

# VARSITY



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VARSITY.CO.UK



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## Where does the money really go?

We investigate everything from college expenses to what happens to our fees

Vanessa Gstrein and Paul Merchant  
SENIOR NEWS REPORTERS

With total assets of £4bn, the University of Cambridge is Britain's richest university, and in the top ten richest academic institutions globally. Divided up among the staff and student population of 30,000 people, this results in an average value of more than £130,000 per head.

As of June 2011, when its most recent financial report was published, the University made £1.25 billion in that year alone. The University's sources of income fall into several categories. Firstly, the government provides a block grant for teaching and a grant determined by the quality and volume of research. Then student fees, research income, benefactions, donations and investment income from the University's accumulated endowment and other assets make up the remainder.

Together, this produces a combined education and research income of £757m. Additionally, in 2011 the Cambridge 800th Anniversary Campaign raised a total of £1.172 billion in donations. Further income is also generated from services such as Cambridge Assessment (£274m) and Cambridge University Press (£235m) as well as, increasingly, from the commercialization of intellectual property.

With such considerable and varied sources of income, *Varsity* wants to know why the University of Cambridge still trails other sectors when it comes to paying staff the living wage (see page 9) as well as what actually happens to our tuition fees (see page 4) and why St John's used to have almost £4 million worth of shares in an arms manufacturer (see page 3).

The discrepancies in how this money is distributed amongst colleges is also a serious issue for students (page 8).

The main investment pool generating endowment and investment income is the Cambridge University Endowment Fund (CUF). The CUEF is managed on a total return basis, with an investment objective of RPI (retail price index) plus 5.25% in the long term. Colleges and other charities linked with the University are permitted to invest in the CUEF.

As of 31 July 2011 the CUEF had a market value of £1,550m (2010: £1,141m) and its investment performance was 16.1% over that year, exceeding the target by more than ten percentage points. The preceding year, the Cambridge fund's performance was stronger than Harvard's, the richest university in the world, which achieved an 11 per cent return over the same period between June 2009 and June 2010.

With regards to expenditure, the education and research activities of the University group take the lion's share, accounting for £793m of the £1,261m spent in total. This resulted in a deficit within this category of £36m. Around three quarters of the total staff costs fall within the University's education and research activities, with the rest being divided between administrative and service staff. Staff costs comprise 48% of the University's expenditure.

In recent years the University has started major capital expenditure projects in the form of new buildings. These have been funded by a combination of sources, principally government funding through HEFCE and external donations. Among the projects are the Sainsbury Laboratory which was completed this year, the Alison Richard Building, *Continued on page 4*



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# Inside the paper...

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### Online:

*Like us, follow us, poke us, please. Rosie Sargeant has written a new blog post literally overflowing with cheese puns: "My experience of a new society this week was absolutely legendary. Brie-liant, in fact. I had emmenthal amounts of work to do, and it was really starting to get my goat. Ricotta put an end to this, I thought – it's putting my parmesanity to the test. Roquefortunately, I found a camembetter way to pass my evening..." See you online.*

### Abroad:

*Hannah Wilkinson, blogging from Cairo, explains why the phrase "A woman from Upper Egypt went to the toilet" might be found hilarious, discusses the dream-like quality of Egyptian humour (no, really) and offers a gem of a joke about statues and adultery. On a more serious note, Zak Snowling reports on the Egyptians holding Morsi to account, now that his hundred days are up.*

## THE TEAM

**Editor** Charlotte Keith  
editor@varsity.co.uk  
**Business Manager** Michael Derringer  
business@varsity.co.uk  
**Design Editor** Craig Slade  
design@varsity.co.uk  
**Digital Editor** Luke Sweeney  
digital@varsity.co.uk  
**News Editors** Alice Udale-Smith & Patrick O'Grady  
news@varsity.co.uk  
**Comment** Aliya Ram  
comment@varsity.co.uk  
**Features Editors** Salome Wagaine & Sam Hunt  
features@varsity.co.uk  
**Magazine Editors** Rory Williamson & Zoe Large  
magazine@varsity.co.uk  
**Reviews Editor** Dominic Kelly & Ella Griffiths  
reviews@varsity.co.uk  
**Visual Art Editor** Naomi Pallas  
art@varsity.co.uk  
**Theatre Editor** Fred Maynard  
theatre@varsity.co.uk  
**Fashion Editor** Tom Rasmussen  
fashion@varsity.co.uk  
**Sport Editor** Katie Bartholomew  
sport@varsity.co.uk  
**International Editor** Emily Fitzell  
international@varsity.co.uk  
**Business & Advertising Associate** Tristan Dunn, business@varsity.co.uk  
**Design** Charlotte Keith & Craig Slade  
**Sub Editors** Tom Freeman, Emily Pulsford, Rabaab Ashraf, Yuhou Fujii & Roxana Antohi  
**Varsity Board:**  
Dr Michael Franklin (Chair), Prof. Peter Robinson, Dr Tim Harris, Chris Wright, Michael Derringer, Madeleine Morley [Varsity Society President], Tristan Dunn, & Charlotte Keith



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Getting your degree certificate in prison, the words of a 20 year-old Jeremy Paxman, why some people are probably wrong about Mozart, what not to say about pants and thongs, and competitive sailor twins. By this point in term it is acceptable to tear this newspaper up (after careful perusal, of course) as a form of stress relief. Hope it helps.

## NEWS

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Poet laureate Carol Ann Duffy launches new project for Cambridge's museums and institutions, with the 'ten best poets' getting involved. Ouch to those left off that list...



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With a third of Cambridge's student body now arriving from overseas, Lucy Wark wonders how they handle the transition.



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Jon Sanders goes to a room full of chairs in Churchill: not as nuts as it sounds. An exhibition exploring Danish furniture. Sore feet.



## Letters to the Editor

### Riposte to 'Misandry: A Riposte'

Nina, your assertion that 'Feminism is a woman's issue – there's not a lot you can do to change that' has the unfortunate whiff of misandry about it.

How are we ever going to achieve equal rights for men and women by barring men from the debate, and making Feminism into a 'women only space' where only women can 'vent' and 'spew aggression'?

You assume that 'like-minded people' (whom you leave inexplicably ungendered, though you are obviously referring solely to women) are not men, and that men, many Feminists (if you will permit them that title) do not share the same frustrations with our unequal, patriarchal society.

This is an assumption of a particularly narrow-minded, outdated and ultimately boring form of Feminism, and one which is keeping us from having intelligent, open and most importantly gender-inclusive debates about the position of women in our society.

RIVKAH BROWN (VIA VARSITY.CO.UK), IN RESPONSE TO NINA DE PAULA HANIKA'S ARTICLE 'MISANDRY A RIPOSTE'

### And the debate continues

I'm really torn on this article. It's a bit loaded because it's creating some dichotomy between not compromising, and not marginalizing. Do you really have to compromise in order to not marginalize men (let's say the more reasonable portion of that demographic)?

I am not so sure. Certainly I can't tell a woman whether her experiences of oppression do or do not warrant the frustration she feels; I imagine that

applies to all slighted demographics.

All I mean is that men correctly CANNOT appreciate first-hand these hardships, and if an attempt is to be made to make feminism accessible to men feminist media could put more emphasis on, say, the fact that there is no justice in the misogyny of our society so why don't we stop this, and less on the more defensive and reactionary language that reminds me of the Queer Manifesto.

M HEI LAM (VIA VARSITY.CO.UK) IN RESPONSE TO (ANOTHER) RESPONSE TO HELEN CHARMAN'S ORIGINAL ARTICLE, BY IMOGEN GOODMAN

### Crude classifications

Ewan McGregor's statement ('Cambridge is getting away Scot-free', Varsity 26/10/2012) that the Scottish government's refusal to charge tuition fees is 'a cynical and unfair attempt by the SNP to discourage students from seeking higher education elsewhere' is shockingly disingenuous and blatantly false. By the same logic, the introduction of £9,000 fees must be an attempt to encourage English students to leave the country.

It also means that all the other countries in Europe who charge low or no fees are cynically stopping their students from going abroad, and that Britain did the same thing for decades before fees were introduced.

Does Mr McGregor think that the thousands of English students who protested against fees were in fact expressing their wish to be cynically prevented from studying abroad?

UILLEAM BLACKER, POSTDOCTORAL RESEARCHER, MML DEPARTMENT OF SLAVONIC STUDIES

## EDITORIAL

This week, Cambridge celebrated the glories of the democratic process. Ish. We may not turn out in droves in CUSU elections, or even many college elections, come to that, but come 4am there were still plenty of people awake to discover the final verdict. Why are we so excited by an election in which we have no say – sorry, screaming "GO OBAMA!" at the TV doesn't count – but so unenthused by the various opportunities to exercise our democratic rights in ways that could make a real difference here and now?

Yes, CUSU is notoriously uninspiring. And yes, there is concern about a worryingly (embarrassingly?) low turnout for the Cambridge Police and Crime Commissioner elections – as Varsity reported in the last issue. Everyone knows that many JCR positions go uncontested – in some colleges, hardly anyone even bothers to vote at all. Sure, none of these organisations have \$31bn to spend on advertising campaigns. Nor will they call you up twice a day on polling day to check that you've voted. But vote we should. It can seem futile, as if nothing will ever really change. Even Obama's "change we can believe in" is that bit harder to believe in now. But if no one ever believes anything can change, nothing will. As students, we are privileged to have the right

to vote on various issues here as well as back home. Although – hopefully – the Cambridge student body will avoid too much contact with the Cambridgeshire police force, we get a say in who will run it.

It remains to be seen whether anyone will actually show up to vote next Thursday. Do, if only out of concern that you might come face to face with the long arm of the law one May Week. Or, if you think that transparency and accountability are a good idea, even if the candidates might not have the snappiest lines or the most inspiring manifestos. (One commenter on our website expressed the view that "I'd rather read the Bible than their profiles, and that's saying something").

Either way, have your say, make your voice heard – you know the spiel. You'll see a lot in this week's issue about protest – which has a long and not-all-that dignified history in Cambridge. Certainly, the efficacy of protest is something to consider in the run-up to the next major round of NUS protests in London.

Voting and protesting go hand in hand: you can't complain that the police, the government – or the JCR for that matter – are doing things wrong if you didn't even bother to vote for or against them.

Charlotte Keith  
Editor, Michaelmas 2012

### Stereotyping the Scots?

If I'm absolutely honest, I've felt alienated more times than I care to count. The stereotyping can border on insulting. How can educated people have so little understanding of their neighbouring culture, especially the culture which exists in the vast tracts of land north of Edinburgh.

In fact, the idea that there is land further north than Edinburgh or Glasgow is practically unknown to most people. That has a huge impact on Access, when the furthest a Cambridge rep will go is five hours train journey from your town.

EMILY ALDRITT, CORPUS CHRSTI, VIA VARSITY.CO.UK

### They're needed in Scotland

Mr McGregor's statement that free tuition fees "are a cynical and unfair attempt by the SNP to discourage Scots from seeking higher education elsewhere as part of their wider secession agenda" is a insulting throwaway comment designed simply to attack the SNP, rather than address the real issue of the fee disparities across the UK, aggravated by recent Coalition policy.

Before the SNP even held the reins of devolved power tuition fees, in the form that still exist for students in the rest of the UK, were abolished by the then Labour/Lib Dem administration, the SNP merely took the final step in restoring free education by abolishing the graduate endowment which replaced those fees.

It should also be noted that the devolved Welsh government (Labour-run) has acted to shoulder the coalition increase in tuition fees, rather than pass these on to their own citizens. It would

seem, then, that Scotland is not alone in wanting their students to be weighed down by a heavy financial burden post-graduation.

Scotland is suffering from a "brain drain" and needs a pool of talented graduates, and the Scottish Government has acted to promote access to education by restoring the principle of free university education. If Cambridge wishes to attract the best, regardless of financial considerations, then it should take a close look at the scholarships recently offered by Oxford to waive fees for talented Scottish students.

Instead of bashing devolved policy, the focus should be on attacking the damaging effects Coalition policy is having on access to education for the underprivileged, regardless of what part of the UK a student comes from.

GRAEME SNEDDON, VIA VARSITY.CO.UK

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and ready for download

\*\*\*\*

## Racing with the Devil

by

**Anthony Young**

\*\*\*\*

The horse racing industry as you  
could never have imagined

# Welcome to North West Cambridge

**Alice Udale-Smith** takes a look at the University's latest development plans

When the University announced last month that it was issuing £350 million in bonds in order to fund capital projects, the most prominent one mentioned was the new North West Cambridge site that will be developed over the next few years. Other projects

improvement of the Old Press Site.

However, it is thought that a significant amount of the money raised will be going on the new North West Cambridge Site, although the final decision on how spending will be allocated is yet to be taken, and will be made by Regent House in January next year.

For students at the central colleges in town, the proposed site for the development is unlikely to be an area they have visited before. It is bounded by Huntingdon Road, Madingley Road and the M11 motorway; roughly between Girton and the other colleges on the west of the city: Churchill, Fitzwilliam and Murray Edwards.

Permission has now been granted by Cambridgeshire County Council,

Cambridge City Council and South Cambridgeshire District Council for outline planning permission for the site, which covers nearly 150 hectares. This now means that the University Council can apply to the University for support for the first phase of the development. The plans for the site are extensive and include 1,500 homes for University and College employees, accommodation for 2,000 graduate students and 100,000 square meters of research facilities.

The Vice Chancellor, Sir Leszek Borysiewicz said the site "will provide much of the residential and research accommodation that the University needs as

**'Attracting world-class academics, researchers and research partners is vital if the university is to retain its world-class position'**

it grows over the next 20 years. Attracting world-class academics, researchers and research partners is vital if the university is to retain its world-class position, particularly against growing global competition. Being able to provide high-quality, affordable housing in a thriving community will be an important element of our offer to them."

However, some postgraduates have expressed concern at the thought of being made to live so far away from their college (if it is the central colleges who take up the accommodation built on the site). There has also been some debate in Cambridge as to whether it is fair for the University to offer such

cheap accommodation to its staff when local residents will still be paying the more expensive prices found in houses elsewhere around the city.

## 150

Hectares are covered in the plans

Rumours have been circulating about the creation of a new college on the site. However, University Communications Director Tim Holt confirmed that currently "no decision has been made" regarding a potential future college on the site.

Instead, the current plans intend to recreate a college-like atmosphere. As a result, a third of the site's land will be kept as open-air space, which is intended to provide public spaces for sport and for ecological use. The site will also include shops, a GP's surgery and a nursery school.

The plans for the new site have placed a strong emphasis on sus-

**'the site will also contain shops, a GP's surgery and a nursery school'**

tainability, with plans to include new cycleways and cycle parks for residents.

According to sustainability standards set by the government, the buildings themselves are also intended to be carbon neutral. As a result, the houses on the new site will have some of the lowest energy electricity and water uses in the country.



The new site is expected to include 1500 units of mostly graduate accommodation

## John's sells over £3 million of arms shares

Patrick O'Grady  
NEWS EDITOR

St John's College has sold £3,824,000 of shares in UK-based aerospace company GKN. Senior Bursar Chris Ewbank revealed to *Varsity* that "the last investment report I have is for 30 September 2012 and at that date we had no GKN shares."

In 2008, John's had an investment portfolio of £335.4m, with the shares representing 1.1% of this total. GKN is an automotive and aerospace company, which is involved with the manufacture of commercial and defence aircraft.

Through Freedom of Information requests by Campaign Against Arms Trade (CAAT), statistics for 2008 have been assembled for each college. Across the University, £4,063,721 was invested in GKN, £776,403 in Rolls Royce, and £845,990 in BAE Systems, the latter being one of the world's largest military contractors.

Additionally, the University accepted a £75,000 sponsorship from GKN

## £9,548,200

received by the University from private arms companies

in 2009 to fund the GKN Chair of Mechanical Engineering.

In addition to colleges investing in the arms trade, the industry provides funding for the University. Using CAAT-analysed statistics, *The Huffington Post UK* reported in August

that in the years 2008-11 the University received £13,743,200, composed of £4,197,000 from direct government funding (The Ministry of Defence) and £9,548,200 from private companies.

In a ranking of funds given to UK universities, the figures place Cambridge second in the country with over

**'It is impossible to say how much money is coming in'**

four million pounds more than Oxford. A spokesperson for Oxford University told *The Huffington Post*:

"The University does not accept funding from organisations whose activities would be illegal under UK and international laws" and "only enters into funding contracts with companies that abide by relevant UK and international obligations in the area of arms manufacturing."

The universities that comprise the Russell Group benefited from at least £83m of funds from arms manufacturers over three years. A spokesperson for the Russell Group said:

"Like all world-class universities Russell Group institutions collaborate with a number of public and private sector companies on a wide range of leading research projects, including in the defence sector. All our universities have robust systems in place to ensure any partnerships are appropriate." A Cambridge spokesperson had nothing to add to this statement.

In addition to funding from the arms



St John's have recently sold their shares in arms company GKN (about time)

industry, the reputability of donations from unknown sources has been questioned. *The Today Programme* reported on 5 November that the University and College Union, which represents academic staff, is calling for an inquiry into international donations. There are fears that regimes with questionable human rights records are buying legitimacy by donating to prestigious institutions.

It was reported by *Varsity* in February that the University had accepted a £3.7m donation from the Chong Hua Educational Foundation. The nature of

the foundation was only clarified following speculation that the foundation may have been linked with the Chinese government.

Robin Simcox, research fellow at the Henry Jackson Foundation, told the BBC: "It is impossible to say how much money is coming in... there is so little transparency in it." With universities moving away from direct public funding and seeking investment and sponsorship to plug the gap, investment portfolios are sure to provide an increasingly useful arm of a college's finances.

## BONDS FOR DUMMIES

**LUKE SWEENEY**  
demystifies the millions

If you're like me, you see financial jargon in a news story and you turn the page, hoping that you're not missing anything important. This is all well and good – until the University decides to issue £350 million of bonds. It's obviously a big deal and a huge amount of money, but what does it all mean?

Let's start at the beginning – what exactly is a bond? If you need to borrow money, you go to a bank and tell them that you're looking for money for a car or a house or whatever it is you want to borrow money for.

This is fine for a person or a small company, but if you're a big corporation – or a university – and you need to borrow £350 million, it's difficult to find a bank that just happens to have that much money to hand.

So instead of going to the bank and asking for £350 million, you sell bonds to whoever is willing to buy them in exchange for money upfront. Think of it as the University issuing a large number of IOUs in exchange for £350 million from a number of different sources. Those IOUs are a promise to whoever buys the bond (i.e. the lender) that in 40 years time, the University will pay them their share of the £350 million repayment. The University pays interest to the bondholder at a rate of 3.75%, not far above the rate that the UK government currently borrows at over a similar timeframe.

Aside from the interest payments, the University doesn't pay anything until the 40 years is up, and then it pays the full sum at the end of the term to whoever's holding the bonds at that point. If the investors need their money back sooner, they can sell the bond to someone else, who will then get the repayment after 40 years.

Why does the University suddenly need over a third of a billion pounds? There is a long-term plan to create a new site in North-West Cambridge between the hill colleges and Girton, with 1500 units of accommodation and 100,000 m<sup>2</sup> of new research space. This costs money – lots of it.

Lenders need to be confident that the University can pay their money back. This is where the credit ratings agencies come in. Moody's issued the highest possible credit rating of AAA on Cambridge's bonds, using information from the University's accounts and predicting their future income in order to come to the conclusion that lending money to the University is one of the safest investments, even over a term as long as this. This is mostly thanks to £2.8bn in assets controlled by the University and income from exam boards and Cambridge University Press.

What does this mean for us as students now? Basically nothing – the money's earmarked for long term development projects, and borrowing to fund current spending wouldn't be considered sustainable. It really won't have any effect on us at all.

