWIS WYNN



Visions of the forty-fourth president

As we approach the American election, **Ameya Tripathi** considers how artistic representations of electoral candidates have changed over time, and the role art might play in introducing social change

Last month, Los Angeles street artist Saber took to the skies to protest Mitt Romney's promise to cut arts funding for the National Endowment of the Arts, National Public Radio and the Public Broadcasting Service. Working only from donations, Saber wrote "Defend the Arts" using a small plane over the Manhattan skyline. This was an imitation of a previous stunt, when a Los Angeles law banned graffiti, and Saber responded with skywriting. The act symbolises how Saber and other artists in the US are being pushed to the margins: having to fly to display their message because society will not accommodate them on the ground below. This feeling of ostracism and being on the back foot characterises the art of the US 2012 election, in a sharp departure from the hopeful art of four years ago.

Everyone remembers the *Hope* poster of Barack Obama that was widely used in 2008, on buttons and badges, in university dorms. It was one of the iconic images of a time that already feels immensely different to our own. The difference between Saber's skywriting and Shephard Fairey's *Hope* poster is one of tone. One is positive, strident; the other is a negative, scowling take on Mitt Romney's agenda. The mood has shifted from spreading



Busts exhibited in *Visions of our 44th President*

hope to avoiding despair. The art is anti-Romney much more than it is pro-Obama, and there is less of it.

Part of the reason why there has been less art in the 2012 election is not simply because there is less enthusiasm generally, but because both candidates are harder to pin down. Barack Obama is a much more complex figure than he was four years ago, varying between professorial and messianic, and it is this dual valency that has quietened the pro-Obama artistic movement. In Detroit, a new exhibition, *Visions of our 44th President* has commissioned 44 African-American artists to work on identical busts of the President. The massive variety in the work produced is not only a reflection of individual creativity, but of the multi-faceted ways in which Obama is viewed. One bust has him covered with civil rights leaders of the past such as Ida B. Wells and Martin Luther King; another dubs him "AmeriKenyan" in a proud reply to the Tea Party's continuous accusations of his "otherness"; a third covers him in cuttings from the 2008 election night, binding him to the hopeful figure he was in 2008 but also showing how his glory has faded in old newsprint. The exhibition was not for any particular social or political purpose – it was delayed and originally was not meant to be opening so close to the election. While it presents a compelling diversity, Obama's campaign team have by contrast struggled to find one

iconic image that 'sticks'. The difficulty of portraying both candidates is shown by the most recent covers of *The New Yorker*. After the first debate, in which Obama himself joked he was "napping," *The New Yorker* portrayed him as such. That is to say, they did not bother to offer a depiction at all.

'The art has shifted from spreading hope to avoiding despair'

There were no chairs at the debate in Denver so the chair appears to have been put in to represent the seat of the incumbent who hasn't turned up – Romney does not have a chair. But the cover offers little by way of portraying Romney, either. The hand points to nothingness, as if to say, "I am here, I turned up". Lehrer, the moderator, looks inattentive and while the spotlights suggest great national interest, the drab grey crowd suggests an unimpressed and uninterested audience. The next week *The New Yorker* cover got to the heart of the difficulty involved in portraying Mitt Romney and again entirely avoided the difficulty in portraying Obama. If Obama is difficult to portray because he has gone from a bright-eyed liberal to a pragmatic centrist,



CHARLES H. WRIGHT MUSEUM



Hope: the Obama poster of 2008

Romney is even more so, having veered from moderate governor to severely conservative in the Republican primary to attempting to appear moderate again.

The crossed-out tattoos combined with a sea of conservative sentiments (such as "corporations are people!") is very different from Norman Rockwell's *The Tattoo Artist*, on which it is based. Rockwell, whose famous *Freedom of Speech* endures as an image of the power and hope of democracy, is here used to great satirical effect. Whereas in *The Tattoo Artist* it is the names of girlfriends that are being crossed off, here it is Romney's commitments on positions that affect millions of people.

The same ambiguity does not exist in Britain. We are part of a far more satirical political culture. No one here pretends to see a party leader as someone able to deliver a sea-

change or revolution – Ed Miliband famously says he would rather "under-promise and over-deliver". Steve Bell, the Guardian cartoonist, has been merciless and cynical. David Cameron's head is encased in an inflated condom, Bell describes Ed Miliband as "a walking caricature even before you've picked up a pen" and Nick Clegg is just Cameron's butler.

Is one artistic tradition more or less politically beneficial than another? Steve Bell's is a more descriptive practice than the prescriptive art in the United States. But America does seem to have an artistic culture which actually produces social change.

So, while we may mock efforts such as Fairey's *Hope* (can you imagine any of the British party leaders becoming icons in that way?), that poster, and the political art of America in general, seems more likely to change the state of affairs; we, by contrast, continually depict our disdain.

THIS WEEK ONLINE

Emma Wilkinson discusses the awkwardness of putting sex on stage

This week's ADC lateshow, *The Bloody Chamber*, is Bryony Lavery's adaptation of Angela Carter's visceral short story of the same name. At its heart is the Bluebeard fairy tale of a young bride left in her older husband's castle, an ancient story suffused with the intertwined threads of sex and gruesome violence. This choice of production has therefore made it inevitable that *The Bloody Chamber's* cast and crew have had to commit both to staging the horrors of a torture chamber on stage and to broaching the ultimate barrier of vulnerability – staging sex.

Part of the issue is knowing how to broach rehearsing sex, particularly as not all of the cast will have known each other beforehand. Being required to make yourself vulnerable to that degree is daunting, and so knowing how to create a relaxed environment where actors feel enough at ease to tap into their sexual history in front of each other is crucial. What seems to have helped, though, is the commitment to separating themselves from their character – a process that began early on in rehearsal with a very specific workshop focusing on sexual noises.

Read the rest at www.varsity.co.uk

Emily Handley mourns the end of this beautifully British celebration of baking



The Great British Bake Off
BBC2

joy, tears and quite a few soggy bottoms along the way, and it even enjoyed a larger audience than the Paralympic swimming finals.

The programme has seen us through the Jubilee year and the Olympics, and provided a particularly British blend of stoicism and naughty humour throughout another rainy summer, with the familiar Union Jack bunting fluttering



● Ten weeks, 25 fiendishly difficult fondant fancies, a colony of gingerbread houses and this year's search for Britain's best amateur baker has come to an emotional end. The show has a loyal following of over seven million viewers who have witnessed

around the marquee. The trio competing in last week's all-male final were first faced with the task of creating a puff pastry pie in their last signature challenge, and judges Paul Hollywood and Mary Berry plumped for Brendan's garlicky vegetarian creation as the round's winner. James was let down by his 'soggy bottom,' while John's sausage filling sent Mary Berry into innuendo overdrive.

The endearing self-deprecation of the competitors lends a particularly

'Seven million viewers have witnessed joy, tears and a few soggy bottoms along the way'

British element to the programme, with Brendan mentioning at one point that he hoped he "wouldn't be struck down" for expressing his desire to win, adding that he comes from a background of "high-quality guilt".

There were also the usual asides from Sue Perkins and Mel Giedroyc, with Perkins winning this week's pun award for "It's over – I'm not taking the pithivier!", when telling the contenders to step away from their worktops and dust themselves down after the episode's first challenge. Next up was the order from High Priest Hollywood and Priestess Berry to make 25 identical fondant fancies. This proved to be the undoing of the group, as the recipes

involved few instructions and several time-consuming stages, as they baked the sponge base, added marzipan and apricot jam and found themselves stumped as they prepared to apply the icing. Was it more prudent to dunk or to pour? The background music became more and more tense as the three fabulous baker boys pondered how to tackle the innocuous-looking patisserie. Post-technical challenge, Brendan was philosophical, James was determined and John was fretting. Reader, baking doesn't get any tougher than this...

With nerves in tatters and a growing certainty that the unflappable Brendan would win, it was time for the final task of the series: making a chiffon cake to commemorate each finalist's most memorable moments of 2012. I could have bet my balloon whisk on Brendan's triumph. Brendan went for a family reunion cake, John decided on a heaven and hell theme, and James chose to make four separate cakes representing England, Ireland, Wales and Scotland, with a fifth cake acting as a centrepiece as 2012 was "a big year for the United Kingdom". Did any of them bite off more than they could chew?

Following a fraught preparation

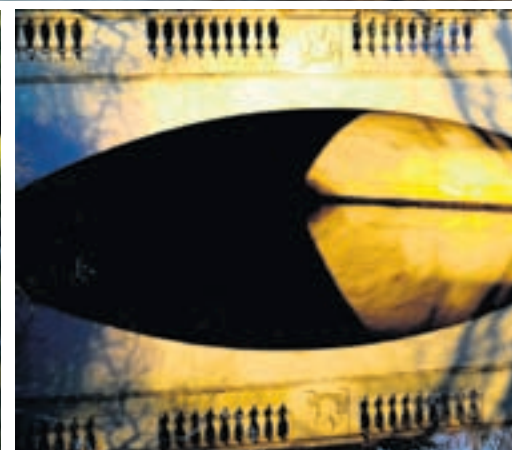


period, during which James dropped one of his cakes and had to make a new one from scratch, the budding chefs presented the fruits of their labours to the exacting judges. James was left crestfallen after his cakes were "far too dry", while James's chocolate cake with meringue clouds was "beautiful, with a lovely shine" and Brendan's consistent elegance was praised.