On the other hand, there is the small matter of that £1.2 billion they raised from alumni a couple of years ago...

# Where does all of your money end up?

**Phelim Brady** investigates what the University actually does with our tuition fees

With this year's rise in tuition fees to £9,000 per year for students beginning courses in 2012, we investigate why the University is charging the higher fees for home students, and how it spends the money that we give it.

Under the government's new financial arrangement for universities, the Higher Education Funding Council for England (HEFCE), which provides government funding for university teaching and research, has significantly reduced the amount it makes available to universities in the form of teaching grants.

**'This was a decision forced upon the University, really'**

The £8,300 per student that Cambridge was receiving from the government under the old fees regime has been cut by as much as 80%. While some support for high-cost subjects that are perceived to be of strategic value, such as engineering and medicine, has continued, government funding for most humanities and social science courses has been severely reduced. Universities have been allowed to charge higher fees to cover the cost of the loss in undergraduate teaching grants.

As a result of the new fees, British and EU students are in some cases getting only a £4,000 discount on what overseas students pay for the same course each year at Cambridge. For international students, the University splits subjects into different groups on the basis of how much they cost to run. The majority of arts, humanities and social science courses are charged at £13,011 a year, while Engineering and Natural Science fees are £19,800. Medicine courses can cost overseas students

£31,500 per year. The University council argued that despite this disparity in course costs, it was right for Cambridge to continue to charge the same fee to all home and EU students, making the point that whichever course a student takes, the fee of £9,000 is only a contribution to the larger overall cost.

Last year, the University's Vice-Chancellor, Leszek Borysiewicz, argued that instituting the higher fees was the only way to avoid damaging Cambridge's "ability to sustain the highest quality of undergraduate education" and that there was "no other practical way to maintain Cambridge's excellence in teaching". He pointed out that the University and colleges already used other sources of income to supplement undergraduate teaching budgets and argued that the new £9,000 fees would "barely cover" the shortfall created by cuts to teaching grants.

Cambridge says that the average cost to educate an undergraduate per year came in at around £17,100 last year, significantly more than most other British universities spend on education. Under the previous system of higher education finance, around half of this amount was funded by the government in the

## £31,500

annual international fee for medicine

form of grants, but new students are now meeting around half of this cost themselves. The shortfall is made up of money from University and college endowments, donations and income from University subsidiaries such as Cambridge Assessment and Cambridge University Press.

More than half of this amount goes directly towards maintaining the costly



Administration, grants, prizes, and building repairs account for a large portion of funds

supervision system and funding lectures, labs, tutors, Directors of Studies and libraries. A significant amount also goes towards administrative costs and the funding of prizes and grants, as well as the maintenance of the University's historic buildings.

The 2008/2009 figures, the most recent available on the University's website, show that of the £15,700 cost per undergraduate in that academic year, nearly 20% was spent on upkeep of premises and 9% on administration, while 15% went towards grants, prizes, admissions and development.

Commenting on the higher fees, first year Richard Fletcher said that while it was wrong of the government to institute them, he could understand why the University was charging more. "I think this was a decision forced upon the University, really. They already use

a lot of money from other sources to fund the cost of our courses. What the University provides costs a lot and they'd struggle to pay for it otherwise". Jo Lloyd, also a first year, said: "It seems to me the University could have tried to find ways to keep the new fees down by minimising the amount it spends on admin and building repairs".

The government has promised the new generation of undergraduates that higher fees would result in better quality degrees by encouraging greater competition for students between universities. Evidence suggests, however, that the initial response to the change in financial arrangements at Cambridge has been to cut back, for fear of failing to meet the funding shortfall. Last year Cambridge's University Council agreed on a 2% funding cut to many academic programmes and took other steps to reduce costs, citing the "challenging economic environment" the university now finds itself in. The Council raised the prospect of new students paying more in fees although funding for their courses is actually being reduced.

There are already concerns that these changes are having unintended

## 20%

of the cost per undergraduate at Cambridge is spent on premises upkeep

consequences on a national scale. A recent Higher Education Policy Institute report argued that the new system could in fact leave the taxpayer with a higher bill than the old fees system. The report found that the government will be forced to pay out more in student loans than anticipated and indicated that less than 63% of these new, higher loans is likely to be recovered.

## The ins and outs of Cambridge's coffers

*Continued from page 1*

and further office expansion for Cambridge Assessment. More recently, the University has announced a building project in North West Cambridge. The plans include University housing for letting to staff, market housing for sale and letting, a supermarket and retail units, a hotel, a primary school, and outdoor sports facilities (see page 3). The Council responsible is convinced that the site is necessary to satisfy the "strategic need of the University to provide affordable and high quality housing for post-doctoral research staff and others at the beginning of their careers with the University".

The University says that it can safely afford the projected capital investment required, and that it should not impair its ability to continue to invest appropriately in academic budgets.

Over the next few years the University will have several financial challenges to face. Firstly, governmental funding from HEFCE for undergraduate teaching is being reduced substantially from 2012-13 onwards. This is offset by a corresponding increase in home student tuition fees. Further cuts to government support are, however, possible. On a more long-term basis, the University is concerned to maintain and develop its research activities, attract the best staff and students, and maintain and renew its facilities. All of these factors affect the funding that can be secured. This dependency on money from charities and foundations that sponsor research will in itself always constitute a certain degree of risk. Additionally, the activities of Cambridge Assessment and the University Press are subject to the pressures of international competition, which has increased significantly over the past few years.

However, the University's income and expenditure balance remained broadly at break-even in 2010/11 due to the conscientious controlling of all its operating costs. Unforeseen financial surprises aside; it seems that UK's richest university is still a long way from losing that position.

## The burden of the international student

Am Pooni  
NEWS REPORTER

With around 1,200 international students studying in Cambridge, international students are a significant part of the community here in Cambridge. When it comes to finance however, they are in a very different financial situation, paying substantially more in fees than a typical British or EU student, even before the additional travel expenses are considered.

The single biggest financial difference for international students is that their tuition fees vary depending on the degree subject, with the highest fees being reserved for laboratory and contact-time heavy subjects, such as Medicine and Veterinary Medicine, at £31,494. Arts and humanities degrees, meanwhile, are much cheaper.

The second difference financially between international students and home students is that international students also pay a college fee, which varies between £4,500 and £5,500 depending on the college in question.

The last difference is the variance of living costs. The University estimates that living expenses for international students are around £8,450 a year, which is not dissimilar to those for a



There are a number of extra costs for international students studying at Cambridge.

home student. However, there is then the added cost of flights and holiday storage of possessions. Storage for international students is often very limited, with some colleges, such as Hughes Hall, unable to offer any holiday storage space at all.

The amount of financial help available to an international student varies considerably from case to case based on the country of residence. In the majority of cases however any financial help received is in the form of a loan, which must be paid back, unlike a grant. There are some institutions that do provide grants, often on the condition that you

apply for a particular college or subject. Only occasionally is accommodation and a living allowance included in the financial help on offer.

The University itself, however, provides very little financial support for international students, although there is the opportunity to apply for means-tested awards from the Cambridge Commonwealth Trust and the Cambridge Overseas Trust. There are also a few scholarships available for students from specific countries, such as Canada, Hong Kong, India, or Pakistan.

So why do international students pay so much more for their education here?

For the most part it is simply due to the fact that British and EU students have the advantages of citizenship. British students, once they have attained their degrees, will put money back into the British economy in the form of taxes and spending, whilst international students can return home without necessarily contributing to the British economy.

However one interesting question, highlighted by the variance of fees from degree to degree, is whether or not the increased fees for international students simply reflect the different costs of running different degrees, or whether international students' fees are in fact subsidising home students' degrees.

Whilst it is possible to find out where the money from the tuition fees goes, discovering what proportion of it comes from international students' fees is actually very tricky. This is due to the fact that it will depend on the course expenditure in a particular year and is therefore a difficult figure to track.

What is clear, however, is that the University finances benefit hugely from international students who can actually be charged near the cost of their degree rather than us home students, who still get off more lightly even with the increased £9,000 fees.

### MONEY MATTERS

## £130,000

PER PERSON, IS THE UNIVERSITY'S ASSETS DIVIDED BETWEEN STAFF AND STUDENTS

## £1.25bn

WAS MADE BY THE UNIVERSITY IN 2011 ALONE

## £1.172bn

WAS RAISED BY THE UNIVERSITY IN 2011 FROM THE 800 ANNIVERSARY CAMPAIGN

## 48%

OF EXPENDITURE IS DUE TO STAFF COSTS

## £1,550M

CAMBRIDGE UNIVERSITY ENDOWMENT FUND VALUE IN 2011



# Students clash with anti-abortion protesters

Phelim Brady  
SENIOR NEWS REPORTER

Anti-abortion campaign group 'Abort67' staged a graphic demonstration in Cambridge on Monday afternoon, provoking a student counter-protest and ultimately ending in police action. The protest, which took place on Queen's Road across from King's College, on a well-used route to the University Library and Sidgwick Site, saw the group erect two large banners displaying detailed images of aborted fetuses.

The group, which describes its mission as "to educate the public about what abortion does to the unborn", has recently staged similar protests at Sussex and Nottingham Universities as part of a 'tour' of university campuses.

Soon after the protest began, a group of students, many holding makeshift signs and placards objecting to the group's tactics, staged an impromptu counter-demonstration. Cambridge students used sheets of fabric and ban-



their pro-choice position?! [sic]No!! They...Cover it up".

Talking to *Varsity*, CUSU Women's Officer Susy Langsdale said the group's use of such images was aimed to "psychologically manipulate women into rejecting abortion by using simplistic shock tactics presenting gory humanised images of fetuses. The attempt to humanise the aborted foetus is typical of anti-choice organisations which place greater importance on the unborn than the mother's wellbeing and autonomy."

"Recognising the manipulative nature of these images, a flurry of text messages and Facebook statuses resulted in roughly fifty women and men across the University coming to join in with our counter-protest within half an hour of the organisation displaying the images. We quickly rushed to cover the images up with placards and a bed sheet to ensure that no other women were subjected to these crude and distressing tactics. The speed with which so many people came to support our counter protest leaves me proud to be part of a student body that so clearly believes in women's autonomy and choice."

Abort67 protesters arrived at Nottingham University campus on Wednesday with the aim of targeting

medical and nursing students, urging individuals not to participate in carrying out abortions. However, the group was forced to leave the campus after around an hour. The student union's women's society organised a counter-protest, and, as in Cambridge, attempted to obstruct the graphic images with pro-choice placards.

**'We are following in the footsteps of Thomas Clarkson, the slave trade abolitionist, around the country'**

Kathryn Attwood, Abort67's group director, told student magazine *Impact Nottingham*:

"We are following the steps of Thomas Clarkson, the slave trade abolitionist, around the country. He toured around with graphic images regarding slavery to show the public what slavery did to slaves."

"We're following his steps to show students and engage with students in debate about what abortion does to pre-born children."



Students protesting against the demonstration by Abort67 turned up with placards and bedsheets to cover up the anti-abortion displays on show at the event. Slogans such as "Our bodies, our choice" and "pro-choice, anti-sexism" dominated the quickly made signs produced by University students and other supporters.



96%

of abortions were funded by the NHS in 2011

ners with pro-choice messages to cover up the graphic imagery used by the Abort67.

By 3pm, police officers had arrived following a complaint about Abort67's protest, and ordered the group to take down their banners, calling the images "obscene".

After arguments between anti-abortion protestors and the police, the group removed its banners, which the police officers said were distressing to the public. That evening, Abort67 wrote on their Facebook page: "At Cambridge University, when abortion is exposed they use logic and reasoning to defend

## Business owners vote for CBbid scheme

Charlotte Keith  
EDITOR

The result of the vote on plans for a Business Improvement District (BID) for Cambridge City Centre was announced this week, with 67% in favour. Turnout in the ballot was 33.2%, but the aggregate rateable value of businesses that voted in favour of the BID was 77%. Only businesses over a certain rateable value - who will pay the levy which will be used to fund improvements - were able to vote on the scheme, which had previously attracted criticism from some local residents (reported in *Varsity* earlier this term).

67%

voted in favour of the bid

Funding for the proposed improvements will be raised by an agreed levy "determined by the rateable value of the premises". This is set at 1% for all businesses valued at £20,000 and above; voting is restricted to businesses, and owners of businesses below this value will not be entitled to vote on the proposal.

City Council leader Councillor Tim Bick said that the scheme secures the

future of a number of valuable projects previously sponsored by only a few businesses on a voluntary basis such as the Christmas lights and the Taxi Marshalls. And, it provides new ventures such as opportunities for smaller businesses to work together to reduce their costs. It also offers extra street cleaning, which is a good way for city centre organisations to put something back into the city centre."

He also acknowledged the controversy

that the scheme has attracted in the run-up to the vote, saying: "Cambridge can be proud that there has been a robust campaign on both sides of the question and a healthy public debate. I am particularly pleased that the CBbid leaders listened to concerns and have made some positive commitments in the community interest. I am sure the project will be stronger and better as a result."

CLARE COTTERILL



In the run up to the vote, the scheme attracted controversy from local businesses

## No work please, it's still Freshers' Week!

Varsity News

CUSU voted on Tuesday to campaign against work being set to be completed during Freshers' Week.

Clare College JCR Vice-President Will Tink proposed the motion, arguing that this is an "incredibly intense" period of time, and that there is "ample time" before students arrive at Cambridge to complete any introductory exercises."

CUSU noted that there is no defined period for 'Freshers' Week' at Cambridge, and that some subjects which require work to be completed within days of arrival can hamper students' ability to orientate themselves within the University, and participate in crucial college-based activities.

The Education Officer is now mandated to make this position clear to Directors of Studies and supervisors, and to encourage college JCRs to apply similar pressure. Concerns were raised as to how this could be implemented, as well as about the ability of CUSU or college JCRs to oppose the wishes of individual supervisors. It was also suggested that setting work to be completed Freshers' Week would be equally stressful for incoming students.

However, the majority in attendance agreed that academic work is an "unwelcome addition to the Freshers' Week experience" and "the setting of work intended for completion during Freshers' Week should, where possible, be avoided."

**'Academic work is an unwelcome addition to the Freshers' Week experience'**

The emphasis was placed on work with deadlines in or immediately after Freshers' week, which is therefore intended to be completed during this period.

The motion does not encompass all work set in this period.

It was decided that the period addressed by the motion as 'Freshers' Week' spans the time between the arrival of the student at Cambridge and the beginning of lectures.

It was also agreed that faculty orientation events and lectures would not be included in this, and that no obstacles would be placed in the way of these.

# Varsity does #election2012

Luke Sweeney  
DIGITAL EDITOR

Did you stay up on Tuesday night to watch the US election results come in? No, you have a life. But *Varsity Live* contributors were up and blogging. Here are the best of 5,500 words from a night that was alternately frustrating and exhilarating.

*11pm: Luke settles in for the night and Salome Wagaine is in the Union.*

"I'll be your host, and like all good dinner party hosts, I'll start out polite and get increasingly vicious as the wine (or in my case, coffee) flows."

Salome checks in at the Union: "People are settling in and preparing for the Dimplebot. We've spotted some seriously blue cocktails."

*Midnight:* "The first results are in, and they're pretty much as expected."

*12:30:* "New results! Sort of. Ohio, which really is the Big Kahuna, is too close to call, but this is entirely expected. TV host trying to come up with exciting ways to say 'They want to win and not lose.' Salome is still propping up the bar. Apparently the 'Swing State Swing' is both good and strong."

*1:00:* Everything is as expected, which is frustrating Fred at the Union: "A cheer goes up as several extremely blue states go blue. I wonder how many people are just here to cheer things wildly."

*1:30:* We talk liberal drinks:

Fred: "People are drinking impressive beer around here – not a Carlsberg in sight. We're basically the Republican image of liberal ivory tower elitists."

Luke: "I'm drinking a latte-flavoured milkshake right now. If that's not an effete liberal drink, I don't know what is. And Arkansas has voted Republican, as it has since the beginning of time. Brian Williams to announce that the Pope has indeed been elected Catholic."

*2:00:* Fred casts doubt on the whole endeavour: "There's something odd about liveblogging what is essentially a bunch of people hanging around waiting for something to happen."

*2:15:* Coralie Clover is concerned: "Jeremy Vine spends half his time



It was a mix of exhaustion and elation as the results came in at the Union

stooping even if he's standing up straight; I worry for his back."

*2:30:* "Wisconsin goes blue. Good sign..."

*2:45:* Chris Monk adds perspective.

"A melodramatic Romney supporter on the BBC right now – it's not a war for civilisation, it's an election!"

*3:00:* Fred: "The Union is thinning out – clearly lots of people expected a quick result or were just here for the banter."

*4:00:* The West Coast changes everything. "It's 243 for Obama, 188 for Romney. Obama now just 27 electoral votes away from a potential victory."

*4:05:* "Iowa to Obama. If he wins Ohio, it's over."

*4:15:* "WE HAVE A WINNER. NBC News calls Ohio for Obama. Barack Obama is re-elected President of the United States."

*4:30:* Expat Amelia responds: "No need to go to the UK Border Agency and beg for refugee status. Thank you Ohio!" Katerina at Robinson: "Let's just finish this so we can all go to bed!"

*4:45:* "Donald Trump is going completely over the edge and demanding revolution. Now where's my popcorn?"

*6:00:* Mitt Romney concedes, Luke inexplicably still blogging: "NBC still not making much sense – just referred to Paul Ryan's wife as maybe being 'elected the wife of the Vice President'. That's an elected position now?! Sorry Joe, you have to marry Michele Bachmann. The voters have spoken."

*7:00:* "By the way, there are still people queueing to vote in Miami..."

Read it all at [www.varsity.co.uk/live](http://www.varsity.co.uk/live).

# "Better snow, no dirty Tabs, same lash"

Patrick O'Grady  
NEWS EDITOR

A new Oxford University ski trip has been set up as a rival to the established Varsity Trip. 'The New Snow Trip' was originally only made available to students of New College. It is now open to all Oxford University students, and will take place in the Easter Vacation, from the 15th-23rd March, in Val D'Isere.

Last year's Varsity trip sold out in six hours, within 28 hours in 2010, and 3,200 students attended. This year tickets did not sell out, and the Varsity Trip Facebook page was still publicising ticket availability 45 minutes before the deadline.

Late snow last year, and a third consecutive return to Val Thorens could be behind slow ticket sales. Fewer third years are believed to have signed up,

perhaps because they would potentially have been to the same resort twice before. Nonetheless, sales are still higher than in any other year except 2011, when additional places were offered at the last minute due to unprecedented demand. After 3000

# 3,500

tickets were offered this year, although the trip did not completely sell out as in previous years

tickets sold out, another 200 were created for students who had initially been disappointed. 3,500 places were made available this year.

Chiara Quadranti, the President of the New Snow Trip, told Oxford

student newspaper *Cherwell*:

"We want to provide students with a fresh alternative. While Varsity is huge, quasi-corporate and intimidating (to some) we want to propose another option: something a bit different, more likeable, more personal."

One New College student, Matthew Kain, said: "Better snow, no dirty Tabs, same lash – should appeal for people who actually want to go skiing rather than watching some crap like Ms Dynamite."

However, Vice-President of the Varsity Trip, Rohan Sakhrani, denied that this is a cause for concern: "Ticket sales have been broadly in line with previous years, and we got a record 2000 people through our new, revamped booking system last Saturday morning in the first 80 minutes. Sales have been continual through the week since then."



Third years considering the Varsity Trip could potentially have already been to Val Thorens twice before

# Ritalin and Red Bull: a recipe for success?

Emily Handley  
SENIOR NEWS REPORTER

A new report calls for greater vigilance to combat the ongoing problem of university students using performance-enhancing drugs.