The bakers' efforts were all lauded, although if James had chosen to make one cake rather than five separate ones, the result would perhaps have been different. A surprise verdict declared John Whaite this year's winner, after a raft of trials and triumphs. The usually critical Paul Hollywood declared John "fantastic" and John said the win "meant the absolute world" to him.

We have seen the contestants through ten weeks of macarons, raspberry tarts and babas, and for anyone fearing an abrupt comedown after a sugar high, fear not. Baking royalty King Paul and Queen Mary will be back on our screens next Tuesday with a culinary masterclass, and winner John has announced plans to release a recipe book.

● Now available on iPlayer+



Bridges

It's the start of week four – the bridge into the latter half of term. With week five fast approaching and the clocks going back, bringing darkness, let's hope we don't find ourselves tempted to leap off.

Every week, Varsity will feature a variety of pictures of architecture from around Cambridge. Want to see your work in the paper? Next week's theme is 'windows'; email your contributions to magazine@varsity.co.uk!

BUSY DOING NOTHING

CLAIRE HEALY



You know that part in mobster movies where a principal character believes that they're going to get 'made'? That is, they are convinced that they're going to become a real wiseguy, a good fella, one of the lads – only to be 'whacked' for a previous misdemeanour once they arrive at their Induction Ceremony. These were the gory scenes in my mind's eye when my friend Will, resident rugby player and general gym 'goodfella', offered to supervise my induction into the College Gym this week. As he – all stash and sincerity – assured me we'd get a big session in before teatime, I was left quaking in my (naturally box fresh) trainers.

This is because, ever since the dawn of non-compulsory P.E., my personal exercise rate has remained at a steady nought; it's an indifference to physical activity that has subsequently developed into a legitimate phobia. And it's not just the gym: from spinning classes to yoga classes, college sports to uni-wide sports, everybody is doing it! I remain a startled youth stuck in a perennial Public Service Announcement, in which my peers aren't pressuring me to take drugs, but instead something frightening called a Zumba class.

Last Tuesday, I made my first Dantean descent into our basement's 'Fitness Suite'. As I entered the room the harsh fluorescent lights revealed several boys in my year and a pale-faced chick in sick new trainers. Yes, the room was full of not only several witnesses but several mirrors, forcing me to gradually observe my complexion becoming that kind of 'reed as rose in snow-whyte' shade that, whilst attractive in medieval courts, is perhaps not in today's gyms. Once I had completed a few warm-ups and found myself on an exercise bike, however, I felt I could relax. Maybe this wasn't Inferno after all. Like a newly ingratiated AA member, I began to ask my gym companions why it is they come here. To "get fit", and "get hench", yes, yes – but there must be something more – something deeper? "To get girls" someone chirps, backing up their point with some Freud. Deep, indeed. Meanwhile, my trainer was shouting at me to increase my RPM past 100. And yet, unlike most activities I don't actually enjoy doing, this time I didn't feel the urge to just...stop. I actually wanted to keep going! As I experienced a sensation I believe they call the 'adrenaline of exercise', I felt nigh on unstoppable. That is until Will pointed out a single, devastating fact: the actual number of calories I'd burnt, perhaps amounting to one and a half Jaffa Cakes, or something.

45 minutes of cycling, lifting and rope-pulling later, and, in retrospect, I still felt proud of myself. As a fellow gym buddy told me, a bloke called Socrates (the footballer, he emphasised, not the Greek) once said that "he who thinks doesn't run, and he who runs doesn't think." And, as I emerged at surface level a 'made' man with all limbs intact, it would appear that I had, indeed, been over-thinking it.

L to R, top to bottom: Tom Porteous, Clare Cotterill, Tom Porteous, Clare Cotterill, Tom Porteous, Clare Cotterill, Clare Cotterill

Phoebe Power admires the diverse and unpretentious content of this new student-run Oxbridge publication despite the underwhelming appearance



Notes
Issue 3

● I was enthusiastic when I heard about the new student-run journal, *Notes*.

Released fortnightly with a smart website and Kindle edition, I thought, "Hurrah! A proper publication for creative writing that doesn't look as

if it's going to flounder as soon as the editors graduate."

A joint Oxford and Cambridge venture including work from further afield (this third issue includes work from writers in Durham, Leeds and Harvard), *Notes* features more than just creative writing. Short stories and

poems are placed among essays about art, psychology, film, gender studies, artwork and what looks like a political manifesto.

Some of the highlights of this issue include Rowan Evans' delicate poem 'returnsong', with its neat rhymes 'wing', 'sing', 'ling' skating across the page, and an engaging piece by Louis Geary arguing for the benefits of the one-word essay in 'LOL'.

There is also a stylish piece by Jeremy Wikeley on the revolutionary politics of the new Batman film, and another poem, 'Fast, Number One' by Jon Sanders, with some wonderfully virtuosic wordplay on 'fasting'. I like that the *Notes* editors are omnivorous: what's being valued is the sheer stuff of debate, dialogue, exchange of thought, words, words, words, notes...

The lack of pretension is refreshing: it's not a magazine with a specific ideological standpoint trying to change the

way you think; it simply aims to provide a platform for sharing ideas.

This is fantastic, but I wonder if the mongrel-like quality of *Notes* might have a potentially negative effect on

'What's being valued is the sheer stuff of debate, dialogue, exchange of thought, words, notes ...'

the most important thing of all: getting these ideas to its readers.

This is mostly a question of presentation, which will evolve with future issues, but I was a little daunted on picking up this photocopied sheaf filled with dense paragraphs: I hardly knew where to start.

Text fills the pages with pieces placed in an apparently random order, often clustered together on the same

page, without denoting the difference between an article and a story or which university the writers are from.

I liked the use of artwork, particularly what looks like a reproduction of a woodcut by Will Thomson, 'Book 1A', but the dark photographs of roofs and rainy streets photocopied in black and white felt like filler and added nothing but needless gloom.

It's cool to be minimal and not too consciously 'arty'. However, at the moment, *Notes* just looks a bit boring. Student publications don't need to be flashy, but they do need to engage. *Notes* is full of diverse and interesting things, but it needs to make sure it looks like knowledge, and not just information. If you want to spread enthusiasm for creative thought, you need to help the reader get excited, too.

● Available for download fortnightly on Kindle for £0.77 and in print copies; read old issues: notespublication.com

Emily Pulsford admires the mix of hazy pastoral and gritty realism in this low-budget independent film



Strawberry Fields
Dir: Frances Lea

● If Instagram-style effects could be applied to film, the result might well resemble the opening sequence of the golden-hued *Strawberry Fields*.

This warm and arty beginning, however, belies the subsequent bleak exploration of difficult subject-matter: the consuming nature of mental illness and its effect on other people.

Following a chance encounter, Gillian (Anna Madeley) creates an alias and becomes a strawberry picker in rural Kent in an attempt to escape her demons. The isolated setting promises retreat until Gillian's mentally ill sister, Emily (Christine Bottomley), arrives and Gillian is forced to confront precisely what she is running away from. The film centres on the problematic relationship between the two sisters as the balance of power shifts, drawing other strawberry-pickers, most notably enigmatic hunk Kev (Emun Elliott),

into the web of manipulation, lies and violence.

For a low-budget venture emerging from Film London's Microwave project, *Strawberry Fields* is sumptuously shot, but still feels fully grounded in its natural setting.

The shots switch fluidly between sunny landscape vistas and the squalor of the workers' caravan accommodation or overcast coastal scenes, visually reflecting Gillian's shifting moods. Just when she feels able to relax and enjoy Kev's company, Emily's presence

threatens to ruin this peace, darkening the atmosphere in a way reminiscent of *A Streetcar Named Desire*.

The three lead actors convincingly

'A sumptuous, well-constructed independent film brimming with cinematic honesty'

portray the troubled natures of their respective characters, with Madeley standing out as perfect in the role of the sexually unsure and introspective, yet inherently strong, Gillian.

The film only deals obliquely with the past and future of its protagonists and firmly puts the audience into the present moment, giving us a sense of immediacy. Though the characters are believable, they are

not particularly likeable and are difficult to empathise with. Both sisters are prone to lying and mood swings, although Emily comes off as the weaker and more manipulative of these two diametrically opposed sisters. In contrast to the heavily contrived one-liners of Hollywood, here we have dialogue that is mundane and strikingly blunt ("I just tried to kill you").

One of the most effective features of *Strawberry Fields* is its emotional realism and refusal to descend into soporificity. It is also ambiguous in its portrayal of mental illness and leaves the viewer free to decide where their sympathies lie.

Since we experience events from Gillian's point of view, we understand her desire to escape her familial responsibilities and pressures. Emily's condition is neither excused nor ridiculed in the film; rather, it is starkly displayed for us



to judge. We see it as the people around her see it, appreciating the full unpredictability of her condition.