The findings were published yesterday by academics from the Academy of Medical Sciences, British Academy, Royal Academy of Engineering and Royal Society, in a report led by Professor Geneva Richardson, from King's College London. The data suggested that students are using medicines

**'We're not talking science fiction here. These technologies could influence our ability to learn or perform tasks'**

marketed as 'cognitive enhancement pharmaceuticals' in an effort to improve their grades and to maintain energy levels as a regular occurrence.

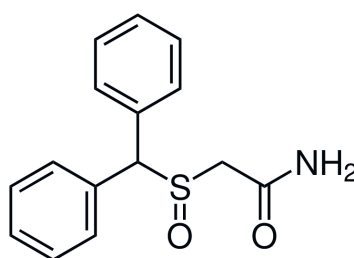
Professor Richardson spoke of the possibility that performance-enhancing products could benefit society, as she explained that: "We're not talking



Prescription drugs are used to improve memory skills

science fiction here. These technologies could influence our ability to learn or perform tasks, they could influence our motivation, they could enable us to work in more extreme conditions, or they could facilitate our return to work after illness or disability."

However, she went on to clarify that



The effects of Ritalin and Modafinil on regular users are now being studied

although new technology could provide an important boost for productivity in working environments and in old age, it should be used and monitored carefully. She also mentioned that drug use also has significant policy implications that need to be considered by governments and trade unions, such as the possibility of employees co-ercing each other into taking the drugs, or that workers who would be able to afford such products might have an advantage over colleagues. Prescription medicines are currently used by university students in an attempt to improve their memory skills and to maximise the time spent revising. Drugs such as Modafinil are commonly used to treat sleep disorders

such as narcolepsy.

Studies have found that in students who regularly use Modafinil and Ritalin may have a significant advantage over their drug-free peers. A 2008 report by the Academy of Medical Sciences suggested that an improvement in memory of just 10 % could make a difference the class of degree awarded.

A study of Cambridge students conducted by *Varsity* the following year showed that at least 100 students, almost 10 percent of those questioned, had resorted to similar methods to help with concentration.

A further 30 % of those interviewed admitted that they would use Ritalin or Adderall to improve their focus during stressful periods, such as in the run-up

# 30%

of students surveyed by Varsity in 2011 said they'd use Ritalin to improve focus

to exams.

Since this information about university drug use has come to light, questions have been raised about whether the consumption of other energy-boosting products, such as

energy drinks and caffeine tablets, should also be taken into account.

Dr. Andrew Sandberg, an Oxford philosophy lecturer, explains that there are dangers involved in using Pro Plus tablets and energy drinks like Red Bull. He mentions that any side effects are "dose dependent, so the more you take, the greater your risk of being affected

**'The more you take the greater your risk of being affected and seriously harmed'**

and seriously harmed."

Professor Barbara Sahakian, a neuroscientist who teaches at Cambridge's Psychiatry Department, added that drug use is one of the issues that "students frequently bring up, as they feel that it is cheating or that it is unfair to them." She was in agreement with colleagues that a healthy diet and regular exercise proves to be a more effective way of preparing for exams or for coping during difficult periods of term, rather than relying on the extremely risky strategy of taking prescription drugs as a means of improving memory and concentration.

COLLEGE  
ROUND-UPTOASTER TO BLAME FOR  
MIDNIGHT BLAZE

**MURRAY EDWARDS** A fire broke out at Murray Edwards College in the early hours of the morning on Monday 5th November with the fire attributed to a faulty toaster. Two crews of firefighters were called to the scene at around 2.30am and were there battling the fire for around an hour. The blaze was brought under control by 3.51am. The damage is thought to have been minimal, with the majority of college not hearing about the fire until much later the next morning.

## LIBRARY SENDS SHIVERS

**PEMBROKE** Students at Pembroke were left to work in the cold after heating in the college library broke down and has remained unfixed for over a week. The heating was also out in one of the college's accommodation blocks meaning that some student bedrooms were unheated at the very point in term when temperatures have started to drop. Some students continued to brave the library wearing hats and gloves but for the most part, students have abandoned it to work elsewhere – or arrived early to bag a space in the one warm room in the library, usually reserved for Fellows' teaching.

STUDENTS REJECT THE  
SUN

**CHURCHILL** A vote was passed by Churchill students to remove *The Sun* newspaper from the JCR because of its misogynistic content and direction. The vote was taken after the motion was proposed at meeting of students, and follows a growing campaign against the newspaper for its continued featuring of topless girls on page 3. The petition to Dominic Mohan, the paper's editor, to remove the pictures from the paper for good currently has over 52,000 signatures online. The petition has also gained momentum in recent months with support from celebrities such as Catlin Moran who tweeted that "Teenage tits aren't news OR a feature."

APATHETIC VOTERS FOR  
JCR ELECTIONS

**ROBINSON** Election season hasn't been confined to America this week, as College JCR elections have been taking place across Cambridge. At Robinson 15 of the 20 positions on the JCR were embarrassingly uncontested, with 3 of the 15 positions receiving no nominations at all. Where's that democratic spirit?

SOUND AND LIGHT TO  
TRANSFORM CHAPEL

**KING'S** As part of the Festival of Ideas, King's College Chapel will play host to "a spectacular sound and light projection" entitled "Plenum". The display will take place on November 15 and 16 and will attempt to artistically interpret the formation of the universe.

Trinity may be the richest, but which  
college provides best value for students?

Alice Udale-Smith  
NEWS EDITOR

Who wins the cheapest college accolade? "It doesn't matter which college you go to" is one of the standard lines wheeled out by admissions tutors across Cambridge during open day season. However, everybody knows that it's not that straightforward, whether you choose your college based on academic excellence, sporting achievements, or proximity to town – everybody agrees that it is an important decision to make. However, one often difference between colleges is often overlooked: the difference it will make to you financially.

This week we compiled a table of all the undergraduate colleges' accommodation charges for their cheapest and more expensive rooms, the results of which you can see below.

Full details of all our figures will be being posted on *Varsity Live* later in the week, along with more detailed statistical analysis. Even on first glance, however, the figures raise some interesting points.

At Robinson for example, where the most expensive rooms in Cambridge are to be found, a top-tier college room costs a staggering £1,650 a term (for 10 weeks). Meanwhile just over the river at Trinity Hall you can get a room for under £600 a term.

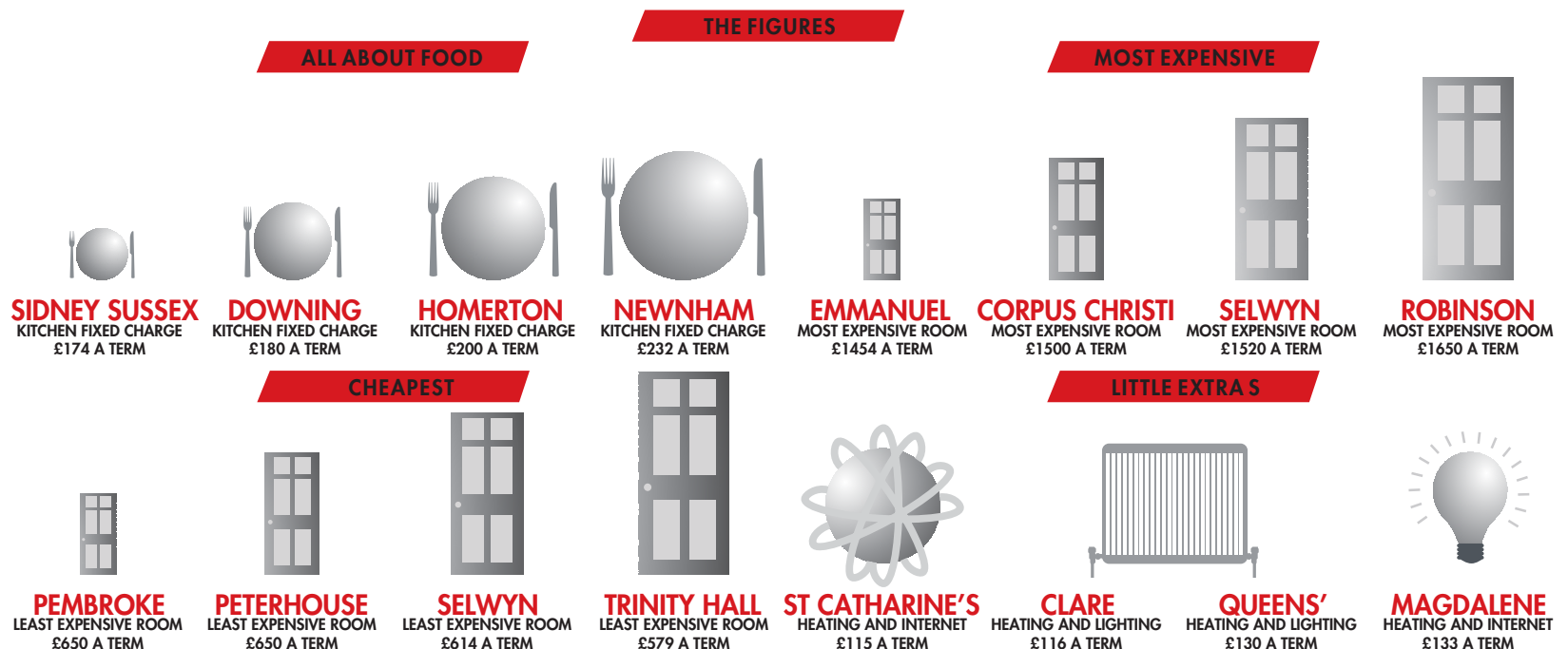
The disparity in prices is especially worrying given that Robinson takes a higher than average number of students from the Winter Pool, meaning that many students don't have any choice about what they pay for their room, having been



Differences in accommodation prices alone mean that some Cambridge undergraduates are paying several hundred pounds more than their fellow students every year.

automatically assigned to the college. However, it's not always even possible to check the price of your chosen college's accommodation before applying. In many cases, the prices aren't online and to find these figures we had to contact JCR reps and colleges themselves.

Choice is also an issue: some colleges, like Robinson, have some very expensive rooms but there is enough choice that students can choose cheaper rooms depending on their budgets. At Newnham, on the other hand, students are charged a flat rate of around £1,300 a term, meaning that they have no way of choosing cheaper accommodation if they are struggling financially.



## Colleges provide funding for surprising achievements

Emily Chan  
NEWS REPORTER

While college accommodation, catering and other charges all cost students money, most colleges also provide a generous series of prizes and grants for academic success, travel projects and sports. As a result it is possible to get money back for all sorts of extras, which can make a massive difference to the experience you have at Cambridge.

Prizes and scholarships for achieving first class honours in University examinations vary from college to college. St John's, for example, awards scholarships

with a value of £400 to £600, whereas at Clare, equivalent awards are only worth £100. Scholarships for specific subjects also vary significantly: at Downing, students graduating with first class honours in at least one of their Tripos examinations in law, medicine and veterinary medicine are awarded scholarships worth up to £1,000 a year for three years.

At St John's, every student can apply for a Learning and Resource Grant of up to £300 for each year of their degree, to help with the cost of books, language courses, academic conferences, or even a new laptop.

Academic achievement is not the only way to get one's share of a college's cash – an interesting expedition could also prove worthy of a cash injection. Again, the amount of money students receive for travel varies depending on college and subject. Some grants are very specific: at Churchill, the Chinese supermarket chain Wing Yip provides a travel grant of up to £1,800 for trips to China made by non-Chinese members of the college. First-year and second-year geography students are able to apply for the Bedford Travel Grant offered by the University's Geographical Society, worth around £2,500,

Sport is subsidised at many colleges, but this is something of a lottery. Some offer financial support to students who play sport at a high level in order to help with extra costs like equipment and training camps. St Catharine's offers bursaries of £250 to £500, while at Robinson, 60 % of qualifying expenses up to a maximum of £150 will be covered by the college, excluding clothing and equipment costs. In 2011, The Eric Evans Trust Fund, The Hawks' Charitable Trust and the Ospreys awarded a total of more than £36,000 to individual sportsmen and women studying at Cambridge.

# University fails to provide the Living Wage

*Varsity* can reveal that several colleges have made little or no recent improvement

Patrick O'Grady  
NEWS EDITOR

Many colleges are still refusing to pay all of their employees the national Living Wage. This comes two weeks after Cambridge City Council voted unanimously to ensure a minimum rate of £7.20 an hour for all workers, rather than the legal minimum wage of £6.19 per hour. Many other councils have followed suit, with Newcastle and Edinburgh voting to do the same in the past week.

As Living Wage Week gets into its stride across the country, politicians have been lining up to pledge their support to the campaign to put pressure on employers to adopt the living wage rather than the minimum wage. This week, the rate has been increased by 25p to a new mark of £7.45.

However, as of 30 October 2012, *Varsity* has learned through Freedom of Information requests that the University and individual colleges still pay hundreds of staff below even the older figure of £7.20 per hour.

# 145

staff employed by the University are paid less than the Living Wage

The University alone pays 145 staff below the Living Wage. Suzanne Fowler, University Remunerations and Employee Relations Manager, explained that: "there are 23 additional staff who have not been included in the above data because they have not undertaken paid work in the University for at least 6 months."

This not only represents a failure to raise wages for employees living in one of the most expensive parts of the country, but is in fact a rise of 33 from the 2011 figure of 112.



JORGE ROYAN

Gonville and Caius claim the increase in staff receiving pay below the living wage is because they employ more cleaners

Gonville and Caius have also seen a rise in the numbers of staff paid under £7.20, with the number now totalling 42. The college claims that: "this is higher than last year because we now employ more cleaners on the staff rather than using contract cleaning companies." Fitzwilliam College revealed that it now pays 23 workers below the Living Wage, down from only 24 last year.

Some colleges, however, have made efforts to dramatically improve the wages of their most poorly paid employees. Queens' College paid 33 staff below the Living Wage in 2011, and now pays only 4 trainees under £7.20 per hour. Similarly, Corpus Christi have dropped from a total of 22 to 6 workers paid less than the Living Wage.

Other colleges have been less forthcoming with their statistics. For example, Clare claimed that all permanent employees were paid "above the Living Wage", but did not reveal how many 'casual' workers the college employs, who might fall below this level. The figure for 2011 stands at 21 casual waiters, and 11 casual

housekeepers. Peterhouse disputed the 2011 figures, claiming that the number includes student library helpers, but did not provide a correct figure for non-student employees, obscuring their accountability.

The BBC reported on 6 November that one in five workers in the UK is paid below the Living Wage. Ed Miliband, who has claimed that the Living Wage forms part of his "One Nation" strategy, responded by saying: "There are almost five million people in Britain who aren't earning the living wage: people who got up early this morning, spent hours getting to work – who are putting in all the effort they can – but who often don't get paid enough to look after their families, to heat their homes, feed their kids, care for elderly relatives and plan for the future."

"Too many people in Britain are doing the right thing and doing their bit, helping to build the prosperity on which our country depends, but aren't sharing fairly in the rewards."

Archbishop of York John Sentamu has said that it is an "absolute scandal"

that one in five people working in the UK are not paid the Living Wage."

This figure has been calculated using the old rate of £7.20 per hour: under the new readjusted figure the proportion of people paid less than the Living Wage would be even larger.

The estimate for the South East is 16%. In one of the most expensive (and prosperous) areas of the country to live in, rich colleges are still offering only the absolute minimum to their most poorly paid workers.

Mr Miliband's brother David told the *Observer*: "Our living wage campaign involving unions, students and voluntary organisations is sometimes quietly, sometimes noisily, changing lives".

Since the Living Wage was introduced in 2005, an estimated 11,500 workers have benefited. The Living Wage Foundation has published a new trademark design that accredits 'Living Wage Employers', like the City Council. The Foundation hopes that this will soon become as recognisable as the Fair Trade logo.

## 'Queens' College paid 33 staff below the Living Wage in 2011, and now pay only 4 trainees under £7.20 per hour'

However, the battle for the Living Wage is far from over. Polly Toynbee wrote in *The Guardian* earlier this week that "The living wage tide is turning, but it's not enough".

She warned that "paying the minimum required for survival is only part of the cure for Britain's dangerous levels of inequality". This inequality is at its most noticeable when some of the lowest wages in the country are paid by Britain's richest university.

## Perfect storm for postgraduates over future funding

Emily Handley  
SENIOR NEWS REPORTER

A new independent report published on Monday by the Higher Education Commission has described the support given to postgraduates in UK universities as "inadequate". The report warns that 'urgent reform' is needed in the postgraduate sector, and has raised the possibility of introducing government-funded student loans for postgraduates in the future. The Commission has found that higher undergraduate tuition fees, and the reluctance of banks to grant loans to postgraduates, has dissuaded many students from continuing their education after graduation.

These conditions have created a "perfect storm" in postgraduate study, according to the report which comes following an eight-month enquiry by the Higher Education Commission on whether the sector can be "brought in from the cold". The proportion of British students going on to postgraduate study is currently one of the lowest in Europe. The already high cost of postgraduate study is likely to increase further after the tripling of tuition fees for new undergraduates this year.

When contacted by *Varsity*, the Graduate Admissions Office declined

to comment on whether the University would increase tuition fees for postgraduate students.

The report concludes by calling on

### 'Postgraduate education will be increasingly important as more students seek to differentiate themselves from others by going beyond a first degree'

the government to "immediately establish a taskforce to examine the feasibility of a postgraduate student loan scheme and develop policy options", to report by December 2013.

Daniel Zeichner, Labour Party Candidate for Cambridge, told *Varsity* that this report is "really important for Cambridge." He continued: "Postgraduate education will be increasingly important as more students seek to differentiate themselves from others by going beyond a first degree. The costs are rising, and the current support is piecemeal – the Higher Education Commission is



CLARE COTTERILL

Cambridge's postgraduates face uncertainty over how their degrees will be funded in the future as new changes are expected to be introduced to the current system,

right to recommend that a proper postgraduate loan scheme be developed."

However, Arsalan Ghani, current President of the Graduate Union, was sceptical about the findings, saying that "the fundamental problem is having an education system that relies on individual students accumulating a mountain of debt, just in order to gain an education that is proving to be increasingly

worthless in the face of continued economic crisis, recession, and barren job prospects."

One MPhil Economics student told *Varsity*: "I'm not convinced the government should be fully funding students through postgrad – how much benefit is brought to society by someone spending 1-4 years researching whether Egyptian artwork and literature progressed similarly, for example?"

## NEWS IN BRIEF

### NEW BUDDHIST TEMPLE PLANNED

**CAMBRIDGE** A new campaign to build a Buddhist temple in Cambridge has been launched. Monks and Buddhists from around the world gathered at Netherhall School this week to celebrate the founding of Buddha Metta Cambridge, which is aiming to build the temple. Costs for the project are expected to be around half a million pounds. Luang Poh Sudiro, the monk leading the project, said: "Cambridge has a long association with Buddhism going back to the 1930s. We hope that a Buddhist temple will be a new chapter in this story, offering a place where everyone can come and learn about Buddhism."

### JULIAN HUPPERT MADE A LECTURER

**CAMBRIDGE** Cambridge MP Julian Huppert has been made a physics lecturer of the University, although the position is currently unpaid and Huppert is on long-term leave from the position. 3rd year Natural Sciences student, Alice Udale-Smith said "Some of the physics lecturers here at Cambridge are absolutely awful, so personally I think it would have been great to be taught by Huppert. He's a much better public speaker than some of our lecturers, which is absolutely necessary, particularly in first year when there are nearly 500 people in a single lecture."

### PLANS FOR 20MPH SPEED RESTRICTION

**CAMBRIDGE** A citywide 20mph speed limit is to be introduced in Cambridge starting in 2014 the council has announced. The project is finally happening, six months after funding was approved, with a new officer, Ben Bishop, recruited to implement the "Total 20mph" scheme. The scheme will see the lower limit implemented on the majority of the city's residential streets, having already been introduced around the city centre.

### OBAMA WINS SECOND TERM

**INTERNATIONAL** President Obama has been re-elected for a second term in the White House in the USA. In Cambridge many students stayed up to watch the election night coverage, with the Union reaching capacity for its election night event early in the evening and having to operate a one-in-one-out policy for the rest of the night. For the *Varsity* correspondent's coverage of the election night and the Union event itself, check out the liveblog from online on *Varsity Live*.

### STUDENT JOURNALISTS WIN NATIONAL AWARD

**NATIONAL** Cambridge managed to scoop first place and a runner-up position at the *Guardian* Student Media awards this week. *Varsity* Reviews Editor Dominic Kelly won the coveted Critic of the Year award at the ceremony in London while *The Tab's* Anna Issac was awarded Runner-Up in the Columnist of the Year category.



Grow Further.

## SEARCHING FOR INQUIRING MINDS

### The Balotelli birthday puzzle

It's the opening few minutes of the Premier league season's biggest game, the Manchester derby. The game is being played under normal Premiership laws and conditions. Despite Mario Balotelli's best efforts, no-one has been sent off. While most of the pundits are speculating about the likely score, there is a far more important question:

What is the probability two people on the pitch at this moment share a birthday? (What year they were born is irrelevant)

If you want to know the answer or find out more about working at BCG, then visit [puzzle.bcg.com](http://puzzle.bcg.com)

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Edit the paper. Edit the website.



Applications are invited to edit Varsity in Lent 2012, or to be a section editor.

Application forms are available for download from [varsity.co.uk/get-involved](http://varsity.co.uk/get-involved)

The deadline for the Lent editor is Monday November 25 2012 at 5pm.

For section editors and critics, the deadline is Friday November 30 2012 at 5pm.

If you have any questions, please email the current editor, Charlotte Keith, at [editor@varsity.co.uk](mailto:editor@varsity.co.uk)

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

VARSITY

# 'We are about transforming people's lives'

Oxfam's Duncan Green tells **Isabella Cookson** why "Make Poverty History" is 'absolute nonsense'

How do you fundraise to say that people in developing countries are too fat? I am sitting with Duncan Green, Oxfam's Chief Strategic Advisor and a lead thinker on development issues. He is here in Cambridge to promote the new edition of his book *From Poverty to Power*. "I think the perception of otherness is breaking down. People have got a lot more sense of what they have in common."

"All that work that we've done on supply chains – our clothes come from factories in Bangladesh or Indonesia and so forth, have increased awareness and changed perceptions. But if people are still fundraising by showing pictures of exoticism, of the sense of the "other" – you know, the woman with lots of necklaces standing in a field, then how do you fundraise for an obesity awareness campaign in South Africa?"

This is just one of the shifts in thinking that charities and NGOs have to start undergoing. The book was originally published in "insanely bad year to publish a book", 2008. So Duncan Green is back, with a revamped edition that considers a changing global perspective bought about by the financial crisis, a world food crisis, the Arab spring, and the development of a new multipolar world order.

Charities and NGOs, he is adamant, need to change their tune. "The rudest I get about Oxfam, and I am fairly rude about Oxfam, is "Make Poverty History". It was a campaign in 2005 that basically said if we sort out debt, aid and trad we

can "make poverty history". Absolute nonsense! It's a completely illiterate view of development! It would be nice to sort this out and it would make it slightly easier. But my book argues, quite controversially for Oxfam, that the place where change really happens is on a national level, in that interaction between citizens and states. We've got

**'We've got slightly overexcited about globalism and global activism'**

slightly overexcited about globalism, global citizenship, global activism."

Green thinks we need to talk less about corruption and start looking more into the informal economies that are emerging with the states themselves. "I was in some shanty towns in Delhi last week, talking to women there. None of them had proper jobs as we would understand it. They were working as maids, selling things on the streets, getting a few days of work here and there. We used to think that was dying out, that it was a kind of old fashioned and that everyone would end up in salaried jobs. But actually it's the informal economy that's growing, not the formal economy."

"In terms of criminality, corruption's everywhere, but corruption's exaggerated in terms of importance. There's plenty of corruption in the UK, in the



Duncan Green: the place where change really happens is national, not global

US, in Japan; it doesn't stop the countries from developing. It is an issue, poor people hate it because it makes them feel powerless and humiliated to be constantly hustled. It is indeed something we work on but it can be over emphasised. In some situations it's just like an extra tax, in others it completely derails. It depends on the kind of corruption."

That said, Green makes two exceptions to this focus. The first is climate

change, and specifically the alarming rise in climate change scepticism. The second is the financial system. "The change that was promised after the disasters of 2008, the reforms of the system, hasn't happened. The thing that worries me more than the regulation of the system is the sheer size."

"The flows of capital across borders are already bigger than they were in 2008. The amount of capital that crosses borders every day is already a hundred

times greater than the inflow of services and goods. So even a small shiver in the financial system has the capacity to wreck the world economy. No-one knows how to deal with this."

Green was also Policy Analyst on Trade and Globalisation at CAFOD (the Catholic Agency for Overseas Development), and was keen to emphasise the challenge of the emergence of a multipolar world and its effect on the balance of power within issues of trade. I wonder what he thinks of the WTO, and whether he thinks its validity is being compromised by the stalemate of the Doha round.

"They tried to get far too much into trying to determine policy behind the borders: rules on investment, rules on competition policy, which were beyond the remit of the GATT (General Agreement on Trades and Tariffs) and should be beyond the remit of the WTO. So it's not the WTO that has collapsed but the trade round."

As people move from rural areas to cities, as rising powers develop, as the global climate changes, it is certain that the face of development work will have to change too. Duncan Green faces this reality and stares ambitiously into the future, believing that NGOs can make an impact.

"Some people think that charities have got too big. It is important that they don't become merely an education delivery company or food delivery service."

"I think that we are about actually about transforming people's lives and situations not just providing services. But the bigger we are the more we can do, small is not always more beautiful."

## Cambridge to inspire poetry

Kevin Brown  
NEWS REPORTER

Ten poets have been invited by Carol Ann Duffy, the Poet Laureate, to be matched with the collections of the University's museums and institutions, with the aim of producing poems inspired and informed by Cambridge's remarkable collections.

The Poet Laureate, speaking about the project, said: "This really is an unprecedented initiative and very exciting for everyone involved; myself, the poets and the university."

The access provided to the collections and expert curators will be exceptional, with artefacts including Captain Scott's farewell letter to his wife, and specimens from Charles Darwin's Beagle Voyage which inspired his famous theory of evolution, kept in the collections of Cambridge's museums.

The poets selected are a mixture of up and coming and more established writers, including Gillian Clarke and Don Paterson.

Those chosen represent a number of different nationalities and backgrounds. Duffy explained "these ten poets represent the best of poetry being written at the moment".

They are to spend two weeks in residence at their allotted institutions between January and March of next year. The poets were matched up with collections after consultation with the institutions and according to their preferences.

It is hoped that the University's involvement in the Connecting



Poet Laureate Duffy believes the project is "very exciting for everyone involved"

Collections scheme will further develop Cambridge's cultural offerings, enriching local communities and bringing visitors and investment to the city.

A significant aspect of the scheme is its stated aim to "form new connections with those from areas of low cultural engagement", and open their eyes to the diverse range of cultural objects and artefacts on offer in the museums.

The poets and institutions will invite around 150 people, including pupils from local schools and young careers, to visit the collections and develop their creative writing skills.

Cambridge University's Vice Chancellor, Professor Sir Leszek Borysiewicz, said that the project signaled "our continuing commitment to open up the University's museums and collections to wider audiences."

The university library will keep an archive of drafts and notes made by the poets during the project.

An anthology of ten new poems inspired by the experience of the scheme will be published in March 2013, and the poems will also be made available online.

## Students stressed by social side of sport

Emily Chan  
NEWS REPORTER

Homophobia is putting LGBT students off participating in university sports, a report by the National Union of Students (NUS) has found.

Only one third of lesbian, gay, bisexual and transgender students play organised team sports at college or university, while 14.3 % of those surveyed said that experiences of homophobia, biphobia, or transphobia meant that they did not want to take part.

# 37.8%

of those who do play university sport are not open about their sexuality

The figures suggest that the problems begin at school: over 40 % of those surveyed cited a negative experience before university as a reason for not wanting to participate.

37.8 % of LGBT students who do play university team sports said that they were not open about their sexuality with teammates and coaches.

One in five said that this was due to fears about being subjected to verbal or physical abuse. Nearly 13 % were concerned that they would be ostracised within the team, not get picked or be ejected.

The report reflects wider concerns about the visibility of LGBT students in sport, especially in football where there are currently no openly gay professional

players in Britain.

In 2009, the Leagues Behind report by Stonewall revealed that 70 % of fans had heard homophobic abuse at matches and that more than a quarter considered football to be an anti-gay sport.

At the London Olympics earlier this year, only 23 athletes – less than 1 % of all competitors – were openly gay.

Commenting on the NUS report Charlie Bell, Chair of CUSU LGBT said: "LGBT people not participating in sport is perhaps seen as a bit of a stereotype, but this survey by the NUS seems to show some truth behind it."

However he also pointed out that

**'I would hope that Cambridge is a bit more grown up than to continue that prejudice'**

"there are plenty of LGBT people at Cambridge who are involved in sport at the very highest levels" and suggested that "as the report shows, homophobia in sport begins at school, and there must be people put off ever starting a sport for that reason."

In response to the question of whether Cambridge is as prone to homophobia in its sporting culture as elsewhere in the country, Bell said: "I would hope that Cambridge is a bit more grown up than to continue that prejudice, but it's something we should be vigilant about and something we should maybe talk about a little more."

The NUS' Out in Sport campaign



CUSU LGBT Chair Charlie Bell states that students should be more vigilant

would like teams to be clear that they have a zero-tolerance policy on homophobia.

The report recommends that all universities offer more mixed-gender sports options, provide training for sports teams, societies and coaches, and additionally to promote LGBT role models. Sports players themselves have added their voices to the campaign Gareth Thomas, former Wales rugby

# 14.3%

have experienced homophobic abuse

union captain, said: "NUS' Out in Sport project is truly ground breaking and I am delighted to support it."

Attitudes have changed and the time is right for sport to start accepting openly gay people in the same way other areas of society have in recent years."

# Welcome: the Once and Future President

Fred Maynard speculates about what Obama's second term in office will be after a subdued celebration of his return to power

There were cheers in the Union debating chamber as those who had made it to 4am were greeted with the news that Barack Obama would continue as the President of the United States. Everyone was more enthusiastic than I had expected – perhaps a result of exhaustion or the simple thrill of watching a historic moment with many other people. But, interestingly, the cheers were also shot through with one unmistakable emotion: relief. This wasn't the sound of 2008, the year of barriers being broken, human civilisation grandly marching onward. Nobody was weeping. The re-election of a black man to the American Presidency is a strange event; its greatest achievement is the normalisation of the idea that the son of a Kenyan goatherd could be President and once normalised it hardly feels like an achievement.

So the historic qualities of the man take a back seat this time around. We UK students are left to be thankful that America has avoided

the worst. There will be no Supreme Court appointments paving the way to the banning of abortions, no insane war-mongering with Iran, no reckless gutting of the social safety net, obscene transferral of wealth upwards or undoing of America's first comprehensive healthcare system. The Senate and Presidency will remain in Democratic hands and the House in Republican ones, with barely altered majorities. Two billion dollars have been spent so that the electoral votes of Indiana and North Carolina could switch sides. Progressives are reduced to cheering as loudly as possible for the status quo, and hoping against hope that Obama might be bolder in this next term.

What happened to all the "Hope

**'The cheers were shot through with one unmistakable emotion: relief'**

and Change"? This snarky question is getting very tired now. Nobody really expected Obama to be Lincoln, Jesus and Gandhi rolled into one, not if they took the 2008 election seriously. But people always love a narrative, want to feel that they're watching today's great story: to be there for today's equivalent of Martin Luther King speaking from the Lincoln Memorial. When I first read about Obama in 2005, nobody here had heard of him, and like an insufferable hipster I grandly proclaimed he would be the "First Black President". It was slightly weird watching it come true, maybe something like watching a cheesy Hollywood underdog story. So my growing political maturity has been inextricably bound to Obama's progress, watching the story become complicated as I always knew it

must. It turns out that Obama is an arrogant man, that he lacks the skills of negotiation and that he can be – bizarrely for someone who has got so far on the strength of his oratory – a terrible communicator.

What I yearned for in those early days of the presidency was a great *achievement* for Obama, something that would put him on Rushmore. Roosevelt created Social Security and defeated the Nazis, Lincoln freed the slaves, Washington defeated the British – and Obama? What would Obama do? It became pretty clear early in 2009 that his great task would be to lift an economy out of prolonged economic torpor and deal with an unsustainable long-term national debt. And, frankly, dealing with a fiscal crisis just doesn't have the ring of history to it.

Ever since the crash of 2008 we've come to know just how dull can be the trudge to get out of a recession that begins with several years of debt deleveraging. The healthcare reform Obama passed is fairly good given all the special interests involved – but fairly isn't quite good enough. I was in Mississippi at the time the bill passed and I watched the full session of Congress in a cold, lonely motel room

**'What I yearned for in those early days of the presidency was a great achievement for Obama, something that would put him on Rushmore'**

knowing that this was history and I couldn't miss it. And yet all I could think, as the Congressmen stalked up and down the aisles was: is this it? A mandate saying that everyone buy corporate insurance and that the

very poor get given some assistance in doing so? This the great, defining moment of Obama's Presidency?

So the students in the Union were cheering for something, but perhaps they weren't quite sure what. After all, the extraordinary obstacles to Obama's ability to get things done remain: the Republican House of Representatives can still block anything he sends through. The next four years will undoubtedly involve few great legislative victories and a lot of messy compromise to get anything done at all. Yet there is one great threat to

**'The extraordinary obstacles to Obama's ability to get things done remain'**

America that Obama still can defeat; one great task appropriate to the historic stature of his presidency: he can bring the Republican Party back to reality.

There's a great Monty Python sketch involving a UK election in which the two main parties are the Sensible Party and the Silly Party, one presumably representing any and all policies within the realms of reason, and the other everything outside it. The epistemic closure of conservative America, as exemplified in the propagandistic echo chamber of Fox News, is a disaster for America even when they aren't winning. It creates a situation in which the various Democrats now run the gamut of every reasonable policy; an impossibly wide base for any government party to operate on. If Obama, starting with this victory, can force Republicans to leave their ideological bubble and face reality, he will have ended their drift into self-righteous madness that began back in the 60s. The idea that if right

wing equals good then more right wing must equal better is what has given us the Iraq war, climate change denial, and the zealous devotion to ravenous free market economics. It is a task which Obama's unifying rhetoric "no red states and no blue states", on Wednesday morning, was built for. Now that the Republicans have had to face the truth of their failure, some might begin to listen.

The fact that there was a black man in the White House for four years seems less important in comparison to the fact that there is now, as Andrew Sullivan put it on Stephen Colbert's election show, "A black man in the White House with nothing to lose." Without the fear of another election, Obama can be bold in his dealings with the Republicans. And if they finally see the sense in co-operating with him, of leaving behind their endless rightward drift into fantasy, then Obama will have earned a lot of cheers indeed.



BETH OPPENHEIM



BETH OPPENHEIM

## Talking Point: You wanted us to know...

Imagine being ninety years old and still on Facebook. If we stay on social networking sites through our lives, our photo uploads will grow to tens of thousands of pictures, telling a full story to anyone who cares to look. Sharing old photos used to be an intimate, family affair. Will the photos taken now continue to define us in old age? Waiting for someone to click left?

Charlotte Call, Emmanuel

## Twitter Talks

I still find the fact I enjoy studying books I don't actually enjoy reading a bit odd.

Sadhbh O'Sullivan, Girton

## Please, no more unsung heroes

Thomas Fraser expresses his frustration at newspapers' casual use of words

To say that the language used by the media is clichéd is itself a cliché. (I suppose it's also clichéd to begin an article about cliché by saying it's clichéd to talk about cliché. Touché?) What must be properly investigated, however, are the damaging effects of a depressing wearing away of language, perpetrated by our mass media's use of a stock set of words – especially when they address the more serious and delicate subjects.

One of the most overused words in the repertoire of newspaper jargon is 'hero'. "Army hero killed in 'A depressing wearing away of language'

Afghanistan"; "WW1 hero's letters found after 90 years – and they make the war sound just lovely"; "The making and breaking of an accidental hero"; "Hat-trick hero Johnson lauds Fulham effort as QPR are put to the sword": the word is mostly used in a kind of imperative form where we are instructed to uncritically interpret these people as heroes. That there is a female version of the word is forgotten: any man or woman who wears an army uniform and dies fighting a foreign foe in a sandy, alien

territory is automatically a 'hero'. Soldiers are professionals, who have chosen to put their lives at stake – their professionalism in the field of conflict is a given. But it is patronizing to conflate this professionalism with wayward heroism. Newspapers' overuse of the word 'hero' has more or less anaesthetized any of the power it once had. Who can say that when they pick up the morning papers and read about the 'heroic' death of a soldier, they don't feel numb to the word? Is a 'hat-trick hero' in a football match different to a British soldier who died fighting the Taliban?

If newspaper editors were actually serious about the word, they wouldn't call Premier League strikers 'heroes'. If they had any proper feeling for the word, they would get rid of it altogether. If only it were a cliché that tabloid editors had any intelligent sensitivity to language.

In order to gauge fully the implications of the media's use of cliché, it helps to remind ourselves of the etymology of the word. 'Cliché' comes from the French *clicher*, which means 'to stereotype'. The careless use of words like 'hero' stereotypes the seriousness of their meanings, making readers immune to their various potencies. The same is true of the word

'paedophile', whose overuse has worn away the horror it should instil. In fact, not content with turning 'paedophile' into a cliché, tabloids have brought the word into common usage as the casual colloquialism, 'paedo'.

The witless and dangerous barrage of stock expressionism from the media is perhaps symptomatic of the nature of today's news flow. Information is now so fast moving that journalists end up grasping for clichés so that they can keep up with everything.

We have all been guilty of sinking to the depths of mediocre and formulaic language (especially when a deadline is looming). Even Martin Amis and Ian

**'Journalists end up grasping for cliché to keep up with everything'**

McEwan do it (although according to McEwan, the two novelists share each other's manuscripts and scribble 'FLF' (flickering log fire) in the margin where they spot a cliché). It is when national newspapers monopolize serious words that the problem becomes important. 'Hero' and its cognates are words that should not be carelessly thrown about in headlines, let alone in articles about eleven-a-side ball games.

# The strange identity of the policeman

Oliver Barnes and Aliya Ram offer their different views on the role of the police in our society

## OLIVER BARNES

A picture taken during the Olympics is useful for characterising today's British police officer: it shows seven men in uniform pulling Usain Bolt poses. These police officers are individuals carried away by the Olympic spirit. They enjoyed the moment along just like the rest of the country. Yet in many ways they are more than individuals. Their uniforms, their custodian helmets and their stab vests all express their difference. They are the perfect expressions of the 'citizen in uniform'.

By way of contrast, consider European-style gendarmes. Gendarmes are soldiers who live in barracks and are stationed outside of their home regions.

Gendarmeries are autonomous forces designed to impose order on society. The British police are fundamentally different from these. Police forces are localised institutions – consider, for example, the community beat officer. The British police officer lives in the community they police.

The British security model is 'policing by consent'. The community consents to give the police the power to maintain peace. Any individual could threaten this peace although there are statistical tendencies (for example, males aged 18-25 are the most likely group to be both the

victims and perpetrators of alcohol related crime). These individuals could also be police officers.