Don't be tricked by the romantic-sounding title into thinking that *Strawberry Fields* will offer a light-hearted Arcadian jaunt.

What it does offer is a hard-hitting depiction of people's messy lives and relationships as they really happen. While it was often stark and uncomfortable to watch, this is a well-constructed independent film brimming with cinematic honesty.

● Showing in selected cinemas now

Zara Meerza reviews this season's biggest U.S. import – and finds it a startlingly realistic portrayal of first world problems



Girls
Sky Atlantic

● In your twenties? Tweet? Lamenting the fact that you're in the midst of an arts degree and about to enter into a slew of unpaid internships, despite the fact that you ARE the voice of your generation? Meet the characters of Lena Dunham's *Girls* and behold your post-university future. In

a unique portrayal of our generation's issues, 25-year-old writer-producer-director-actress Dunham offers an intelligent look at the self-importance, struggles and often parodic nature of the life of today's recent graduate. Dunham's Hannah Horvath is an aspiring writer living in Greenpoint, Brooklyn. She graduated from college two years ago, is still interning and is

still supported by her parents. Within moments of the pilot episode we learn that Hannah's parents are cutting her off, something that shakes Hannah to

'He's at once odd and maddening and disgustingly seductive'

the core. From here on, we witness her attempts to come to terms with this delayed transition, whilst navigating her life as a 20-something hipster, which is already loaded with the trials of bad sex, warehouse raves and awkward relationships. Alongside Hannah we meet her friends: the type-A Marnie who's greatest problem is that her doting boyfriend loves her too much, the 'sage' gap-life traveller and the brilliant Shoshanna, a virgin NYU student.

Hannah's on-off bedfellow Adam is at the fore of the polarizing male

characters that feature. This complex semi-employed actor, at once odd and maddening and disgustingly seductive, compels. While initially this may sound like *Sex and The City* for the recession generation, there's a self-consciousness to *Girls* that makes it more realistic and relatable than most shows aimed at the same demographic, in that it contains situations, bodies and scenes that you will rarely see elsewhere on television. There are no magical couture closets here.

In a world where self-sufficiency is ascertained when parents no longer pay for their children's Blackberry bills, *Girls* manages to capture a generation's anachronisms with its killer wit, soundtrack and healthy measure of seriousness, producing a program that is zeitgeist-y in the best possible way. HBO does it again, folks: this is most definitely one to watch.

● Sky Atlantic, Wednesdays, 11.30pm

Edward Johnson is impressed by this memorable, vocally energetic and surprisingly nuanced electro-pop record



Halcyon
Ellie Goulding

● Ellie Goulding is blessed in having an instantly recognisable voice. Its slight hoarseness, and consequent fragility, separates her music from the hordes of club-pop artists that currently dominate radio. *Halcyon* adds

scores of electronic effects to Goulding's vulnerable vocals and the result is a record that feels contemporary but also more nuanced than its rivals.

Halcyon plays to Goulding's strengths and shows the full range and power of her singing. Her ability to ascend instantly into the higher registers on tracks like 'Hanging On' is stunning. On 'Atlantis', the vocals become ethereal and almost indistinguishable from the synth melody.

This versatility ensures there's plenty of variety on the record; the chanting on 'My Blood' is intriguing and provides a

soulful contrast to the club-sound that is present elsewhere.

The album feels well-balanced: slow pieces like 'Dead in the Water' provide a counterweight to the more energetic tracks like 'Figure Eight'. This alternation between attack and release ensures the listener won't become overwhelmed by an onslaught of rave-hooks.

However, *Halcyon* is unique in that its greatest attraction will be perceived

'A spectacular demonstration of human talent and electronics'

by some as its most notable flaw: every effect imaginable is added to Goulding's voice – it's a spectacular demonstration of human talent and electronics merging, but some may feel that the album is overproduced.

This overproduction is responsible for the record's weak points: at times, *Halcyon* is guilty of slipping into a generic club-dance sound. The first

single to be released, 'Anything Could Happen', is an example of this. Its staccato piano and heavy beat are simply conventional.

The dance rhythms of 'Figure Eight' combined with dud lyrics like 'I chase your love around a figure eight / I need you more than I can take', show that poetry is not one of Goulding's strengths.

On the final bonus track, she collaborates with Calvin Harris – to be succinct, you've heard tracks like this every Friday night for the past two years.

But don't let these criticisms put you off *Halcyon*. It has all the elements necessary for a great pop record: it overflows with memorable choruses and surges with energy.

Goulding has produced a surprisingly good mix of club hits and more tender songs. If she develops her lyrics, and pursues the darker moments on this record, then the follow-up to *Halcyon* could be exceptional.

● Available now

Eurydice Paris-Falcon

Darlings, dear ones and duncians (so Cantab), this week I am confiding in you a deep and personal distress, an issue that has begun to irritate and perturb me to a level that so far only the wearers of kitten heels and Daddy's third wife have achieved.

October is almost over, ready to skitter away from us oozing regret and unfulfilled promise like a one night stand or a third-class degree, and the nights are drawing in like Frida Kahlo let loose on a sketchpad, but with less objectionable facial stylings. As winter approaches, I can't help but feel wistful (in a photogenic way) at the fact that my inexplicably single status deprives me of the plethora of Instagram opportunities offered by a relationship in our beautiful wintry city.

As a Cambridge student I have finely honed my neurotic instincts to desperately claw at every opportunity that passes me like an over-competitive harpy with a privately educated inferiority complex, and I can't help but actively panic as I picture the opportunities for romance that are passing me by. Romantic wintry walks in matching chunky knitwear! Tapping the ash from Marlboros (lights are for L'Été) into flagons of mulled wine as avant-garde Bing Crosby remixes serenade us!

Nancy Mitford famously said that "love is best in a cold climate" (I never finished that book but I'm sure that was the gist, it was set in Russia or something), and as the wife of such a horrifically virile

man as Sven-Göran Eriksson I'm sure she would know. To add insult to injury, then, my dreary readers, as I wander the streets of this, my so-called sexual stomping ground, it appears that the good, the bad and the (frankly) very ugly of Cambridge have taken this advice to heart. All I see are couples. People snuggling in

Market Square, gaily purchasing aubergines together; people holding hands as they trip through the Sidgwick site, rubbing everybody else's noses in their 'functional' relationships; people smugly cancelling evening plans because they're going to watch 'One Born Every Minute' with their girlfriend and hope she stops crying long enough to give them head.

It's not fair. I am significantly better than 80% of the people I know in relationships, and 100% better-looking. I have spent years carefully cultivating an avant-garde and laissez-faire personality. I have perfected the casual come-hither pout so well that it now actually is what my face looks like in repose. I have NEVER eaten pudding without feeling guilty. I deserve a relationship. This sorry state of affairs led me into a spiral of misery that culminated in a dark half hour spent perusing Guardian Soulmates, at a total loss as to how to rectify this situation, until a realisation struck me like a timely autumnal apple: I am simply too good for the men of Cambridge. They are intimidated by my sex appeal, my style, my biting wit and incomparable intellect. In the immortal words of Destiny's Child, philosophers of our time, nobody is quite ready for my jelly.



Lord Dalmeny: today's art market

Anne-Claire Morel talks to the Deputy Chairman of Sotheby's about the state of the art market, and what is next for those wealthy enough to buy Picassos

During my long – but nevertheless enthralling – summer internship at Sotheby's, I met Lord Harry Dalmeny, the Deputy Chairman of the famous auction house. I managed to persuade him to give me an interview, which eventually turned into a hugely interesting debate. We discussed the state of the current art market and the place of artists within it, as well as the future of the art world. Initially, I wondered who regulates the current art market. Is it auction houses, collectors, art dealers or galleries? Dalmeny explained that on the one hand, there are the decorative and traditional arts where expertise is necessary and based on reputation; quite often items are bought or sold based on their perceived quality. Within these markets, there is a uniform agreement on whether something is worth more or less than something else.

'Who regulates the art market?'

On the other hand, in the world of painting – in particular when it comes to Old Master and Impressionist paintings – each artist tends to have a specific expert. However, unless the painting has just appeared in an exhibition it is unlikely that the auction house or dealers would merely support its attribution to a particular artist. Dalmeny explains that "we need to make sure that we are comfortable with the provenance so we can tell our clients we are fairly certain the authenticity is there." To do this, the owner must send the painting to the heirs of the artist, or the foundation.

However, Dalmeny tells me that, nowadays, the authentication process itself is an issue. The difference in value between a painting that is by an artist and one that is *not* is huge. Many of the

institutes in charge of protecting the reputations of the most valuable artists face a lot of legal challenges from owners whose paintings have been proved fake. As a result, some of these institutes – such as the Warhol Institute – have decided stop issuing authentications; they don't want to face the cost of the legal consequences.