Given that we are all capable of being victims and perpetrators, a police officer's individuality is essential. If the police officer were not an individual but a state-automaton, he would treat citizens as total identities who were either enemies or friends. They would either enforce state law against us, or enforce state law for us.

But this way around, police officers

**'Given that we are all liable to be victims or perpetrators a police officer's individuality is essential'**

are able to recognise our individualities because they have them too.

Constables recognise that we deserve to be judged for our individual actions. Their individuality, their freedom of thought and understanding allows them to judge us properly. Their individuality allows them to understand us as we are and not as preconceived types.

The 'citizen in uniform' shares our individuality. They relate to us as individuals because we, like them, can be nothing more.

## ALIYA RAM

After almost a year of uncertainty, Alfie Meadows and Zak King finally entered Woolwich Crown court last week for the beginning of what promises to be along and painful trial.

The pair were accused of violent disorder during the 2010 anti-fees protests, at which a policeman hit philosophy student Alfie with a truncheon, leaving him requiring emergency brain surgery. In light of all this, it felt ugly to hear that the second day of the retrial saw an unprecedented and unnecessary number of police officers turning up to court.

Indeed, there were enough of them that the judge commented on how unusual it was to have policemen in the gallery, telling them they should feel free to leave at their own discretion.

The image of 'the hand of the law' being gently chided out of a court of that same law reveals something important about how we relate to policemen.

What was present in the gallery was not the abstracted, disembodied force of justice that the phrase 'the hand of the law' suggests, but many individuals who were variously rude, kind or un-cooperative. These policemen incarnate are problematically opposed to their ideal conceptual counterpart, the so-called hand of the law.

Policemen are armed and put on horses because they supposedly represent a society which is greater than the individuals of whom it is comprised.

But the language of fear and self-protection they use to defend themselves from charges of brutality is not appropriate to something the size of society.

When standing in a gallery or when faced with protesting students, policemen turn into men-police. This would not be a problem if it weren't for

**'They supposedly represent a society which is greater than the individuals of whom it is comprised'**

the fact that these men are armed.

By giving great power to fragile bodies we facilitate the identity-elusion that allowed Alfie's jury to hang in April.

Of course we must recognise that policemen are as vulnerable ourselves with our thinly clothed nakedness.

Evolution dictates that a policeman will defend himself.

But as long as he can hide behind the sublimity of his superhuman career title, so ought we to defend ourselves from them.

## CURRENT AFFAIRS

### FREYA BERRY



So Rebekah Brooks is once more back in the news following the emergence of further text messages between her and Cameron. How upsetting, Rebekah, that the little people are swiping at you again. No doubt they are simply after an invitation to one of your 'country suppers', where the great (but, alas, rarely the good) have cosy little tête-à-têtes over the duck à l'orange.

Cameron and Brooks met 22 times in a six-year period, about once every three months. I barely see my cat that often. Cameron has been bezzies with Rebekah's husband Charlie since Eton days; Sarah Brown used to have Brooks to their home for 'sleepovers'.

The problem with ministers who are used to having friends in high places (Cameron and Boris are Etonians; Jeremy Hunt went to Charterhouse) is that they cannot see the line between social and professional relationships. It's a very different thing to chat freely over dinner when your guests are some of the most powerful figures in Britain and not, say, the Buckettes from round the corner.

Jeremy Hunt was faced with the unenviable problem of coming across as either stupid or malicious when the extent of his contact with Murdoch during the BSkyB bid was revealed. He went for stupid in the end, claiming not to know what 'quasi-judicial' meant, but he honestly did not seem to think there was anything wrong with texting James Murdoch congratulating him on getting Brussels' approval for News Corp's takeover. Nor did Osborne bat an eyelid at texting the same man on Hunt's appointment to ministerial overseer, when he said 'I hope you like our solution'.

These people are so enmeshed in various cross-industry circles of power that they have lost all their perspective. Cameron clung doggedly to Hunt, Lansley and Mitchell because social ties obstructed his professional perspective. It's like K-Stew and R-Pattz: these people eat together, go to work together, hang out together, cheat on their boyfriends together. As the Hollywood saying goes, they 'only see people within the industry' – and in this case it happens that industry is power. Unfortunately, power concentrated in the hands of a single group of people from a narrow range of backgrounds never bodes well.

Last year the Financial Times claimed to have seen a series of emails revealing that Gove and his advisers had used private Gmail accounts to conduct official business. I object to Gove, mainly on the grounds that he looks like an old baby à la Benjamin Button, but this was just another demonstration that these people cannot see where the boundaries between professional and social, appropriate and inappropriate, end.

On Cameron's appointment as Prime Minister, Brooks texted him saying that she 'will love "working together"'. Those quote marks say it all, really. These people aren't just working together; they are colluding with one another constantly – and you and I should be very afraid.

## Drawing Board

## Not an eBook for Christmas

They might encourage readers but **Gabrielle Schwarz** doesn't like the now ubiquitous eBook

Throughout history, the book has undergone many transformations, from tablet to scroll to manuscript to the printed book. Now, thousands of years later, we have arrived full circle with an updated, digitised version of the tablet: the eBook.

Since the launch of the Amazon Kindle in 2007, the sales of digital fiction have only risen: in the first half of 2012 they rose to 188% of those in the same period last year (source: Publishing Association, 18 September 2012). Whether we like it or not, it seems that the eBook is here to stay.

For many, these statistics reflect the staggering technological advances of the digital age. We can focus on the positive changes that have arisen from the eBook: 53% of eBook owners state that they now read more than before and one-third of children say they would read more with eBooks.

I cannot subscribe to this enthusiasm. I remain opposed – emotionally, aesthetically, ideologically – to the eBook because with its rise comes the inevitable fall of the humble printed book. This year, printed book sales have only fallen by 0.4%, true, but the eBook's popularity is clearly rooted in a preference for it over its printed alternative. Some argue that it is merely a supplementary tool for travelling or searching quotes, but ultimately for most readers the eBook is a replacement. The regular book is becoming an endangered species.

In this digital age, the transition from print to electronic is viewed as an upgrade, perpetuating the image of 'normal' books as musty and old-fashioned. No wonder kids don't want

to read them. This attitude suggests that the only way to make a book appealing is by making it a convenient (to use the modern-age buzzword) new gadget.

Are books going to go the same way as typewriters and record players, left for obsessed bookworms, curio-collectors or pretentious retro-lovers? Does it even matter? I wonder if in my reactionary obstinacy I fall into any of these categories. True, much of my grief comes from my childhood dream of owning a bookshop. But this is a serious concern: a whole profession

**'Are books going to go the same way as typewriters?'**

is in real danger, as we have seen with the recent liquidation of Borders and the numerous closures of independent bookshops.

And surely I cannot be alone in my appreciation of the book's beauty as a physical object. Often, the sheer weight of a massive tome – the collected works of Shakespeare I have often considered to be a highly effective murder weapon – lends it a majesty irreplaceable in the slender tablet. The creativity of artists and designers often finds wonderful expression in books, be that in cover design, pop-up illustrations or other interactive physical elements that are flattened and deadened in a digital file. I dread the day when the only place we can go to appreciate the beauty of the book is in the Natural History Museum along with all the other dinosaurs.



# Dissent: a brief history of student protests and demonstrations

**Emily Chan** delves into the violent history of Cambridge activism ahead of the NUS London demonstrations, questioning whether the passage of forty years has altered the power of the picket



The events that took place in Paris during May 1968 became catalysts for other protests in cities such as London, Prague, Berlin, Chicago and Mexico City. 1968 became a landmark year for student activism across the globe.

In Paris, the threat to Charles de Gaulle and his conservative government was very real. Images of violent clashes with riot police, burning cars and barricades were broadcast worldwide. The protests stemmed from discontent about an inadequate university system, where student numbers had doubled from 250,000 to over 500,000 in five years. However, the demonstrations also reflected more general concerns about the nature of the society in which they were living. The students were later joined by workers: around 10 million participated in a general strike across France, bringing the country to a halt for almost two weeks.

Although mass student protests had been taking place prior to May 1968, as in Berlin, the demonstrations in Paris brought newfound energy to political activism in campuses across Europe and America.

However, Dr Philip Morgan, a history student at Queens' from 1967-70, recalls that in Cambridge there was less activity than other places: "I don't have the impression that protest was a regular aspect of student life, certainly not at Cambridge anyway; students elsewhere – the LSE, continental Europe – always seemed to be more active and militant."

Nevertheless, in November 1968 there was a large demonstration outside the Cambridge Union against the visiting speaker Enoch Powell, who had been sacked by Edward Heath from his position as shadow defence secretary following his 'Rivers of Blood' speech. Speaking

in Birmingham, he had suggested that Commonwealth immigration policy was "mad, literally mad".

The November protest was a fairly tame affair, as *Varsity* reported: "Enoch Powell's visit to the Union last Sunday passed off without an incident. The threat of violence was never put to the test, as demonstrators outside the Union waited for hour after hour for a Powell who refused to appear. In fact, he had been craftily smuggled in at least two hours before the demonstration was due to start, and he left two hours after it should have ended."

On the same day, Cambridge students joined 50,000 people on a march in London, which the writer of the article describes as "a very depressing experience", criticising "meaningless slogans" such as "Disembowel [sic] Enoch Powell" and branding fellow protestors as "second-rate intellectuals and grudge merchants".

Although there were not any other major demonstrations in Cambridge in 1968, the political climate was clearly heating up in the latter part of the decade. There was, as a '60s retrospective in *Varsity* from June 1969 noted, the "development of a militant left" which could "be traced from the growing dissatisfaction with the Union through the split of the Labour Club into Soc. Soc. [Socialist Society] and the DLC [Democratic Labour Club] to the setting up of the 1/- Paper". The Shilling Paper – a left-wing, anti-establishment alternative to *Varsity* – was founded in the same year as the Paris protests.

Rod Caird, an Oriental languages student at Queens' from 1967-70, was involved in the production of the Shilling Paper, which "brought together people from very disparate groups on the liberal – and not so liberal – left." "The left," he says, "was active,

busy and noisy; students had found an independent voice on all kinds of subjects and were unafraid to use it. It was a time of personal and political radicalism which affected all aspects of life, from the petty restrictions of college life through to global issues of peace and anti-colonialism."

**'The only moment that really hurts is the clamping on off the handcuffs'**

The Vietnam War was a focus for demonstrators in the late 1960s, as was the apartheid regime in South Africa. In February 1969, 200 campaigners from the Cambridge University South Africa Committee (CUSAC) marched on Trinity College in objection to the Dryden Society's planned tour of the country. The crowd was addressed by the expelled Bishop of Johannesburg, Ambrose Reeves, and the South African poet Dennis Brutus, who said: "Players that come on the terms of apartheid, declare to the world that apartheid is okay, and reassure those South Africans with twinges of conscience." The protest was ultimately unsuccessful: the tour went ahead that summer with the Dryden Society performing to segregated audiences.

Anger at the military dictatorship in Greece came to a fore during Greek Week in 1970, which was organised by the country's tourist board and supported by travel agents in Cambridge to promote tourism. On Tuesday 10th May, students occupied Abbott's Travel Agency in Sidney Street, and burnt posters on the pavement outside, as was reported in this paper by

a 20-year-old Jeremy Paxman. A series of protests culminated on Friday 13th May at the Garden House Hotel, where a dinner was being held to celebrate the conclusion of Greek Week. Around 400 students picketed the hotel, but the peaceful protest descended into violence as the police attempted to break up the demonstrators.

"When we heard of plans by Cambridge travel agents and the city to organise a special week promoting tourism in Greece, it could hardly have been a more blatant provocation," explains Caird, who was 21 at the time. "Greece... was ruled by a military junta with an appalling record on human rights and deserved to be isolated and shunned, rather than visited and supported."

"The demonstration, frankly, did get a bit out of hand and a number of us – including me – were arrested, eventually being charged for a variety of alleged offences including riotous assembly, possession of offensive weapons. To the authorities, this was a heaven-sent opportunity to make an example of long-haired, trouble-making leftie students who should have known better. It was an election year and we were a very convenient target." In July, six students were jailed, with Caird receiving an 18-month sentence.

Asked if he regrets his part in the Garden House Riot, he says: "I genuinely don't think I would have done anything differently. Hindsight is a wonderful thing and it was stupid to get myself arrested, but I would not hesitate to go to that demonstration again." Caird expressed similar sentiments in a *Varsity* interview in November 1971, having spent 12 months at Wormwoods Scrubs and Coldingley Prison: "The only moment that really hurts is the clamping on of the handcuffs".

Above: headline of *Stop Press*, 1972, when students occupied the Faculty of Economics  
Below: two *Varsity* images from the November 1968 demonstrations





Although international issues remained in the consciousness of Cambridge students – including student demonstrations at Harvard in the USA – protests after Greek Week seemed to be more focused on the immediate concerns of university life. Demands for reforms to the disciplinary system at Cambridge led to a picket of over 800 students outside the Senate House in October 1970, which attracted heavy police presence. Strained negotiations were taking place between the Cambridge Student Union (CSU) and the vice-chancellor, Professor Owen Chadwick.

In February 1972, there was an Old Schools sit-in expressing anger at the University's hostile response to proposed examination reforms, which was followed by more sit-ins at Lady Mitchell Hall and at the Faculty of Economics in February 1973, after the rejection of examination reforms to the economics tripos. The 1973 sit-ins ended with a march of 1,500 students to Senate House, where they handed in a petition with more than 3,000 signatures calling for the start of negotiations for reform in all faculties. Proposals included the abolition of Part I and prelim classifications, making Part I more interdisciplinary, and replacing certain examinations with dissertations or portfolios.

At the beginning of 1972 there were also protests against the government's plans to reform student unions. In January, around 600 took part in a march, which was obstructed at Magdalene Bridge by a group of about 50 right-wing students. Despite the ambush, the protestors went on to deliver an anti-government petition to Shire Hall. In the same month, the biggest student demonstration up to that point took place in London, in a rally led by the

Pictures clockwise from above: image courtesy of CUSU Women's Campaign; *Varsity* front page November 2010 during the Old Schools Occupation

(NUS). In total 35,000 students went to the capital, including a Cambridge contingent of 700. The pressure put on the government prevented Margaret Thatcher, who was then Education Secretary, from carrying out the proposed reforms.

Fast-forward to the present day, and plans for an NUS demonstration in London on 21st November are in full swing. The apparent shift in focus at the beginning of the 1970s within the student community to more domestic issues is reflected in the concerns of today: student fees and government cuts. Dr Morgan suggests that although the essence of student protest has not changed much since the late 60s and early 70s, there is now an even greater need for action: "Today's students have much more to protest about, from student fees to finance capitalism." He also notes the advantage of using social media: "The forms

### 'Protesting is not just about instant results. It's about making the student voice heard'

of protest are much more sophisticated and effective, with extensive use of virtual media to organise and mobilise, and guerrilla-type, almost carnival-like staging of events, again primarily to shock, inform, target and mobilise."

However, as in the '60s and '70s, there are debates taking place about the effectiveness of student protest. Only last week, the Cambridge University Council defended the procedures of the Court of Discipline, following a review into the case of Owen Holland, who was initially rusticated for seven terms for his part in the protest at

a talk given by the Universities Minister, David Willetts, in November 2011.

Holland's suspension was reduced from seven terms to one term by the appeal court.

Caird thinks that the punishment was unjustified: "The action against Owen Holland is disgraceful. He read out a poem; I don't believe the University is entitled to discipline people for an offence which may have embarrassed them but certainly caused no harm or mischief. After I was convicted and sentenced an attempt was made, with the support of the then President of Queens', to withhold my degree on the grounds that I had "brought the University into disrepute." Fortunately we had enough support among senior staff to overturn that proposal at the Senate and my degree certificate duly turned up in the mail in Wormwood Scrubs."

There was also controversy after the protest against tuition fees in December 2010, when Charlie Gilmour, a history student at Girton, was sentenced to 16 months in prison after admitting violent disorder. Concerns have been raised by NUS President Liam Burns about the extent to which incidents such as these and the outbreak of violence at the NUS protests two years ago detract attention from the key messages. Hannah Kaner, a second-year English student at Pembroke, believes that unity is vital and fears that violence would undermine the credibility of the protest: "I think protesting is the only way people can demonstrate a united voice and make the rest of the country aware of it. The NUS protest this month tells the government that people aren't just numbers on a list. However, violence makes the message one of desperation, not of unity."

CUSU will be sending coaches to the NUS demonstration. Speaking about the importance of student activism, CUSU President Rosalyn Old says: "Student protest was not new in 2010 – but what we are seeing now is a wholehearted shift in the way that education is perceived in this country. Some said that the protests two years ago did not work – £9000 fees still happened. But protesting is not just about instant results. It's about making the student voice heard, raising awareness and engaging people in the issues. And previous protests have certainly done that."

"The NUS Demo 2012 on the 21st November is important, but it does not end on the 22nd – it has to be part of a longer-term vision, and CUSU already has plans in place for follow-up events and campaigns. Most of all, the art of protest and campaigning is about empowering people. It's about having our voices heard and fighting for the positive changes that we believe in."

### ARMED WITH AMNESTY

Since the tuition fees protests, student politics has not seen mobilisation in such great volume; without a clear 'enemy' to fight, we're just not as enthused. As a member of the Cambridge Amnesty group, I have seen low turnout at letter writing events and a lack of enthusiasm for public demonstrations. But we can't lose hope! E-petitions and a significant online presence can help student groups mobilise numbers, and an innovative approach towards protest (think flash mobs and 'land grabs') can re-ignite passion and spread awareness. We need to remember that charity and protest do make a difference, and why that difference is so necessary right now.

*Abby Jitendra, Amnesty International member*

### OLD SCHOOL OCCUPATION

What did they expect, really, increasing tuition fees like they eventually did? Some of them (no names...) had even promised not to, if and when they got their hands on a modicum of influence. We were angry and we were wary and it's no wonder that the occupation of Michaelmas 2010 got the wide support that it did. For 11 days the sacred peace of the university tea rooms was disturbed by hundreds of students attending meetings, lectures etc or simply showing their support by way of a sleeping bag. It wasn't just the students either: various fellows appearing amongst the crowd, even taking supervisions from the common room. Oh, there were grumbles (Caius had to close their library) but for the most part it was SOLIDARITY. It was also quite fun, truth be told.

And we won... well, of course we didn't win. This year's cohort of students are paying far too much for their education and the British university system is one step closer to becoming a financial rather than a social commodity. But solidarity won out and on 8th December the University Council tentatively announced its opposition to the cuts. More importantly for the activists of Cambridge Defend Education, the Council are hereafter committed to another generation of access schemes. Don't let them forget it! A lot of people missed a lot of essays for those bursaries.

*Katy Browse, Cambridge graduate*

### CUSU COMMITMENT

Without the successful protest led by CUSU – where a thousand students went out onto the streets at 24 hours' notice – we would no longer have our fantastic bursary system in place. But marches and demonstrations are not the only form of protest. Campaigns can take many shapes and forms: students have achieved positive change in the city, from signing petitions to the huge amount of high-level university committee work which the sabbatical officers undertake as part of their roles, supported by evidence gathered by students across the Colleges and Faculties.

*Rosalyn Old, CUSU president*



# LISTINGS

Pull out and pin up on your board

## Pick of the Week

### The Judas Kiss

12th to 17th November, Arts Theatre 7.45pm; £39  
Rupert Everett, fresh from the Cambridge Union, stars as Oscar Wilde in David Hare's famous 1998 drama, now on a national tour after its successful West End run. *Dominic Kelly*

#### THEATRE

### Cabaret

Tuesday 6th -Saturday 10th;  
7.45pm, ADC Theatre, £10-12  
Don't miss this dark and seductive portrayal of hedonistic 1930's Berlin in what looks set to be a sell-out performance of the classical Broadway musical. *Ella Griffiths*

#### MUSIC

### Jack DeJohnette

Thursday 15th, 7.30pm  
Corn Exchange, £24/19  
One of the best drummers in jazz history, Jack has worked with John Coltrane and Miles Davies and supplied these greats with insatiable beats. *Dominic Kelly*

#### FILM

### The Master

Multiple showings  
From November 2nd  
Paul Anderson's latest cinematic offering stars Joaquin Phoenix and Philip Seymour Hoffman in a complex yet mesmerizing production. Watch out Tom Cruise. *Ella Griffiths*

Enjoy getting dressed? Got a event you'd like to see in the listings? Doodle in lectures and want to see it published? Just very bored? Get in touch: [reviews@varsity.co.uk](mailto:reviews@varsity.co.uk)

## BEST OF BLOGS

Oli Thickenesse tries to defend the undefendable, Coldplay:

"Surveying students, I've found that their primary concern with Coldplay was their choice of lyrics. Comments included 'void of all creative substance', 'like a story-book written for 6 year olds', and 'about as deep and meaningful as *Fifty Shades of Grey*'. (All of which, thinking about it, are basically the same comment.) Fine, but let's not write them off just yet. What we can agree on is the fact that the lyrics are completely open for interpretation. Now, as far as I'm concerned, art is meant to be explored and interpreted, whereas if the audience understands completely what's going on, the piece loses its creative value: to be truly involved in art, the audience must make personal decisions, and formulate their own opinions. So, it stands to reason that, with less precise, more abstract lyrics, more people can interpret the piece in more ways. You can see what's coming next. Therefore, if Coldplay's lyrics are among the most abstract of current artists, allowing the listener to flesh out the song in their own way, which logically makes this band one of the greatest 'artists' of our times."

Dylan Morris on whether Brits should lose faith in America:

"Presidential elections are winner take all. Culture isn't. Four more years of Obama might help push the median American a bit farther to the left, but tomorrow, Americans will be roughly the same political people they are today. There will still be apocalyptic cries of doom and gloom from lefties and right-wingers, histrionic laments about loss of political moderation from centrists, and general sighs of apathy from apolitical types. Can you have faith in those Americans? Call me crazy, but I do."

Max Park on Oprah's rise to power, and whether her star is fading:

"Born in poverty-stricken rural Mississippi, she spent the better part of her childhood talking to the cockroaches she had named and befriended. Cut to her thirty years later – self-made billionaire, one of the most influential people on the planet and top talk show host, a field that had traditionally been dominated by white men. In spite of recent network troubles, the American icon has displayed a longevity that is unseen in an industry obsessed with who's hot and who's not. Without sounding too mushy, she's an inspiration. She's the living embodiment of one of the key themes of this column – the underdog. Like Psy and Honey Boo Boo, Oprah has succeeded against all odds. As a self-confident, black and overweight woman with lots to say, she wasn't really supposed to make it. Like most cases of the American Dream, she represents the exception rather than the rule."

Friday  
9<sup>th</sup>

Saturday  
10<sup>th</sup>

Sunday  
11<sup>th</sup>

## MUSIC



### Melingo

THE JUNCTION 2, 8PM; £10

Once upon a time, Melingo studied in a Conservatoire. Decades of sex, drugs, Cohen and Kafka later, he has reinvented the dance of his home country into the spiralling Dada-esque "proto-tango."

### Lau

THE JUNCTION, 8PM; £16

On the back of their latest album *Race the Loser*, the multiple BBC Folk Award winning band bring their incredible live tour to The Junction. A part of the Cambridge Folk Festival.

### Motor

CORN EXCHANGE

One of the biggest rock bands in the world and co. stars in the new film *Rock of Ages*. Supported by a hell of a lot of other great acts.

## FILMS

### Argo

CAMBRIDGE VUE CINEMA, MULTIPLE SCREENINGS

This hotly-tipped thriller directed by Ben Affleck follows a daring escape plan to release American hostages during the Iranian revolution.



### Ted

ST JOHN'S PICTUREHOUSE; 7:00PM/10:00PM; £3:00

From the creator of Family Guy comes this romance versus bromance comedy starring Mila Kunis, Mark Wahlberg and an immature talking teddy bear.

## TALKS

### Hope as Capability

MARSHALL LECTURES 2012-13; LADY MITCHELL HALL; 5:00PM

Professor Esther Duflo (Massachusetts Institute of Technology) delivers the second lecture discussing paternalism, freedom and hope in the fight against poverty.

### Filming Frozen Planet

DEPARTMENT OF CHEMISTRY, 3:30-5:00PM, £10-15  
BBC Producer Vanessa Berlowitz explains how her team filmed the scenery, wildlife and people of the Arctic and Antarctic for the major BBC documentary series narrated by Sir David Attenborough.



### Bill Bryson

CAMBRIDGE

An unmissable evening with the world's biggest self-proclaimed travel writer and science enthusiast.

## VIEW

### The Bullet

CORPUS PLAYROOMS; 7:00PM; £6/5

Joe Penhall's brutally frank exploration of familial relationships is the first ever Cambridge University Freshers' Show to take place at the Corpus Playroom.

### Kind

CORPUS PLAYROOMS; 9:30PM; £6/5

The winner of the 2012 Marlow/RSC 'Other Prize', Isobel Cohen's new play has been supported by the Royal Shakespeare Company Literary Department.

### Naked Stage

ADC THEATRE; 7:00PM; £6/5

A celebration of new writing, WRiTEON's annual autumnal offering sees a series of staged readings of original texts imaginatively staged with minimal sets or costumes in the ADC bar.

## GO OUT STAY IN

### DVD: Community, S2

The funniest show on telly. Despite gearing up to the start of its fourth season in the USA, the second season is only just available here, which ends with the triumphant paintball war double-parter. In the words of Abed, "Cool."



### Wear Your Pyjamas All Day

One day, you'll have a real job and spend your Sundays spiralling round outer ring roads searching for a Homebase that sells the hanging baskets you just have to have. But that day is not day. Make the most of it.

### Music: I

Narcissistic and Waters' marriage in 1979, is a was and re album ever record and

### The Fiver

THE JUNCTION, 6.30PM; £5

Some of the best local bands, including Bright Young Things, 28 Boulevard and Ghouls, perform at the Junction. Expect plenty of ska and even more good vibes.

### White Noise

THE JUNCTION, 10PM; £4

Another all-night party at the Junction, this time featuring CO2 Cannons, a rodeo bull and more drum and bass than you can handle.

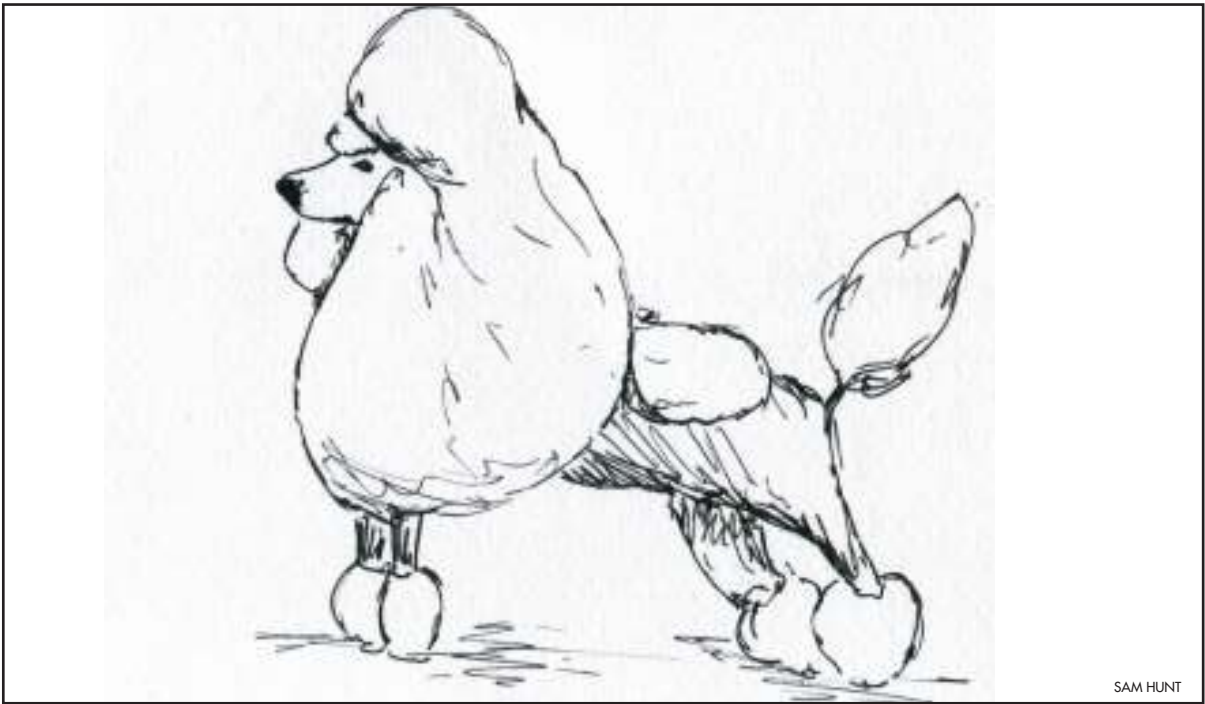


### Musica

ADC THEATRE

Cambridge Society has evenings of musical theatre great night

DOODLE OF THE WEEK



Monday 12<sup>th</sup> Tuesday 13<sup>th</sup> Wednesday 14<sup>th</sup> Thursday 15<sup>th</sup>

Head

CORN EXCHANGE, 7.30PM; £27  
The Big 4 rock bands, Lemmy, form into town for perhaps the best night in the city's calendar. By Anthrax, metal fans are in for a night.

Prague Symphony Orchestra

CORN EXCHANGE, 7.30PM; £25-34  
Heiko Mathias Forster conducts a leading orchestras in performances of Smetana, Beethoven, Janáček and Dvorák.

Levellers

CORN EXCHANGE, 7.30PM; £22.50  
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.



Ginger And Rosa

CAMBRIDGE ARTS PICTUREHOUSE, MULTIPLE SCREENINGS  
A nostalgic yet raw exploration of romance, politics and adolescent life in 1960's London in this coming-of-age drama.

Rust and Bone

CAMBRIDGE ARTS PICTUREHOUSE, MULTIPLE SCREENINGS  
This prize-winning film from Jacques Audiard depicts the relationship between a bouncer and a glamorous killer whale trainer following a tragic accident.

My Week With Marilyn

ST JOHN'S PICTUREHOUSE, 9.00PM; £3.00  
This British drama exploring the star's life features Golden Globe winner Michelle Williams as Marilyn Monroe and Kenneth Branagh as Sir Laurence Olivier.

nyson

CAMBRIDGE UNION SOCIETY, 7.30 PM  
A rare opportunity to see the UK's leading non-fiction author and famed Anglophile discuss his books exploring Shakespeare, and his escapades abroad.



Escape from Colditz

DEPARTMENT OF ENGINEERING; 6.00PM  
Join the cast and crew of this new Channel 4 documentary re-enacting the audacious escape plan of British officers from the Nazi war camp Colditz Castle.

'This House Would go to War for Human Rights'

CAMBRIDGE UNION SOCIETY, 7.30PM  
Join a panel of prestigious figures discussing whether human rights are a justifiable motive for armed conflict, featuring Sir Emyr Jones Parry, Dr Peter Abbott and John Baron MP.



The Pin and Adam Lawrence Share an Hour:

ADC THEATRE; 7.11.00PM; £6/£5  
After a cross-country critically acclaimed tour with the Footlights, this three-man sketch collective returns from massive success in Edinburgh.

On The Razzle

ADC THEATRE, 7.45PM; £6-10  
Tom Stoppard's electric spectacle of fast-flying sexual innuendos, puns and slapstick farce is performed by the ADC's newest stars.



Pink Floyd- The Wall

and utterly self-indulgent, Roger Waters' magnum opus, released this month as fantastically OTT as it ever remains the greatest concept album released. Sit back, spin the record and tear down the wall.



Food: Cambridge Cheese Company

It's November, the nights are getting long, head down to All Saints Passage and pick up a nice bit of Brie with a few crackers and make the most of an incredibly Cambridge indulgence.

TV: Young Apprentice

Q. What's the one thing more irritating than jumped-up, over-confident, cock-sure swaggering businesspeople? A. 16 year olds. 20% more arrogant, 30% less facial hair, 40% more glee when they fall on their face.

ADC Theatre Bar Night

ADC THEATRE, 8PM; £7/6  
The University Musical Theatre hosts another of its cabaret nights at the ADC, expect an array of theatre hits, a live band, and a lot for all.



Sculpture Promenade

FITZWILLIAM MUSEUM, 9AM-5PM; FREE  
This year's display includes works by Helaine Blumenfeld, Peter Randall-Page and Kan Yasuda, all of whom designed their pieces to be interact with as well as admired from afar by the audience.

Vote in the Cambridge Police and Crime Commissioner Elections

THERE'S A POLLING CARD IN YOUR PIDGE NOW  
Use the democratic fervour of the US elections to inspire you to do your citizen's duty.

Postcards: India

India is full of people – nobody wakes up before the crowd. Boatmen are paddling down the Ganges before the sun has begun to rise. Washers and worshippers turn to face the day with the sugar-spice-sweetness of the chai-wallah's brew. Religion pulses through the day: measured by minarets calling over car horns, while dusty bare feet shuffle through thronging temples. Coloured saris shade faces from the midday sun's white glare. Streets sizzle with food and flies and the fumes of cows obeyed by fuming rickshaws. Villages clutter with goats and small congregations of wide-eyed Canon-worshippers.

Katie Bartholomew

KATIE BARTHLOMEW



# Treading international waters

With a third of Cambridge's student body arriving from overseas, **Lucy Wark** explores language barriers and established British norms to ascertain whether the clash of cultures forms the international student's university experience

Every Australian in Cambridge has had problems with their pants and their thongs. This is not a case of your everyday wardrobe malfunction: our problem stems from a confusion of terms, since English "trousers" are known as "pants" and "flip-flops" are what we call "thongs". It can be embarrassing and confusing: try exclaiming "Oh no, my thong just snapped!" in a public place and see what happens.

Being an international student in Cambridge brings a variety of challenges, and the accidental discussion of G-strings is just the tip of the cultural iceberg. Some aspects of being a foreigner are trivial and hilarious, such as the need to adapt to British pies and bangers and mash, whilst also wrapping up for wet and bitter winters.

However, there certainly can be a greater sense of change and alienation for those from overseas, and the notion of a culture clash does shape many international students' experiences of the university. The first thing to realise is that there is no single 'international experience'. In 2010-11, 6,095 international students attended the University of Cambridge, forming roughly 30% of the student body. With so many internationals, how can there be one single uniform experience? Every individual reacts differently to new environments.

The fact that the Cambridge student body is drawn from such a diverse range of backgrounds makes this especially true. For instance, the experience of someone from somewhere like Canada, Australia, New Zealand or the United States, might be very different from that of a student from

**'Those unfamiliar with the nuances of British culture can feel like they're missing out on an inside joke'**

an Asian or Middle Eastern country. Those experiences can be different again from someone who has attended an English-style international school in their home country, or studied for their A-Levels at an English high school.

Jinho Clement is from Sabah, one of two Malaysian states in the island of Borneo. The son of a Malaysian-born Indian and an American-raised Korean, he can drive ten minutes from his house, launch a

speedboat from the jetty and reach a nearby archipelago in a quarter of an hour. He may not have set his sights on Cambridge from an early age, but his sixth form boarding school in peninsular Malaysia had a big emphasis on Oxbridge and encouraged him to try. Alisa Matjuka left Latvia to study for her A-Levels at an English international school, partly to avoid the possible prejudice against hiring ethnic Russians.

Or take the network of Australians and Kiwis: outstanding students are increasingly leaving at graduate or even undergraduate level as their universities lack the academic standing of Oxbridge and the Ivy League. It would be wrong to say that your country and schooling decides who your friends are; however, it does mean that the academic and social culture

I've been exposed to as an Australian is recognisable to English students. Friendships are built on conversations, and conversations are built on jokes, anecdotes and allusions. In order to participate and have something interesting to say, you need knowledge of the group's underlying shared assumptions.

According to Clement, chair of CUSU's International Students Committee: "British culture is very rich, very sophisticated, and a massive part of it is about subtly drawing upon this wealth in everyday situations. This makes the humour, wit and conversations a lot more interesting, but it also means that those unfamiliar with these nuances feel like they're missing out on an inside joke. I think the Olympics Opening Ceremony epitomises this notion quite well. I wouldn't say that anyone is at fault for this: the apparent impenetrability is just a function of the culture's complexity."

The obvious cultural resemblance between England and countries like Australia disguise their subtle differences with English culture: less of a culture clash than a growing culture itch. The stereotype of the stiff, reserved English is vastly less accurate for younger generations – however, many Australians report that English students are less automatically open to starting a conversation with a new person, and are often surprised by the habit of friendly mockery which prevails in Australian chatter.

This is a common feeling among international students; Clement comments that "one thing I had to pick up quickly was getting to grips with the more 'reserved' nature of Brits. While people back home were a lot more expressively warm, over here people tend to fear going over the top or being too intruding in casual settings. I had to adjust to this and occasionally remind myself of the difference between being reserved and not-caring."

Amelia Rowan, a second-year social anthropologist, grew up in Tanzania and attended boarding school in England for two years. She was struck by the expectation of having "a private and public face", and

remembers feeling that she had to learn to keep back her opinions and feelings until she knew people better.

The twin issues of the language barrier and a slight 'standoffishness' contribute to what many office holders in student organisations see as the biggest problem for international students: integration. Alisa Matjuka, Trinity College's Overseas Welfare Officer, sees her role as existing to deal with

**'Certainly, many students find elements like Britain's sex and dating culture bizarre. "Who talks about who they accidentally slept with last night?"'**

the problems of entry which often emerge early on in the first term. While everyone at Cambridge is academically talented, she records that many international students (especially those whose subjects may not require high-level fluency in English) find that Cambridge is "not the easiest place to socialise for non-native speakers".

Unfortunately, the worst of the language difficulties coincide with the time when friendship groups are forming, which can mean that people end up socialising only with students from their own country or other internationals. Of course, as Clement says "while this isn't bad in itself, a concern is that this is happening despite [international students] wishing otherwise".

Matjuka also believes that students from societies with less liberal social and political norms can have more trouble than others, in that their views can distance them from people brought up in a democratic, liberal country. Certainly, many students find elements like Britain's sex and dating culture bizarre. "Who talks about who they accidentally slept with last night?" one student exclaims, whilst others emphasise the general awkwardness which pervades the English approach to relationships.

Then there is the binge drinking: a common point of difference to cultures where alcohol is drunk moderately or not at all during social occasions. Jinho Clement contrasts Malaysian night life with English: "Back home we have 'mamak stalls' and coffee shops which open all night, so it was a big part of life to just hang out for a midnight snack under the stars by the roadside. Over here most shops close by sunset, so evening options seemed to be limited to pricey sit-down meals, takeaways, kebab in the cold, or something alcohol-related. Not being a fan of drinking, I faced the ultimatum of compromising or becoming really creative with evening activities."

Can we find a way to summarise "the international experience"? Well, basically, no, we can't. The problem is that as soon as you start to generalise, you start to be wrong – you begin excluding some individuals' unique experiences. However, there are some semi-eternal truths. As Clement says: "if we observe things from a sufficiently high level of abstraction they boil down to the same themes: fitting in, discovering self-identity and missing home".