Within the auction business, Sotheby's effectively self-regulates, and does not depend upon any financial services authority. One of the main reasons for this self-regulation is that the art market is not leveraged. The auction market isn't like the housing market, for instance: you do not pay extra for paintings in anticipation of their value going up. Because of that, art quite often represents real money that people really have. Dalmeny tells me that expertise is disappearing too – and in fact already has. In 1968 the Rembrandt Research Project exhaustively analysed all of the Rembrandts, proto-Rembrandts and School of Rembrandts. Using new technology, they looked at the panels which were used, and compared the wood to see whether it was from the age of Rembrandt, or later. Because of this study, some paintings which had been thought to be later actually turned out to be Rembrandts which had been badly restored in the nineteenth century.

After explaining how the buying and selling of art works nowadays, I wonder: who are the buyers? Who are the people who have that kind of money to spend on art in the current economic climate? Dalmeny explains: "the art business is our business, but other people's leisure time" – in general, people buy art because they're passionate about it. Despite this, I wonder what percentage of buyers actually buy out of genuine artistic love – and who buys for investment purposes. Dalmeny says it is around 85%: "art does not give you any investment return, it doesn't give you any income, you don't get a dividend



from the painting". Despite this, I thought that buyers could re-sell, and gain profit – but Dalmeny tells me that this is not a certainty: you can't guarantee profit. You cannot hope to earn a living simply by owning a valuable work of art.

However, art does offer a good protection against inflation, as Dalmeny explains: "Say the American economy does quite badly and the American dollar goes down, and you own a Picasso. Maybe to the Americans, it will become more expensive because their currency is weak. However, there will be Europeans, Japanese, Chinese, British people who will want the Picasso. So it is not like buying a factory in America. It is there." In the past twenty years, have we seen the raise of a 'branded era' in art? According to Harry Dalmeny, the great difference between an Old Master painting and a contemporary painting is that the former tends not to be signed. Now art is seen as a commodity

and a brand by many artists; sculptors or photographers quite often take a lot more control over the reproduction and control of their images.

Indeed, many artists earn as much money from reproductions of their paintings as from the sale of the items themselves. Dalmeny offers an interesting metaphor for the market: "I sometimes think that contemporary art collecting is a bit like a sport, like polo. If you are a rich man, and you enjoy polo, you might have a team full of muscly Argentinians who play polo beautifully. And there you are, the rich man, galloping along at the back, playing in the team, and you are part of it, but you have to be able to ride. If you can't ride, it's really pointless. If you are a rich art collector, you could be part of that team, part of the herd (*la horde en gros*), you don't even need to be able to ride, you just need to be able to sign cheques! And then you can make yourself quite a big name."

'Quattro Stagioni: Autunno'

A CLOSER LOOK AT ART

This painting is part of a cycle of four works representing the four seasons, or the *Quattro Stagioni*. Primarily concerned with line and paint, in the mid 1970s Twombly introduced another element: written language. This text is fragmented across the image – apart from the title, which is written in clear brown capitals across the top of the painting.

The idea for the cycle began with Autumn, inspired by the wine harvest happening outside Twombly's studio in Bassano, Teverina (where he began to paint the cycle in 1993); appropriately, the colours in this piece are the richest out of the cycle, with patches of deep green, red and brown.

These intensely coloured smears and patches balance out scrawled letters and doodled shapes on the cream-coloured gesso, the soft shapes contrasting with the graphic linearity of the writing. Long extensions of red stretch across the painting, horizontally, echoing stalks and branches of trees; they counterbalance the vertical drips which are at their strongest and darkest on the left hand side of the painting, forming a dark margin along the edge.

The stalk motif is echoed again next to the title, with branches tipped with berries – drawn with a dark brown crayon – emphasising the autumnal associations of the piece. Using everything from brush handles to fingertips to a normal paint brush, Twombly appropriates and translates classical mythology and literature alongside historical works of art, creating works which are highly poetic.

Naomi Pallas

'*Quattro Stagioni: Autunno*' is on display in the 'Turner Monet Twombly: Later Paintings' exhibition in Tate Liverpool, finishing Sunday.

Nina De Paula Hanika on 'Protests against Forgetting' at this year's Serpentine Gallery 'Memory Marathon'

These words of Eric Hobsbawm, the Marxist historian and fellow Cantabrigian, were quoted readily at the Serpentine Gallery's 'Memory Marathon' last weekend. Described as 'idea festivals', the Marathons are annual gatherings. Taking place over the Frieze weekend, the Serpentine's Marathon events are veritable smorgasbords of multi-disciplinary performances, speeches and films by some of the world's leading minds. Dedicated to

JENNIFER ROSE SCIARRINO

I MISS
MY
PRE-INTERNET
BRAIN

'Slogans for the Early 21st Century', Douglas Copeland, 2012 Installation

Hobsbawm after his recent death, the theme of 'Memory' seemed particularly appropriate. It is also a perfect reflection of the life project of Hans Ulrich Obrist, the gallery's co-director; an obsessive archive of almost all his conversations allowed the weekend to seem like a microcosmic sneak peek at his collection.

Brought together with only the instruction to speak or show something which they feel is appropriate to the theme, the high calibre of participants, including Tilda Swinton, John Berger and Douglas Copeland, belied the small and intimate feel of the event.

A particular highlight for me was Jean-Yves Tadié's talk, 'Is there such a thing as involuntary memory?', which focused on one of my favourite literary moments, Proust's encounter with a tea-soaked madeleine. While the main event was housed in a softly creaking geodesic dome, ticketless viewers could watch on screens in this year's subterranean cork Pavilion – where a wonderfully relaxed atmosphere provided the perfect riposte to the exclusivity of Frieze.

One of the reasons I love the Serpentine Gallery so much is that it has this magnetic ability to attract a hugely diverse crowd. There never seems to be

any question of appropriate age there – at one point in the day I found myself incredibly jealous of how cool the parents of the toddler watching Daniel Buren must be. I know. Jealous of a three year old.

The true brilliance of the three-day event, however, was its ability to create and sustain interest in topics that audience members may never otherwise have explored.

I commend both Marcus du Sautoy and Viktor Mayer-Schönberger, who managed to get me not only to tolerate, but to seriously engage with, their respective presentations on the mathematics of pattern-searching and virtual memory.

A strangely organic balance somehow developed between the modern and archaic; Marina Warner's discussion of the processes of story telling – in reference to Shahrazad – somehow flowed on from an exploration of robotic memory from Luc Steels.

This was not just another pretentious opportunity for the arty to get together and peacock, but a fantastically well-curated and welcoming conference for the creative.

In the words of Rirkrit Tiravanija: "Remember to Forget" – just not the dates of next year's Marathon.



'Quattro Stagioni: Autunno', Cy Twombly, 1993-95

STAGE DOOR

FRED MAYNARD



In an interview with Lyn Gardner a few weeks back, she mentioned that the last theatre company of any note to emerge from Cambridge was Complicité, back in the Eighties. Meanwhile, other universities, drama schools, community groups and theatres have produced ground-breaking companies like Punchdrunk, Kneehigh, Frantic Assembly and Curious Directive. I'm interested as to why Cambridge has in the last twenty years given us Sam Mendes, Tom Hiddleston and Rebecca Hall but nothing to match those great group efforts.

What is a theatre company? It's a group of people who come together and decide they want to tell stories in a particular way, whether by immersing the audience in the playing space, or using fast-moving multimedia, or puppets or masks or dance or what have you. Despite the insane number of people involved in Cambridge theatre, how often do you hear that a bunch of actors have decided on a style they want to pursue together in the long-term, over several plays, developing it as they go? It just seems antithetical to our whole culture here. We are, for better or worse, individualists.

The Cambridge drama world exists in a constant state of flux, with people finishing one play only to become attached to a totally new one, with a new team and a new vision. Yes, there are directors who will work with the same actors and crew again, but more out of a trust in their abilities than in a collaborative effort to further a creative goal. This can be a good thing – no matter how cliquey you think Cambridge theatre is, the size and endless opportunities are preferable to a university where about 15 people do everything, and getting into a play basically requires you to know one of them.

And yet. A clique that comes together with a sincere long term project can be a very powerful creative force – a group of clever, ambitious people who are comfortable with one another can spark ideas off each other at a frightening rate. You might say that's the whole point of a university. Surely at Cambridge, of all places, there must be this kind of untapped potential, new frontiers in theatre just waiting to be crossed, ready to be funded by the pooled assets of a few generous but obscure college drama societies, or even particularly generous college grants. The Watson and Crick of theatre must be here somewhere.

We have had Wield The Matter and The Movement, but – and I would be happy to be corrected on this score – they didn't seem attached to any great over-arching new idea. I grow old in university terms: I'm staring my 22nd birthday straight in the face. It's too late for me to start a theatre company, so I'll use this space to make another plea to freshers: think long term. It's easy to focus only on your own career prospects.

But the strength of theatre has never really been in individuals, however much we'd like to believe in the hero myth of Olivier or Brook. The future is in companies. It's time we joined it.