## PARIS ÇA VA?

EMILY FITZELL



The Parisian tradition of une soirée au cinéma was this week hijacked by the highly-anticipated release of Sam Mendes' Skyfall. Oh, Mr Bond. There's nothing quite like watching a derailed London tube carriage hurtle through the roof of an underground catacomb chamber to ignite a fervent nostalgia for home. That chase scene (those biceps) showcased the London Underground in all its chaotic glory, and baddie Silva's dirty tricks left me feeling rather defensive over the wrecking – however fictional – of our darling transport system.

If I had it my way, Bond villains would instead be turning their wicked attention towards the far-from-charming Paris equivalent. For when it comes to the métro, I make no secret of my aversion. Whilst the Paris-London paradigm is mostly pommes and pears (I tend not to compare), in the world of public transport, there is no question over where my loyalties lie.

I'll walk the length of the Seine rather than descend into the depths of Paris' uninviting underground. Sure, it has Wi-Fi and late weekend-opening, and there's a certain novelty, I grant you, to boarding one of the Line A double-deckers; but I cannot see past its one major flaw – it's not my beloved Tube. The banal uniformity of its platforms and line names leaves me hankering after London's eccentricities. The M5, M3? Give me back my Piccadilly.

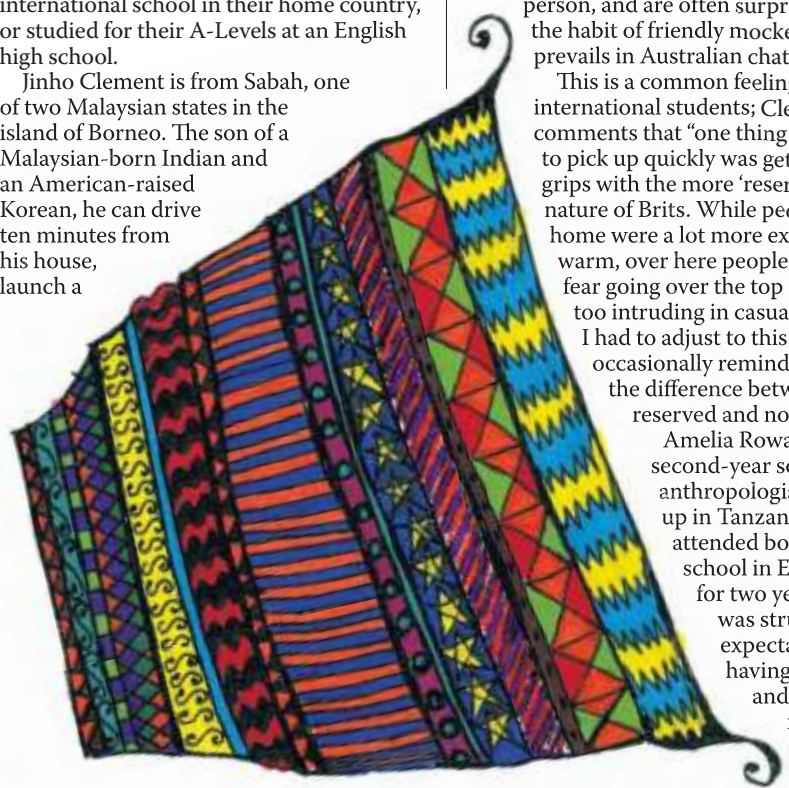
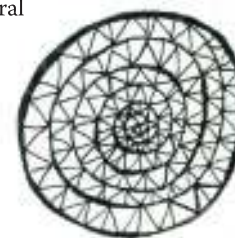
Having said all this; I experienced a bit of a revelation this week. In the height of my post-Bond-métro-hating-angst, I stepped foot onto one of the M10 platforms to find the ads and vending machines plastered in an array of anti-consumerist posters and on the train, I found myself caught up in a flurry of spirited protest. At each stop, a vocal crowd leapt off the train and adorned the station's walls with angry pre-prepared signs: "PUB=AGRESSION!", "La pub me fatigue" – in short, we're sick of advertising.

This shouldn't have surprised me. The Paris métro has, over the years, become a reputable refuge for all sorts of remonstrance. The elections saw a host of left-wing anti-Sakozyst prints plastering the walls, and then there was the work of the mysterious Princess Hijab, an anonymous figure who spray-painted Muslim veils over the provocative billboard fashion ads. As the second busiest metro system in Europe after Moscow, a daily captive audience of over 4.5 million passengers makes it the perfect environment for fostering, alongside the tracks, a more theoretical form of underground movement. This week's demonstrations have proved that this particular vein of political protest continues to thrive in the city; and As the Parisian Street Art Association celebrates its 5 year anniversary this weekend, we find yet more (literal) signs to suggest that this visual cult of public expression is as active as ever.

I'm not saying I'm a métro convert. Far from it. But if Bond's taught me anything this week, it's not to discount an Underground uprising. That in mind, I'll continue with my evasion until a suitably anarchic cause succeeds in drawing me back under...



Illustrations by Sam Hunt

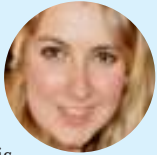


FEATURES, BOOKS, FILM, MUSIC, ART & REVIEWS

Varsity  
Magazine

**PUT A SOC IN IT****ROSIE SARGEANT**

We've passed the mid-point of term, and attempting to weave my way in and out of various strands of thought from essay to essay is tying my brain up in knots.



So for a spot of respite this week, I decided to swap these abstract threads for some real ones – threads that, with the help of the Bobbin Lace-Making Society, I could feasibly intertwine to create a thing of beauty.

An exquisite lace creation is like a first-class essay: it deftly weaves together all these various threads in a coherent manner, never stumbling, never veering off course, never going back on itself, and finishes off with a neat conclusion. While we agonise for hours on end in the library, trying to make sense of the subject at hand, the lace-making experience is one of comparative serenity.

To begin with, if you follow the instructions then you won't go wrong. There are no alternative theories to throw you off course; just a prescribed pattern that works every time.

Running out of inspiration is never an issue either: you just pick up another bobbin, begin a new thread and carry on. There's even a plentiful supply of shortbread to keep you going if you start to yawn while you yarn – this is strenuous work, after all.

We all need an activity that allows us to switch off for a while, to help disentangle the various ideas spinning around in our minds. As I worked my way through half stitches, cloth stitches, twists (and for those feeling ambitious, the cloth stitch AND twist, an almighty amalgamation of the two), I could happily disengage my brain and let methodical movements take over... with only the occasional pinprick to remind me where I was going.

And at the end of it all, I was left with a delightful bookmark, without the sweat and toil that goes into academic work.

What had begun as a collection of diverse threads had come together to form a beautiful creation. If only essay writing were that straightforward.

A word of warning, however: lace-making is addictive.

Once you've started a pattern, you wouldn't want to give up halfway through it, would you? Nevertheless, I find it can complement work rather nicely.

I'm currently occupied with a collection of bookmarks so that I won't lose my place in any of the books I'm referring to in my current essay. I'm convinced that the peace of mind that results from my lace-making will be conducive to a more coherent piece of writing.

And if the essay ever does become too mind-boggling, these bookmarks will serve as a neat little reminder of how best to unravel my confused thoughts: just do some more lace-making.

Admittedly, I've only written two paragraphs so far – but we wouldn't want it to become incoherent now, would we? It's time to start another bookmark before I attempt the third, I reckon.

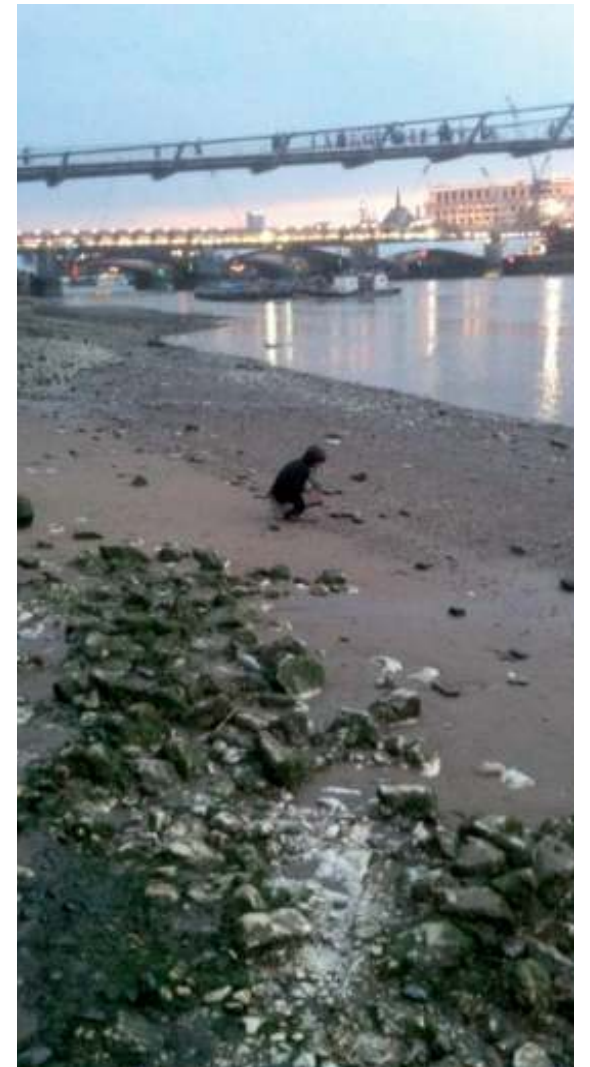
Rosie's column is online weekly.

# Finding poetry in the Thames

Artist Krissy Wilson talks to **Zoë Large** about how mudlarking has inspired her to create public mosaic poems, and her explorations of London's murky river foreshore



Textual fragment from the Thames: "I love them that [illegible]..."



Wilson on the Thames midden

At its base," artist and poet Krissy Wilson tells me, "the word ephemera means 'lasting only one day.' It usually refers to print objects with an expiration date, destined to become waste." Such transient phenomena – the usually rejected and inchoate – form a running motif throughout Wilson's own work. Her thesis chapbook *So Mute was this Wide Plain* consists of cento and erasure poems composed entirely from the text of binders' waste, originally found as padding in the spines of nineteenth-century children's books. Now another project, *The Art of Google Books*, reveals an accidental beauty in the anomalies and glitches that have slipped into digital page archives – the gloved hand of a human scanner, or an image recreated by a fold in the original paper.

Wilson acknowledges a satisfying paradox within these paens to the ephemeral: "when you write with or showcase something that was thrown away, it elevates the finished work to an archival gesture." These possibilities are nowhere more apparent than in her newest project *Detritus*, for which Wilson will assemble textual artefacts from the Thames midden into public, mosaic poems. "Archaeologists have long known the importance of the study of the midden, the study of what's been thrown away," she points out. "It's just as important to study what a culture discarded as what they valued. My artistic practice moves pieces of text from the midden to the shrine, as archaeologists move trash to the display case."

Inspiration came to Wilson in 2011, while attending a Rare Book School

Course at UCL: "I decided to walk the Thames foreshore at low tide, around dusk, and I was astonished to discover that the sand was crowded with an array of tile, ceramic, brick, glass, and porcelain (among other things). Most startling were the textual fragments I found; small chatter like 'SD / ON N' and 'HT' and 'GHTO / LL'. I was fresh off of my thesis chapbook, and I found that the Thames foreshore was a textual midden – a database – just as attractive and just as related to the lives of children."

**'It's as important to study what a culture discarded as what they valued'**

In using the river's waste in this way, Wilson will follow in the footsteps of many a marginalised Victorian mudlarker: "the poor, the elderly, people of colour, foreigners, and, importantly, the young," who "illegally braved the Thames foreshore which was dangerous with sewage and refuse, searching for anything they could sell to make a little money." These long-time river hunters reported finds ranging from highly valuable (a rare Roman brothel token) to dangerous (a live bomb) to downright terrifying (the seventeenth-century skeleton of a child). And while Wilson awaits the grant support which will allow her own extensive exploration to begin, she is already prepared to encounter similar challenges along the Thames' tidal banks. Mudlarking is no longer illegal, yet London's foreshore is "still a dangerous place. Raw sewage and

Weil's disease are still present; tides change quickly, and the water is fast and cold."

Still, Wilson remains determined to honour the Thames as her unpredictable agent. Aiming to "construct a text that has existed for a long time, but never in contiguous, readable form," Wilson's engagement is one which exists comfortably under the title of 'found poetry.' Given that she sees this as a movement "about being startled, about reading the poetic into the mundane," it seems suitable that chance plays a central role in her artistic process. "The work of finding is never done," she says, "because each tide uncovers a new slew of artefacts, assembled happenstance on the shore. Every fragment that I select will have entered the Thames with a different circumstance – perhaps lost or dropped accidentally, perhaps thrown in or discarded with purpose – and present itself on the shore after a long journey. Each find is an accident, a coincidence, a crossing of paths."

In order to aid the completion of *Detritus*, Wilson will forge more deliberate partnerships with London-based institutions. A number of archaeological foundations such as the Thames Explorer Trust and the Thames Discovery Programme are already leading collecting walks along the foreshore, and the mosaic studio Southbank Mosaics is likely to prove useful for assembling purposes. Wilson quotes an announcement made by the latter organisation with approval: "mosaics are a metaphor for London: all the communities, colours, peoples, faiths, tribes and creeds coming together to make a brilliant whole."

Indeed, in its blend of traditional and modern forms, Wilson's project presents a peculiarly apt homage to modern London. When I mention the apparent surge in the popularity of 'found art' over the past fifteen years, she reminds me that "separate from each other, cento and mosaic are both ancient forms. Their use only becomes contemporary when the two intersect." Ultimately aiming to put the final piece on display for the enrichment of public space, she is seeking an end in tune with what she sees as the "especially democratic" nature of found poetry. "It's writing that everyone should do for exercise," she states, "enjoying happenstance enjambments, and taking the experience un-self-consciously to other writing. Accidents can be very generative, and in many cases more productive than staring at a blank page."

Though the centonist's work is restricted to the re-arrangement of pre-existent texts or artefacts, Wilson remains adamant that such creations can also be autobiographical. On one level, she suggests, the methods and purpose of *Detritus* present a pleasing circularity – the result will be "a piece of poetry about the history and future of the Thames, made from the text that already resides within it." On another, the resulting work will express the individuality of the artist herself. "Many, many writers can begin with the same textual database and end with completely different pieces of writing. Every cento is autobiographical because the choices that you make say something about yourself. The poet's *I* is everywhere in a cento, in every arrangement and rearrangement."

# Young photographers

**Georgina Phillips** writes of the interesting use of photography to capture children's personal viewpoints in the developing world

As someone who grew up with a mum as a photographer, cameras had always been a strong presence in my childhood. Whether it was my mum letting me use up the last few shots on a roll of film or helping her pick the best print, the art of photography was always something I appreciated. But it was also more than this. The different ways in which people go about photography have always interested me – the way you can give two people a camera and they can take completely different photos of exactly the same thing. The ability to see a reproduction of what another sees, to see as they do, is a wonderful thing.

Photography is increasingly being utilised in many ways by researchers and charity workers alike, in an attempt to see through the eyes of others, particularly children. In 2001, Lorraine Young and Hazel Barrett of Brunel and Coventry Universities conducted action research in Kampala, Uganda, using these visual methods with street children.

Young and Barrett were interested in researching the socio-spatial behaviour of street children. As white, adult females, there was a limit to the level of integration into the lives of the street children they could achieve. To minimise interference, they distributed fifteen disposable cameras amongst a group of street

children and asked them to complete twenty-four hour photo diaries of their daily activities. As well as capturing the harsh realities of their lives, the photos also stimulated the children to open up in discussions. Young and Barrett reported that it became an act of self-esteem with the children being surprised at being trusted with the cameras. They also let the kids keep their photos, something they would never normally have been able to do.

Zana Briski, a Cambridge alumna, used photography to try and recapture childhood in a project she ran in the red light district of Kolkata. After spending months living amongst the women and their families, Zana became very close to many of the children and decided she would try to teach them photography.

She taught them how to take photos and then edit the films and prints, allowing the children to embrace their creativity and boost their confidence, as well as giving them a workable skill. This project became the focus of the 2004 Oscar-winning documentary *Born Into Brothels*, which follows the progress of some of the kids as she tries to help them out of the brothels, partly through photography. From this, Zana founded a non-profit organization called Kids with Cameras to promote the work of the children and to raise funds for the community.

This summer I was involved in two volunteering schemes through the university – Project Why, based in Delhi, and Cambridge Volunteers in Nepal. It was there that my camera went on its own adventure, seen through the eyes of children. In India I visited a few of Project Why's ventures and, while at the Shanti Gyan Boarding School outside Delhi, I met Mahir. She asked if she could use my camera. After I handed it over, she avidly began taking pictures of her world – her friends' gymnastic exploits, picking



Children take photos of home sweet home

and arranging flowers, grouping her teachers and friends together for shots. She was very excited to see her completed work as I played them back and went to show all her friends.

I spent six weeks teaching in Nepal and here my camera disappeared again. The kids at the school were by no means unused to cameras, but they were usually the subject of the photographs rather than the photographers. I wasn't concerned about its frequent vanishing acts and I loved receiving it post-escapade, finding which corner of the school they had escaped to. Sometimes they would sneak in and take pictures of their friends sleeping; other times they would take pictures from the roof of the playground and town below. I received photos of deities, national heroes (from revolutionaries to poets), Blair-Witch-esque movies filmed in the darkened upstairs dining room and images of them doing their homework, showing that they wanted to appear studious as well as slightly manic.

Seeing through the children's eyes, I felt I understood more what the school meant for them. Although these children were by no means in the situation of those in Kampala and Kolkata, they experienced the same kind of pride from their work: sharing their worlds, through their eyes, with friends and distant family via social media.



GEORGINA PHILLIPS

The children enjoyed pictures of friends

**Edward Johnson** is disheartened by this inoffensive and bland collection of tracks



**Former Lives**  
Benjamin Gibbard

● Benjamin Gibbard's first solo record is a collection of bland and forgettable indie-

pop songs. There was no expectation that the Death Cab for Cutie vocalist would produce something innovative, but after the success of *Transcendentalism*, something as insipid as *Former Lives* didn't seem likely either. Don't play this record expecting shivers of excitement, or moments of unexpected splendour, because you won't find them. Gibbard has created a waste land of generic chord progressions that blend together to form an album that is both featureless and lacking vigour.

The pedestrian sound of the track 'A Hard One to Know' characterises the whole record. Its uninspiring lyrics ("you change your signals like a traffic light") fail to provoke any reaction. The poetic themes are predictable and the sound proves equally unsatisfying. It's not just the songs themselves that fail to gratify; the album doesn't feel like a cohesive unit: the county twang on 'Broken Yolk in Western Sky' seems a world away from the distorted guitars of 'Oh, woe.'

This is perhaps explained by the exceptionally long period of time over which the tracks were developed. Gibbard told journalists that "these songs span eight years, three relationships, living in two different places, drinking then not drinking." It feels like the sheer diversity of events in Gibbard's life – and the consequent disparity of emotion – has prevented him from achieving a sense of musical unity. *Former Lives* isn't a careful selection of songs that thematically interpenetrate; it feels like a bunch of unrelated tracks thrown together with no consideration as to how they interact with one another. The lyrics provide no relief from the monotony.

Gibbard's poetry feels unsubstantial – he simply treads over the same old territory: "I toss and turn but I just can't get to sleep / When I start thinking about what you do to me." The feeling may have been genuine but his inability to express it in an interesting or beautiful way means all the energy of the original emotion is lost. The listener can't anchor their thoughts to any sort of narrative because the album doesn't have one.