The new application situation

Ben Hosford and Sam Clear explain the all-new application process for ADC and Corpus shows, where creative ideas take centre stage

This week, applications opened for Lent Term slots at the ADC Theatre and Corpus Playroom. Every season, lots of producers, directors and writers put in many hours of careful deliberation to prepare applications. Relatively few people, by contrast, have seen the other side of the process: the work of receiving those applications and then constructing a season. Next Friday, five people will start the process of deciding which applications are successful, and which shows will be put on. In the upcoming Lent term season, there are 39 slots up for grabs, and a record number of applications are expected. With so many options, choosing the right shows is always a real challenge.

The selection panel for both venues is made up of students from the Cambridge University Amateur Dramatic Club and Fletcher Players, working alongside ADC Theatre staff. With such a high number of applications, it is important that each show gets proper consideration, but also that the total amount of time spent on programming is reasonably compatible with people's degrees. For the Michaelmas Term season, nearly 70 applications were received, read and then invited to a half-hour interview. The process took five days, which presented a real problem. Despite the hours invested, by the time that the panel got to reviewing all the applications, there were still outstanding questions about some shows. Finding out everything necessary about an application is an essential part of the process. This term, the programming process has changed to allow a better balance of these considerations. There are now three stages: the initial chance to present an idea, a written application, and a possible further interview. This allows a gradual filtering of applications, and means more time is focused on the



The CUADC Committee that some ideas float around unformed before taking shape. (Image from this term's *Antony And Cleopatra*)

important questions and slots. The toughest part of the process remains the first stage, which will be similar to the first question that used to be asked in longer interviews: "Enthuse us about your application." Working out a replacement to this rather dry question has been the subject of much debate. Regardless of the scale of application, the first stage should be about the creative ambition and core ideas, rather than any particular technical or commercial detail. The strongest applications should capture the imagination immediately. This first stage has been designed to allow the person submitting the application to convey their enthusiasm: the simplest way to gauge this is to meet applicants face-to-face.

There is a risk, however, of getting caught up in an idea and not comparing it fairly to one that might have been less impressive in

five minutes, but is actually better thought-out and will be a better production. The hope is that by the time applicants come to write a more detailed application and come in for a longer interview, they will have had the chance to flesh out their ideas and tackle any issues the panel might raise.

In addition, they know that the panel is already interested in their idea and that their production is a viable option for the chosen slot (be it mainshow, lateshow or one-night stand). There will be less time to prepare the written application, but most people are used to working to deadlines, and the separation of initial pitch and written application should help maintain focus on what is important. After the longer interviews the panel will sit down and program the whole season. The aims of the process are the same across all stages: to find a season that is diverse, entertaining and exciting, and that

provides a range of opportunities as well as showcasing the highest-quality student work in Cambridge. The opening of applications for the ADC Theatre and the Corpus Playroom is an exhilarating time of year; as many creative students who have been daydreaming about scripts, sets, costumes, and audiences finally sit down to start the process of translating their vision into performance. In spite of the new process, what won't change is the impressive range, quality and variety of applications. It is also certain that there will still be late nights, passionate debates, and vast consumption of pizza before the best ADC Theatre and Corpus Playroom Spring Season is finally chosen.

Ben is the Theatre Manager and Sam is the Production Manager at the ADC Theatre. The deadline for applications is Friday 2 November at 12.00.

When the Rain Stops Falling

ADC

★★★★★

There are big issues (women lacking intellectual stimulation within their marriages, secrets kept within families, inclement weather, the end of the world). There are non-linear, interconnected narratives. And the show begins with a man in the future screaming at the heavens, only for his calls to be answered with the dropping of a fish from the sky. *When the Rain Stops Falling* is some of the most affecting theatre I've watched in my time here.

There are some minor flaws – I'm not sure the many televisions were used to maximum effect – but what it got right, it really got right.

Andrew Bovell's script is a difficult but beautiful one, characterised by sparseness and lyricism; director Emma Stirling did well to ensure its best was brought out, its complexities acknowledged but not overstated in the acting or staging. The opening monologue by Gabriel York (Ed Eustace) starts the play off relatively slowly, with knowingly off-beat comedy offset by a reassuringly mundane character (he is the man with the fish). And then the stakes start, inexorably, to rise. This is a play which is nothing if not impressive in its scope and ability to tease out tension, assuredly nodding at the

idea of tragedy but not so much that it becomes another piece of writing that must resort to 're-imagining' the classics unsuccessfully and unimaginatively. There are moments of real humour and a capturing of the everyday, with Olivia Emden as the younger Gabrielle Law pulling off post-coital nonchalance with ease, and Arthur Sturridge's Henry Law as the picture of the postwar middle-class husband, almost unbelievably sincere in his intellectual zeal.

Nevertheless, the portrayal of Elizabeth Law by both Hellie Cranney and Mary Galloway (the younger and the older, respectively) remains the key to the most powerful aspects of the play. Although the true test of theatre is not how many tears a scene can elicit from its audience members, it is probably worth mentioning if the acting makes the reviewer teary-eyed. What is vital, though, is how good both Cranney and Galloway are at developing their shared character, the former's anger and the latter's dignified but hopeless attempt at restraint fitting together.

When the Rain Stops Falling is sprawling and yet compact, a wonderful collection of tied-up personal stories whose intimacies allow the ambitious writing and creative scope to pull off discussion of the big questions without insincerity or gratuitousness. **Salome Wagaine**

The Bloody Chamber

ADC

★★★★★

For a play that stages sex, things get off to a slow start. As an anonymous Parisian virgin is wooed by a moneyed and mysterious Marquis, the materialistic attraction of his gifts is laboured heavily-handedly. The Girl's mother, played by Kitty Drake, does not come across as forthright as the plot later suggests she ought to be, and the only impression she leaves is a Cyclopean lipstick mark on her daughter's forehead. The script finally takes us journeying towards the Marquis' castle in the nick of time, just before we have begun to lose patience.

We are shown scenes from the wooing, the journey and the castle courtesy of a projector. The film is very neatly put together, although this medium is overused in the first quarter of the play. The pictures tally exactly with The Girl's series of monologues, rather than adding any subtleties all of their own. For me, the glowing light of the Marquis' cigar hovering in the background would have been plenty powerful enough.

The staging takes the protagonist's role in a play that relies so much on atmospheric effect. A large team of set designers and costume designers, led by Sarah Fox and Beth Oppenheim, have worked wonders despite the limitations



Robbie Aird and Charlotte Quinney as the Marquis and The Girl

imposed by this being a late show. The understated bouquets of lilies perhaps marked the boundaries of their budget, but the two-way mirrors, the removable bedroom and the chamber, combine with the costumes, make-up and acting talent of the three corpses to create an atmosphere that cleverly manages to avoid associations with either Halloween or *Fifty Shades of Grey*.

These are undoubtedly the most challenging elements in a production that is altogether a very bold undertaking by Isabelle Kettle on her directorial debut. They could have been considered a success for not eliciting boyish sniggers from a post-pub audience, but the portrayal of twisted experience meeting girlish innocence was remarkably powerful. For overall vision and execution, Kettle deserves high praise. **Richard Stockwell**

MAX TOOMEY

Ghosts, Gothic architecture and gore

Fred Maynard is taken on a tour round King's College Chapel by Niall Wilson, who explains how his production of *The Spanish Tragedy* utilises the extraordinary space to spine-tingling effect

King's College Chapel sits at the centre of Cambridge like a huge brooding ghost from the past. As director Niall Wilson and I enter its soaring fan-vaulted antechapel, we remark on just how invisible it can be, sharing anecdotes of many Cambridge undergrads we've known who, extraordinarily, have never once set foot inside. Lots of people seem to know it only from the silent disco at King's Affair. Wilson wants to correct this, fittingly enough, by using the iconic space to tell a ghost story.

'The audience will be intimately involved with what's going on, not just thinking "this is nice, we're in King's Chapel"'

The Spanish Tragedy is a classic revenge drama, Thomas Kyd's proto-Hamlet from the 1580s, a tale in which the murdered Don Andrea appears as a ghost to wreak vengeance upon his murderers in the Spanish Court. He remains onstage throughout the play – looking at the towering Gothic ceiling, I can understand why this location would suit a story with a constant ethereal presence. "Gothic architecture reeks of death" he says. With the high wall and high ceiling, you are being towered over by something distinctly above you.

"I live next to a graveyard", he admits, sheepishly, "I would be a massive liar if I told you that I had never come back at 1am after an ADC bar shift and heard something go bump in the night". He's not in this play to scare people, he says, but he is going to try and get some goosebumps going.

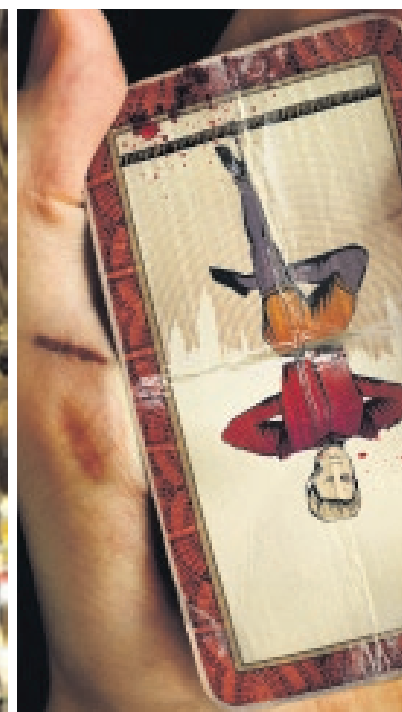
He's marshalled some impressive resources: an eight-strong choir to make best use of the famous acoustics, lighting from candles, incense, the playing of the enormous organ that dominates the central space of the chapel; all these will be integral to getting that crucial atmosphere right. But his greatest star is the surroundings.

"King's itself is the set" he says. He had originally wanted to do a promenade production, but soon realised the problem with getting an



The mighty wooden angels above the organ are the best set design any director could ask for, and they come free

CHAOTIC FLOAT



audience of that size to walk around the chapel. Instead the audience will remain in place and the space will be used dynamically: through the rood screen, only just glimpsed by the audience, will be the secretive area of the Spanish Court, the private world. The side chapels are the entrances for the servants and lesser characters, and the "Other", represented by Portugal and more unknown moral quantities, will be represented by the western end

'Gothic architecture reeks of death'

of the chapel, with characters coming from behind the audience. "I want to the audience to get a sense of the chapel as a whole, not have them just be pointed forwards to watch a play", he says.

Certainly the iconography of the chapel is perfect for the occasion. The many courtly scenes can only be embellished by the hundreds of royal symbols surrounding the action: the portcullises, roses, dragons and lions of the English monarchy all stone voyeurs of the living drama beneath. "This is a very public, very high profile, very high stakes space", says Wilson. "When

LITLENEMO

characters are watching people on stage, they will sit with the audience so that they become intimately involved with what's going on, and aren't just thinking 'Ooh, this is nice, we're in King's Chapel'. And that can only help them be overwhelmed by the candles and the organs and the incense and the choir."

Wilson certainly seems to be on a very specific mission with this show, one he couldn't have achieved in his now-passed undergraduate days with successes like *Festen*. "I am trying to evoke a sense and mood that you couldn't get at the ADC. There would be no point bringing *The Spanish Tragedy* in here and setting it in a modern surveillance state, you'd be fighting against yourself." The ramifications of the end of the play are huge, with a kingdom turned upside down, and this setting allows Wilson to make that epic point better than he could even with the biggest of budgets.

There is a sense in which he wants the play to "wash over you", with that little bit of fire and brimstone that should make tragedy a massive, overwhelming, cathartic experience. "Although," he says "you need to remain focused on the characters too – if you don't care about them you won't care about the bloodshed." And he recognises his heightened responsibility in this unusual space: "Usually, you can leave it up to actors to make a good show of it whatever the direction, but here, if I get a decision wrong, they're lost." I point out the great wooden angels that form part of the organ, mentioning they seem pretty dramatic on their own – like apocalyptic heralds calling the tragic figures to judgement. Wilson agrees, saying that the chapel has its own history of drama. Religious plays would have been performed here in the early days of the antechapel, common to many medieval Christian spaces; there are echoes and ghosts to be found in the very act of staging of the play. This is in its own way a morality play about judgement, and seeing Solomon in judgement in the stained glass above can only increase the sense that characters are under scrutiny, whether religious or just of us the audience.

'The ramifications of the play are huge, and in this space you can make that point better than you could with even the biggest of budgets'

For Wilson, a Cambridge native, the chapel might mean something rather different. "Growing up here, I've never

seen it as a religious building, it's a symbol of the university. Without the university, there'd be no Cambridge. So this place is the hub of the town."

Such a significant place is a fitting setting for his last directorial gig here before moving on to the London circuit. We wander out through the ancient oak door, leaving the magnificent space to the tourists – and perhaps to the ghosts.

The Spanish Tragedy runs at King's College Chapel 7-9 November, 7.30pm

LAWRENCE OP



JOHN WERNER

The choir stalls, representing the inner sanctum of the Spanish Court, are only glimpsed by the audience through the rood screen but they give a sense of hidden, secretive grandeur



Side-chapels like this one give an entranceway for lower-born characters, but even these feature the kind of ornate stonework that remind us of the high stakes in this royal drama





The days

TOM RASMUSSEN



"I can't go back to yesterday because I was a different person then."
-Alice, in Wonderland

Since my arrival in Cambridge two years ago, change has constantly surrounded my experience here. We see it all the time: our relationships, our opinions, our ambitions and even our fashion sense changes. But this doesn't mean you're losing yourself, it means you're moving closer to the real you.

Alice in Wonderland, by Lewis Carroll, focuses on change. The loss of reality, and the gain of fantasy also brings with it a sense of identity for Alice. This week we wanted to have fun with the idea of fantasy and change. The idea of a new, unhinged Alice in a world of decadence and madness. The team trekked out into the woods at 8am, coffees and cameras in hand to capture these stills – which we are all very proud of!

While on the theme of change we should also talk about the clothes! I decided to mix it up, so I trekked over to King's Street to be greeted by the magnificent display of sartorial heaven at Giulio (you should check it out). This week the clothes are a mix of high-end and high-street: something new for me. The decadence and quality of the clothes are the big juicy cherry on top of the cake, and for that I'd like to thank the staff, and Giulio, at Giulio Fashion.

So this week my advice is to embrace the changes around you. Who cares if you mess up? Oh, and remember: YOLO (...I'm sorry).

"We are all mad here"

STYLING / TOM RASMUSSEN

PHOTOGRAPHY / THURSTAN REDDING & NICK MORRIS

ALICE / RACHEL WILKINSON
WHITE RABBIT / LILY PARHAM
THE MAD HATTER / HUGH WYLD
THE TWEEDLES / LIVIA WANG
RED QUEEN / ELLIE NUNN
CATERPILLAR / CARMINELLA KNIGHT

ALICE WEARS / V-BOLERO AT ROKIT, WOOL TROUSERS, DVF AT GIULIO; LACE BACK DRESS, DVF AT GIULIO, GOLD HEELS BY OFFICE; LACE DRESS, PINKO AT GIULIO.
WHITE RABBIT WEARS / FUR GILET AT GIULIO, BAROQUE SKIRT AT TOPSHOP, PEARL BRA AT TOPSHOP.
THE MAD HATTER WEARS / BRA AT BORDELLE, BELT AT RIVER ISLAND, STOCKINGS AT PRIMARK, ACCESSORIES STYLIST'S OWN.
THE TWEEDLES WEAR / JACKET, DVF AT GIULIO, SUNGLASSES, AdR x H&M.
RED QUEEN WEARS / DRESS AT TOPSHOP, CROWN AT TOPSHOP, GOWN STYLIST'S OWN.
CATERPILLAR WEARS / SHOES AND ACCESSORIES MODEL'S OWN.

Look, it's not all about 'The Beautiful Game'

Off the football pitch, there's a lot of sport happening in Cambridge: meet a few teams you may not have heard so much about



Opposite hitter Alice Hsieh scoring a point by masterly rolling the ball in the middle of the court, leaving no chance for the opposition

Volleyball: Women win debut match

Alexandru Sava reveals it's more than bouncing balls and skimpy outfits

Wed. 17th October - Away

Cambridge: 3
Birmingham: 0

The Women's Blues had their first game of the season against an always-competitive opponent, Birmingham University. To start this year's first game, Blues' coach Jean Jacquet put on a team of experienced players who had been representing the team since

last year. He was looking for a structured game. The first set was fairly rough at the beginning: the new setter, Jennifer Bellamy, was trying to adjust to each player's need, and the players were trying to get into the game for the first time this year. As time went on,



Women's Blues Squad 2012-13: returning players, fresh faces and coach Jean Jacquet

however, good passes from the libero, Josephine Socratous, enabled increasingly better sets from Bellamy. These were turned into strong hits from the outside player (Xenia Oshman), swift swings from the middle players (Katharina Bitzan and Fiona Danks) and even cunning tips from expert Alice Pei-Shan. The Blues claimed a win for the first set. The second set soon turned dramatic: Birmingham upped their game, led by a captain who consistently found ways of cheating the Blues' defence. Towards the end of the set, the Blues were behind by a handful of points, prompting Jean to request strong serves from his players. Responding immediately, with solid defence, good hits and powerful serves, the Blues managed to narrow the score difference and eventually win the second set 27-25. Cambridge seemed relaxed as the third set began, and, although Birmingham fought hard to keep themselves in the game, it was the Blues who won the third and final set, thus achieving their first win this season.

The Women's Blues team hope to achieve results as high, if not higher, than last year's: finalists in the Student Cup, first in their League and third in BUCS Finals. And of course, to win this year's home-turf Varsity.

The Cambridge University Volleyball Club is composed of four teams: Men's and Women's Blues (which both represent the university in BUCS) and second teams. Its 65 members represent over 20 countries. To try to make volleyball more popular in a country which focuses on football and rugby, the University has become a Higher Education Volleyball Officer (HEVO) ambassador: a programme aiming to bring more people into the sport. Last year, graduate Ariane Hanssum set up beginners' sessions, which the club continues to host once a week. They teach anyone wanting to learn how to play and to get the basics.

For more information on CUVC, or to join a beginners' session yourself, visit the club's website: www.srcf.ucam.org/cuvc

Archery: Cambridge Bowmen on target to attract new recruits

Fresher **Katherine Turner** swaps books for bow and discovers the unexpected joys of archery



Finding myself with a large bow and arrow in my hand was more than a little unexpected on a Sunday afternoon. But I reasoned that having watched many people on TV doing archery over the summer – the Olympics, the Paralympics, Robin Hood... – I ought to be able to manage this archery taster session. How difficult could it be?

'As long as I understood the basic command of "stop", it seemed I was on safe ground'

Upon arrival, I was greeted by the news that I was an anomaly; right-handed but also right-eye-dominant and I should join the line for other anomalies. However, the introduction also offered the reassurance that, despite appearances, archery is a very safe sport. As long as I understood the basic command of "stop", and didn't step over the shooting line, it seemed I was on safe ground. I soon got chatting with my fellow novice archers and we wore our anomalous status like a badge of honour. I immediately realised that archery had the potential to be a hugely social sport,

as the relaxed turn-taking left plenty of time for a good chat.

I was initially a little intimidated by the size of the bow, but my instructor was calmly confident that I was up to the task. Drawing back my arm till my hand brushed my cheek, I let fly.

Extraordinarily, the arrow thumped satisfyingly into the target and I immediately felt a huge sense of satisfaction. After a few more attempts I quickly realised that hearing the arrow bed itself into the target was a surprisingly enjoyable experience. Upon returning to the line, I proudly paraded my new status as a 'target-hitter', basking in my brief moment of glory.

The Cambridge University Bowmen are a club that caters for all abilities, and the beautiful thing about archery is that everyone can give it a good go. Varying the distance of the targets can significantly alter the challenge, meaning novices are not overwhelmed by targets that are worryingly far away.

Moreover, doing archery at

'Extraordinarily, the arrow thumped satisfyingly into the target'

Cambridge is something that you probably wouldn't have such a good opportunity to do anywhere else: even as part of the novice squad, you're able to hire expensive bows for a fraction of their standard cost. And, of course, there's always the Varsity match against Oxford to satisfy any competitive instincts you may harbour. Despite the persistent drizzle I was quietly enamoured by my brief archery experience and I was assured that in the winter the club retreat to an indoor location before returning to the outdoors for a glorious summer of shooting.

Fancy a go with a bow? Get in touch with the Cambridge University Bowmen on cub-captain@srcf.ucam.org, or visit their website at <http://cub.soc.srcf.net>

DARREN STRANGE

Skiing: Cuppers at Milton Keynes

Patrick Calver reports on John's win



Oxbridge colleges battle it out on Milton Keynes' short slalom course

Cambridge College Rankings:

- 1st: St John's (A)
- 2nd: Trinity
- 3rd: Sidney
- 4th: St John's (B)
- 5th: Jesus
- 6th: Girton
- 7th: Newnham
- 8th: St Edmunds
- 9th: Trinity Hall
- 10th: Christ's



Monday
22nd October



Final Oxbridge College Rankings:

- 1st: St John's, CAM
- 2nd: St Anne's, OX
- 3rd: Trinity, CAM
- 4th: St John's, OX
- 5th: Christ Church, OX
- 6th: Sidney Sussex, CAM

Skiing Cuppers this year rolled around earlier in the term than last, meaning that pre-Varsity trip enthusiasm was tangible. Ten teams from Cambridge battled it out to be crowned champions of 2012. The two strongest colleges of recent years, Trinity and John's, predictably made it to the final. A close race saw

John's reverse the result from 2011 to seal an impressive victory, made even sweeter by beating Oxford's best team, St Anne's, in the grand final. The competition was a roaring success: skiers of all levels attempted to win glory for their college, before attention now turns to the Blues races and the second instalment of Cuppers on the Varsity Trip.

Football fever: Britain's love affair

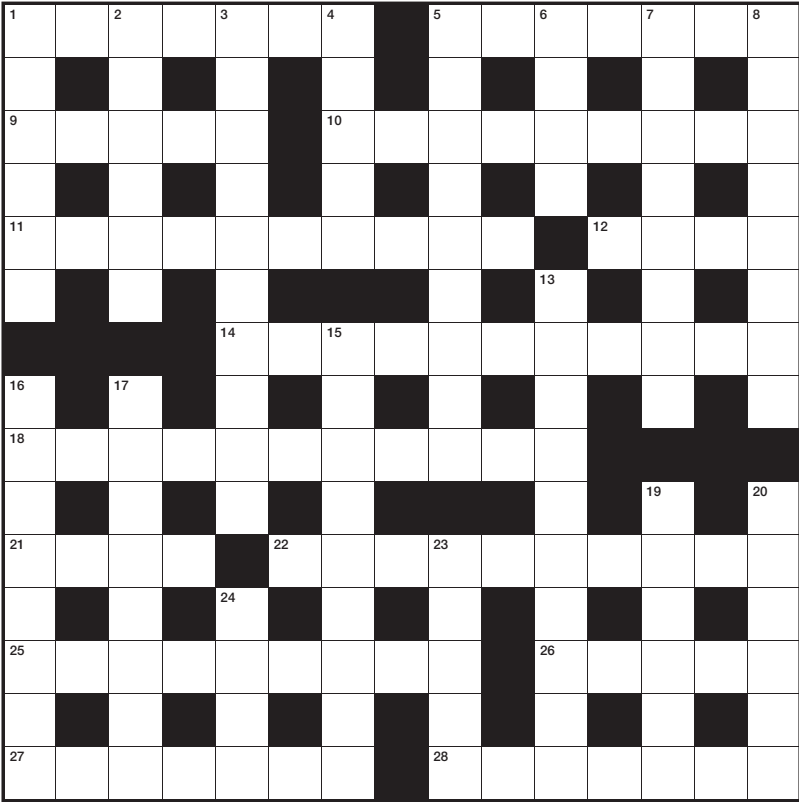
Why is the nation so obsessed, asks Andy Stallabrass

Why are Brits so obsessed with football? Why is attendance at the English Premier League, despite a recession and rising prices at the turnstiles, still the highest in the world? Why do people part with their hard-earned cash? Travel hundreds of miles to follow their clubs on a wet January night? Masochistically sit through ninety minutes of Clive Tyldesley's commentary? It's only ever a matter of time before conversations at any social gathering turn towards 'The Beautiful Game'. This must be because football is indelibly marked on the nation's collective psyche. Although many fans will feel the game is a cruel mistress when the opposition inevitably scores a winner in the final minute, there are undeniably a number of irresistible lures which explain Britain's perpetual romance with its national sport. Similarly significant appeal arises from the tribalism and rivalry that dominate the British game. Nobody can escape that constant stream of harmless banter about your team's trials and tribulations, whether in the workplace or the school grounds. In Britain in particular, this tribalism is manifested in cauldron-like stadiums which offer the chance for escape from the real world. Even if for just 90 minutes each week. Emotional outpourings fuel incredible atmospheres as fans indulge in very non-British

behaviour. They abandon that stereotypical reserve and embrace a sense of belonging: thousands of fans united in ecstasy at a winning goal, in abject misery at defeat, and in 'They abandon stereotypical reserve and embrace a sense of belonging' apoplexy at the hapless referee. Partisanship towards our respective clubs leads to some of the most eagerly anticipated and intense rivalries in world football, even whetting the appetites of neutral fans, so that millions of Britons are camped on the sofa tuning in to Sky Sports 'Super Sunday'. Ultimately, every football fan has his or her own unique reasons for an unconditional and, at times, irrational love of the game. Football's role as a medium through class distinctions can be ignored, and as a form of escapism from the difficulties of the real world, are just two of the factors which contribute to the game's popularity. This has fed one of the most exciting leagues in the world, some of the biggest stars and the best rivalries. It isn't likely, after the thrilling climax of last season's Premier League and the drama of lower league playoffs, that our love affair with football will be ending anytime soon. For many, Bill Shankly's old sound-bite will always ring true: "Some people think football is a matter of life and death. I don't like that attitude. I can assure them it is much more important than that".



Varsity Crossword



ACROSS

- 1 Head of ministry on merry jaunt to catch Asian deer (7)
- 5 Clay pit collapsed, as usual (7)
- 9 Left small state about flowers (5)
- 10 Sorcery performed in a King's world heritage site (5, 4)
- 11 Assemble a cortege to process around Nottingham (10)
- 12 Smile as drink is about right (4)
- 14 Band that is made up of yobs follows wild animal (7, 4)
- 18 Breathing space? (7, 4)
- 21 However just (4)
- 22 Side with corner kick think through options again (10)
- 25 Glittering star over yonder gets one to form a religious movement (9)
- 26 Obstacles abutting 10's character (7)
- 28 10's miser tampered with sore cog (7)

DOWN

- 1 Spite for girl after beginning to misbehave (6)
- 2 Vinyl on shelf contains tights (6)
- 3 An Englishman and a Scotsman give morsel to animal (10)
- 4 Rocks surround one bond player (5)
- 5 On the rugby field, catch this? (6-3)
- 6 Persuade husband to drink up (4)
- 7 One confused with 20 young singer (8)
- 8 Resemblance to shimmering silk seen (8)
- 13 Allowance for each task (10)
- 15 A good man consumed everything

(9)

- 16 Suspends commercials about shortened journey (8)
- 17 Sagan lies about town (8)
- 19 Member of newspaper staff rioted violently (6)
- 20 Jewellery pinned to little brother often causes harassment initially (6)
- 23 Narcotic derived from element 63 (5)
- 24 Insect was quiet (4)

Set by Rizla

Just published on
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A new book by a new author
and ready for download

Racing with the Devil

by
Anthony Young

The horse racing industry as you
could never have imagined

EYES ON...

OLI LAWRENCE talks proudly about his steed Billy Banta, and less fondly, broken ribs

Sport:
Equestrian
Event:
Eventing

Age:
19

Height:
188cm

Weight:
80kg

Varsity caps for
Cambridge:
1

Personal Best:
**European
Young Riders'**

What's your weekly
training schedule?

I try to work with the horse most days: so 3 jump sessions, 1 on flat and 1 gallop. And then 2 gym sessions per week myself. Competitions can be a big time-commitment too, when we have to leave at 3am and get back at 11pm.

Which horse are you riding?

Billy Banta – he's a gentle giant. A 17-hand bay.

Any superstitions or rituals?

I've got a lucky stick, given to me by a Kiwi Olympian. He used it for the Athens Olympics, so it's got quite a history.

How did you get into riding?

I just fell into it when I was 12. Then I was mentored by an international rider and started getting more serious when, age 17, I was accepted onto the European Juniors.

Injuries along the way?

The worst was three years ago: I was knocked unconscious, broke a few ribs, and my wrist... perhaps... I don't actually have any recollection of it! But it's probably best that way.

Sporting hero?

Mark Todd. He's very calm when dealing with horses, but also seriously competitive.

Rivals?

Oxford, of course. And even more so since their unsportsmanly show at Varsity last year. Even *The Telegraph* cottoned onto their post-match, rule-changing scandal.

Best riding route round Cambridge?

Out on the Gallops at Newmarket, definitely.

● Oli is currently captain of the Cambridge University Riding Club: to get involved, contact him at c.u.riding@sport.cam.ac.uk



KATHERINE MORRIS

SPORT

30 **Women's Volleyball:**
*Birmingham have no
hope against a feisty
Cambridge side*

Swimming and winning

TOM PORTEOUS

Cambridge Blues blow guest teams from London and Leicester out of the water, **Chloe Spiby Loh** reports

Saturday 20th October, Home

1st: Cambridge A
2nd: Cambridge B
3rd: King's A
4th: Cam. Alumni
5th: Imperial
6th: Brunel
7th: Leicester
8th: King's B
9th: Cambridge II

Cambridge University Swimming and Water Polo Club (CUSWPC) welcomed local university teams from London and Leicester to their annual Relays Gala last weekend. Being the first gala of the year, this offers the team their first opportunity to test out fresh-legged new members in the water, while also getting in some great race practice early on in the season. With nine teams overall, there was fierce competition for the top placings in each race. Cambridge started off well with Dale Waterhouse winning the first men's heats in the 100 individual medley well clear of the other competitors, in 1.01.00. The women had to work harder to keep the Alumni Otters

at bay, with Jess Trevellick driving to remind us of her former glory in each of her four individuals (out of five!). Erica Meissner, on the other hand, showed how they do it in America. She dominated her 100m backstroke with a significant 1.05.72 win, which would have been the first Blues time of the year, had the meet been officially timed.

TOM PORTEOUS



Following further fresher debuts by Joel Wilson and Dan Brackenbury in the 100m fly, Men's Captain Tom Hill flew to the finish in his 100m breaststroke, placing an easy first in his heat. Cathy Breed impressed with her time in the women's 100m freestyle, knocking seconds off her time achieved at trials only two weeks ago, and finishing third.

After these individual successes, there was a brief interval to get ready for the fast-paced relays. With the Blues entering two teams in the gala, everyone got an opportunity to take part in the relays: undoubtedly the best

way to instill a sense of team spirit in an otherwise very individual sport.

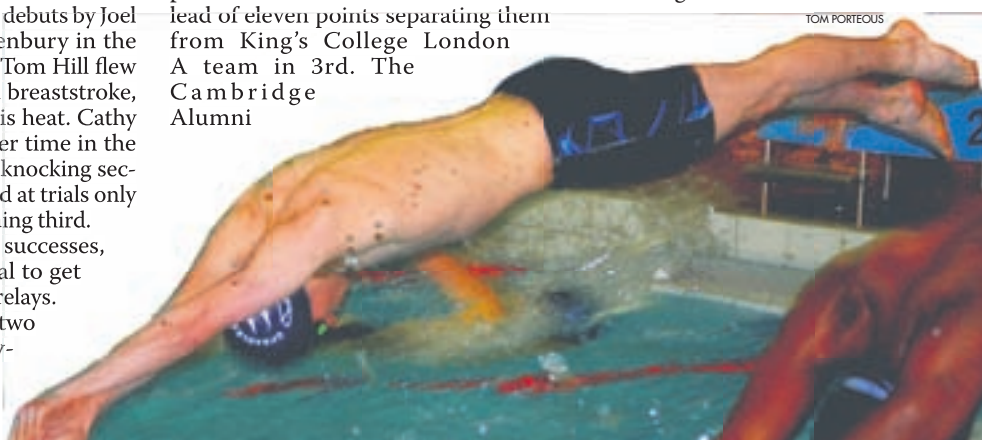
The placings overall were not as impressive as in the individual swims, but Cambridge still placed within the top four teams for most relays. The programme ended with the consistent highlight of any gala: for the mixed 8 x 50m Freestyle relay, each team put their fastest four men and women to the test, in a flurry of take-overs and finishes. Fighting against King's for most of the relay, Cambridge A managed to pull away towards the end with great swims from both Henny Dillon and Brad Dixon, finishing first in the final heat of the gala.

The final results were undeniably impressive. The Cambridge teams placed 1st and 2nd, with a landslide lead of eleven points separating them from King's College London A team in 3rd. The Cambridge Alumni

Otters came in at 4th. Imperial placed 5th, just ahead of Brunel – whose 6th place was admirable, considering they had arrived at the gala over half an hour late, and missed the first few events. In 7th and 8th places were Leicester and King's College B team, followed by Cambridge's second team, the Marlins, in ninth.

Such a remarkable start to CUSWPC's competitive season made this an exhilarating debut for the team, almost half of whom are new this year. As an initial introduction to university level competitions, the new members did a fantastic job both in the water and on poolside, helping to create the charged atmosphere without which it would have been impossible to secure such a huge home win.

TOM PORTEOUS



SPORT ROUND-UP

EXETER EQUALISED IN WOMEN'S LACROSSE

UNIVERSITY Despite missing all four of their international players, the Lacrosse Blues fought hard against a very physical Exeter squad on Wednesday. The match was demanding from the outset and a robust defence, including contributions from stand-in goalie, Midgen, fended off any early goal attempts. The score at half time saw Cambridge one goal down, but Captain Anna Pugh's vigorous team talk had the squad pumped up, prompting a flurry of spectacular goals from fresher Playdell-Bouverie in the second half. A last minute goal saw Exeter equalise, ending the game 11-11, to the frustration of the Blues. This was by no means Cambridge's strongest performance, but showed a solid united graft and promising instances of finesse.

3-0 FOOTBALLERS' WIN OVER WARWICK

UNIVERSITY The Blues got the new season off to a dream start with a comfortable win over Warwick. An early long-range effort from Ant Childs immediately put Warwick under pressure. The opposition grew into the game but were guilty of wasting possession. The second half was dominated by Cambridge as the raw pace of the frontline troubled Warwick, with Danny Forde clinically finishing off incisive Cambridge breaks to complete a brace of goals. The Blues will look to continue their form as they entertain Worcester next Wednesday for the first time in the BUCS Indoor competition.

RUGBY REPORT

UNIVERSITY The Blues returned to their winning ways following an early season drubbing by Northampton Wanderers. A low-scoring encounter away at Trailfinders Ealing, where Cambridge ran out 13-8 winners, was followed by an emphatic 41-8 victory against Blackheath RFC on Wednesday evening at Grange Road. Will Smith scored two tries, one a dazzling individual effort, in a domineering performance by the Blues backs. Next home game: Wednesday 31st October, against Crawshaw's Welsh Youth.

WOMEN CRACK INDOOR CRICKET TOURNAMENT

UNIVERSITY Competing for the first time in the BUCS Indoor competition on Saturday, Cambridge's Women's Cricket team performed fantastically, winning 4 out of 6 matches. The team made the best of unclear rules and inconsistent umpires, and every single team member contributed with bat, ball or in the field.

● Find full match reports and commentary online