Nor does the record consist of intriguing fragments which the listener must piece together. It just ambles along, happily churning out tired sentiments. There are occasional bursts of energy, but these brief periods aren't sustained enough to save the record. Gibbard's gentle moaning during the interlude of 'Dream Song'

'the kind of inoffensive record playing in coffee shop backgrounds'

hints at the incorporeal, sounding like the disembodied voice of a visionary state. The best song on the album is the collaboration with Aimee Mann, 'Bigger Than Love.' The track feels purposeful and provides some much needed impetus: a dark guitar melody overlaps with Mann's gorgeous delivery and a rousing crescendo rounds off this superb song. Sadly, such fleeting moments of brilliance only serve to highlight how dull this record is when taken as a whole. They prove that Gibbard has the capability to write great songs – yet it leaves the listener brooding over why, when the talent is evidently there, Gibbard has produced such tedious music for the majority of the album.

This is the kind of inoffensive record that plays in the background at a coffee shop. After reaching the final track, you just want it to end. Aside from 'Bigger Than Love', there isn't anything here to stir the listener or make *Former Lives* worth purchasing.

● On general release

## THE COMIC LEWIS WYNN



# Period revivalism: authentic or regressive?

In the light of Robert Levin's recent revivalist performances of reconstructed Mozart scores, **Aaron Watts** considers the place of historical reconstruction in contemporary performances of classical music

The spectre of 'historically-informed' performance can leave a bitter taste in the mouth. This is far from an uncommon or novel disposition. Theodor Adorno, writing in 1951, emphasised the illusory objectivity on which the idea of *werktreue* ('faithfulness to the original') is predicated: "objectivity is not left over once the subject is subtracted". A less cerebral reaction of 1977 by Gérard Zwang (apparently a disreputable sexologist) raged against "malignant tumours in the body of music", which he called "worthless antiquarianism". Yet, despite a plethora of criticism against its often reactionary and ahistorical tendencies, period revivalism is firmly integrated into mainstream performance practice today. An obvious example might be a conventional interpretation of a Mozart minuet, with 'authentic' rapidity of tempo and a restrained left-hand. To my mind, these limit the possibilities of witty intrigue, grace and genuine pleasure.

Robert Levin, this year's Humanitas Visiting Professor in Chamber Music, throws a spanner in the works. He is an irresistibly talented pianist and a scholar whose approach to the completion of Mozart's scores through extant fragments might be described as 'licence', but really amounts to larceny. As the Humanitas Visiting Professor, he offered a series of lecture-recitals that culminated in a concert that paired Mozart with Beethoven.

There is no doubting his technical abilities, as both a keyboard player and a musicologist steeped in the

harmonic language of eighteenth-century Europe. Yet I am rather suspicious of the idea that one can imagine oneself into an eighteenth-century (let alone Mozartian) mindset, which seems to me to be the nub of Levin's project. Even if one can, I have reservations whether one should.

His first lecture-recital was titled 'Improvising Mozart'. My own prejudice was that, if one is going to improvise a cadenza, then it is more interesting and less duplicitous to play something unapologetically of one's own time, rather along the lines of Stockhausen's (albeit transcribed) cadenzas for Mozart and Haydn. Levin's presentation forced us to rethink these terms. John Rink,

## 'The "authentic" brigade have to offer an aesthetic defence of their project'

Professor of Musical Performance Studies in the Faculty of Music, suggested to me that "Levin does not regard his own versions as 'authentic' or binding; they reflected decisions and choices made *ex tempore*, having as much to do with 'Levin' as with Mozart."

Referring to Levin's insight that "Mozart's cadenzas never modulate to new keys," Rink commented: "On the one hand, this could serve as a model for the modern improviser, but whether one chooses to change key in improvising a cadenza to a Mozart concerto in this day and age is a matter of personal decision,

not something that 'must' be done according to Mozartian precedent." Nonetheless there remains a stylistic impasse. Reflecting on the demise of improvisational tradition in Western classical music, Nikolaus Harnoncourt, a key figure in the early-music movement, has argued that "it is fake if the musician improvises in style." In Harnoncourt's 2009 performance of the Haydn C-Major Cello Concerto, the soloist Clemens Hagen used a cadenza written by Georg Friedrich Haas that incorporated quartertones and extended techniques. Moreover, an audience is surely as crucial as a performer to any historical enterprise, as an engine of reconstruction. Does this obstacle not de-legitimise the project from its birth?

Levin's lecture-recitals were played out using a fortepiano bestowed by Christopher Hogwood, an eminent conductor and musicologist and one of Cambridge's own. This association serves as a reminder that Cambridge has been a major intellectual fulcrum for period revivalism in the twentieth century.

There are several current examples vindicating this tradition as alive and well. David Skinner, Director of Music at Sidney Sussex College, has recorded a new CD of medieval English carols from the fifteenth-century 'Trinity Carol Roll' in the Wren Library, Trinity College. Jesus College recently acquired a magnificent new harpsichord made by Bruce Kennedy and based on the famous 1728 Zell model. Its inaugural recital by Mahan Esfahani combined renditions of both J. S. and C. P. E.



Robert Levin, Humanitas Visiting Professor in Chamber Music

Bach, with three 'Dances in Bulgarian Rhythm' by Béla Bartók; this was an inspired decision, underlining a fruitful synchrony that Levin's approach might seem to discourage. Indeed, the much-acclaimed and ongoing series of 'cantata evensongs' by the St John's College Choir blends period instruments with no obviously dogmatic intention to sing in the idiom of early eighteenth-century Leipzig. In the context of a liturgical performance, the results are curiously thrilling.

Equally thrilling, yet somewhat more problematic, was Levin's concluding concert. This offered two Allegro movements from Mozart's sonatas K.400 and K.452 (reconstructed by the pianist), and two wind quintets, Mozart's K.452 and Beethoven's Op. 16. My point is not to quibble with execution given the 'period' constraints—Levin and the players from the Academy of Ancient

Music displayed a level of virtuosity that is among the world's best—but to challenge the premise of using period instruments, unreliable and out-of-tune, in order to recreate an eighteenth-century style presumed to be in reach.

John Rink's observation that Levin's various presentations "offered a vivid reminder that music does not exist in a single, 'right' version" might stand. Levin is without doubt a special case. Ultimately, the 'authentic' brigade have to offer an aesthetic defence of their project and to counter the claim that the attempt at historical reconstruction of musical performance represents a museum culture that lacks progressive ends. Professor Robert Levin's residency was impressive and his enthusiasm for his subject was infectious. Yet away from his brilliant rhetoric, I'm still unconvinced by the project. A circle remains to be squared.

## THIS WEEK ONLINE

Gabrielle Schwarz escapes to 'Aid & Abet', a multimedia art space on the outskirts of Cambridge

Cambridge, however beautiful, can often feel small, crowded and claustrophobic. Feel the need to escape? Let me suggest heading towards Cambridge Railway Station—but don't do anything as radical or expensive as fleeing on a train. Instead, turn left outside the station, pass the bicycle shop and arrive at Aid & Abet. This enormous (and freezing cold) warehouse functions as a contemporary art space, and is currently housing exhibition Dark Hours / Fixed Spaces.

As its title suggests, the exhibition explores the time and location that its artworks occupy; in the programme, it claims to be "navigating the liminal spaces through time". This may sound pretentious, but surprisingly it makes sense, as the exhibition's layout really does carry the visitor on a journey through the progressive stages of a day.

At different times, and in different areas, different films are presented in a fortnight-long series of events. The centrepiece is 'The Project Space' which, every night, is transformed at sunset into a temporary cinema with a large screen and several rows of chairs.

Read the rest at [www.varsity.co.uk](http://www.varsity.co.uk)

## Jim Ross explores Paul Anderson's latest idiosyncratic and sophisticated venture



**The Master**  
Dir: Paul Anderson

full display. With *The Master*, the idiosyncrasies of theme and voice grow into a wonderful piece of cinema. However, as grand a landmark as it is, the film fails to cohere thematically.

Joaquin Phoenix plays Freddie Quell, an emotionally damaged member of the US Navy. On the cessation of hostilities in World War II, Quell drains a torpedo of fuel to concoct some horrific moonshine. A shambling drunkard, he loses his post-war job as a mall photographer and drifts, working on a cabbage farm



until his latest concoction poisons a fellow worker. This delivers him serenaditously into the world of Lancaster Dodd (Philip Seymour Hoffman), the leader of a cultish movement called 'The Cause'. Fascinated by Quell, and his alcoholic alchemy, Dodd takes him on as "guinea pig and protégé". The directionless Quell gives himself to Dodd and The Cause as the film charts their symbiotic relationship.

The 70mm print (the Arts Picturehouse seems to be the only venue

## 'It often feels like an unwieldy adaptation of a dense novel, but a wonderfully frustrating journey'

outside the ODEON West End to show it in this format in the UK) and the cinematography of Mihai Malaimare Jr. (whose work on Coppola's *Tetro* was magnificent) have captured the wonderfully expressive face of Phoenix, which is very much the centre of the film. In possibly his best role to date, the phrase 'damaged goods', that is thrown around carelessly, has never been better displayed through body language than in Phoenix's awkward gait and evasive speech patterns.

Clear character parallels can be seen with Lancaster Dodd and Scientology founder L. Ron Hubbard. Nevertheless,

explicitly labelling Dodd as such would deal too much in specifics, something that *The Master* has no intention of doing.

Anderson seeks to achieve subtleties of tone and theme (perhaps too subtly) and Dodd is better considered as a representation of the charismatic preacher archetype that seems to grow especially well in the American greenhouse. Dodd and The Cause represent movements preying on lost souls like Quell, drawing them into Machiavellian machines lubricated by snake oil.

While *There Will Be Blood* examined the damaging effects of raw ambition and insatiable capitalism in frontier America, *The Master*, if anything, looks at those left behind and exploited by them. In the post-war landscape, Quell is adrift and out of step. The 'American Dream', which he and his fellow sailors are encouraged to pursue at the film's outset, is no more tangible to him than Dodd's 'proof' of past lives going back 'trillions' of years.

By focusing on Quell, the character aspects of *The Master* are more layered. Anderson has covered showmanship that sells damaging or misguided life choices with Daniel Plainview (*There Will Be Blood*) and even Tom Cruise's



Frank T.J. Mackey (*Magnolia*). As excellent as Seymour Hoffman is, there is little need to retread this ground.

However, the film threatens to collapse under the weight of its

thematic bulk. Anderson revisits many themes covered in his previous features: relationships with father figures; the nature of regret for life choices; the lasting impact of dysfunctional relationships.

*Magnolia* examined these with an ensemble, but by refracting these through Quell alone, Anderson risks obfuscation. As a result, *The Master* often feels like an unwieldy adaptation of a dense novel.

Despite this thematic fog, much of what marks Anderson out has its most pointed expression here: the understanding of tone; the excellent character contrast and storytelling through shot composition and camerawork; another superb Jonny Greenwood score. *The Master* is a singularly magnificent piece of work, which sadly never quite coheres thematically in the manner of Anderson's past efforts. Despite this, it is a wonderfully frustrating journey, that will have the grey matter sparking in a way that few films manage to do.

● Now showing at Cambridge Arts Picturehouse.



# Windows

L to R, top to bottom: Thea Hawlin, Tom Porteous, Emily Pulsford, Tom Porteous, Thea Hawlin, Thea Hawlin, Tom Porteous

**Frances Docx** explores the fragmented typography and abstracted emotions characterising the twelfth collection from this Pulitzer Prize-winning poet.



**PLACE**  
Jorie Graham

● Jorie Graham, whom the U.S. Poetry Foundation suggests “is perhaps the most celebrated poet of the American post-war generation” recently published *PLACE*, her twelfth collection of poems to date. The collection is ironically entitled as she reflects throughout on a lack of ‘place’ and a sense of alienation in a world which is continuously moving in an unknown direction. Graham has adopted an idiosyncratic typography: she exploits enjambment and disconnection in almost every poem. Lines expand and contract

across the page, destroying our visual sense of coherence and continuity. The effect is alienating, a disruption of our sense of ‘place’; that things are where they should not be is the position (or lack thereof) that we find ourselves in today.

**‘She offsets her depressing tenor with moments of intimate tenderness’**

With its disenchanted modern philosophy, Graham’s collection is often dry and bleak, yet she occasionally offsets this depressing tenor with moments of intimate tenderness.

She achieves this through a compound of personal engagements with the peculiarities of universal experience. She spans some familiar territory

(birth, death, life) before our sense of ‘place’ in her poetry is undermined as we are unexpectedly folded up in the minutiae of an intimate memory: “I am the only one who ever lived who remembers / My mother’s voice in the particular shadow” (Gagnes Sur Mer 1950).

The duality of content in Graham’s work is also present in her treatment of themes of motion and proportion: “the huge / inholding of breath by the whole/ world as it is seen to be here, horizon to horizon stilling”.

Graham reconnects the sciences with the arts through her sterile and economic use of language. It is as if she is cataloguing a social experiment and, to its detriment, the intensity seems slightly superficial at times, as if forced upon us by the prolific use of full stops and caesura.

Graham wants us to stop and listen to every word and so

Reflecting on the fragile pain of term, we start to notice chips in the glasswork. Now that all windows of opportunity are passing us by, let’s hope that brittle frost doesn’t shatter them completely. (*Cheer up guys. Ed.*)

*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 ‘spires’; email your contributions to [magazine@varsity.co.uk](mailto:magazine@varsity.co.uk)!*

reading the poems becomes an endurance test. They are not easy or fluid. Graham is not lyrical, and there is no song lurking behind her verses—but in a world where ‘time’ and ‘place’ are in flux, perhaps music has little

**‘Graham reconnects the sciences with the arts through her sterile language’**

relevance. They take time and multiple readings to reveal their stark, abstract beauty which revels in the heavy caesura and monosyllabic sentence. She is, however, doing something different, and is worth paying attention to in an age where modern poetry is often stuffed with pseudo emotions and crippling self-consciousness. ● *Now available from Carcanet Press.*

## BUSY DOING NOTHING

**CLAIRE HEALY**



More money, more cash, more chilling. More hoes also, but I’m sure Jay-Z would agree that this is perhaps less applicable to life in the less-than-ghetto fabulous Cambridge. As November rain started to fall and Week Five reared its gloomy head, you may have found yourself feeling a little more down than usual.

Why the long face? Week Five is a hill we all have to climb: an accumulation of all the work pressure, social pressure and, erm, laundry that has built up throughout the term. The University’s scattergun response to all this melancholy includes anything from discount meditation classes to my own college’s delightfully apt (Week Five) Blues night. Cos nothing cheers me up like some smooth jazz in a function room.

The real problem I have with Week Five, however, lies in money matters. The college bill has been paid, the 2-for-1 restaurant vouchers have rapidly accumulated, and the 20% off \*insert high street shop name here\* for students has led to one body-con purchase too many (scoff, splutter). I’d like to think I speak for the 99% when I say that when Week Six hits, we’re feeling the pinch.

So, how to get over the Week Five hump without any money to throw at your rehabilitation? Contrary to popular belief, the answer to all your blues does not lie in the glassy bottom of a VK bottle. Instead, this week I have discovered a wonderful new pastime that can happily replace regular expenditure on the Cambridge club circuit. It’s called the 21st birthday party circuit.

As any 3rd years will have come to realize this term, there comes a time when a lot of birthdays seem to happen all at once. Make the right kinds of friends now, and you can guarantee a spate of glamorous 21sts over a long series of weekends in future times. The 21st party season is the birthday ‘do’ that keeps on begetting. Booze! Babes! Canapés! Boozy babes serving canapés! Best of all, it’s free.

My Week Five went off with an unprecedented champagne cork pop at a 21st I attended in South Ken. “I could get used to this”, I thought, as I indulged myself with wine, cake and all the miniature sandwiches of my dreams. Unfortunately, I think my time amongst the *Made In Chelsea* set will be short lived, as I haven’t been invited to any more fancy 21sts in the near or distant future.

To conclude, a message to all first years: you might think Week Five gave you the blues, but that was nothing compared to the sadness you will feel in years to come, when the 21st birthday party set spend all their weekends having fun without you.

So go forth, one and all, and make new friends with all the audacious gusto of the determined fresher at a mingle. Because a friend in need is a friend indeed, but a friend with fabulous parties guaranteed is better.

## Harry Jackson is impressed by the maturity of Ben Affleck's suspenseful and tasteful hostage thriller



**ARGO**  
Dir: Ben Affleck

● Going into *Argo*, I wasn't sure whether I should expect a serious political thriller or a light-hearted piece about the CIA constructing a wacky fake film production. Thankfully, Ben Affleck's latest is a great deal more sensible than its strangely off-kilter trailer suggests.

Set during the Iran hostage crisis, the film tells the story of CIA specialist Tony Mendez and his mission to pull six consulate workers out of the country by constructing an elaborate cover involving the production of a science-fiction film. While *Argo* makes light of the absurdity of the situation, and thus provides some much needed comic relief, it is at its core an exceptional and taut suspense thriller that builds to a nail-biting conclusion.

The film introduces a great many characters and Affleck wisely refuses to burden himself with the task of fleshing each of them out individually.

The hostages themselves are lightly sketched, serving as objects of the mission rather than subjects in their own right. Those involved with the planning of the mission have more to do, and they're ably portrayed by Alan Arkin, John Goodman, and Bryan Cranston (from *Malcolm in the Middle* fame, as one insightful audience member helpfully pointed out between tasteful renditions of the Islamic call to prayer).

However, the film centres on Mendez, who is brought to life magnificently by Affleck himself. Even in its lightest passages, it's the austerity of Affleck's

performance that does more to keep the film focused on serious matters than other less subtle reminders, such as cross-cutting.

**'An exceptional, taut thriller that avoids distorting its content in pushing an agenda'**

As an historical film *Argo* succeeds admirably in the recreation of its period. Not only is this achieved through appropriate costume work and set dressing but also in the texture of the image itself, which often recalls the 1970s in its colour saturation and visible grain, as well as in various small touches like the charming use of an old Warner Bros ident to open

the film. All of this, and the liberal use of archival footage, grounds the film historically and makes it feel very authentic. The film plays with the facts of the case ever so slightly but these changes do little to fundamentally alter the story.

Of greater concern are claims that the portrayal of the Iranian people is unfair. On the contrary, part of what makes *Argo* so remarkable is its capacity to at once depict the people of Iran as a threat without demonising them. One of the highlights is a scene set in a busy bazaar, (invented for the film). The crowd of Iranian locals is depicted as hostile and dangerous, but a more intimate scene within the crowd reveals an Iranian man who is a direct victim of American meddling. The complaint seems to arise because the film takes a more nuanced view of the situation than a trendy but unthinking



anti-Americanism. It maturely outlines the grievances of the Iranian people, and is more than open about the hand America had in causing them. Nor does it shy away from depicting the violent savagery inherent in taking and maltreating innocent hostages to secure the return of a man for public execution.

*Argo* is both a terrifically exciting, driven, and well-rendered suspense thriller, and an even-handed piece of cinema that tactfully avoids distorting its subject matter to push a political agenda.

● Showing in selected cinemas now

## Jamie Fraser is won over by the emotional honesty and stunning effects of Jacques Audiard's portrayal of healing



**Rust And Bone**  
Dir: Jacques Audiard

● When 'redemption' movies fail, it is usually because they lack the conviction to sacrifice a protagonist's short-term likability in favour of a distant payoff. Luckily, *Rust and Bone* admirably avoids this flaw. Jacques

Audiard's follow-up to critical smash *A Prophet* follows Ali (Matthias Schoenarts), a part-time brawler and full-time absentee parent, beginning a new life in Southern France.

Physically intimidating and emotionally inscrutable, Ali shatters everything he touches until a chance meeting with Marion Cotillard's Stephanie. Though their relationship evolves in some unexpected (and some more

predictable) ways, it is both Audiard and Schoenarts' credit that they are willing to hinge their story on an unapologetic lowlife character. It shows an audacity that infects so much of the film.

**'It is impossible not to be mesmerised by the vividness of his palette and scoring'**

Cotillard's character, a killer whale trainer, introduces *Rust and Bone's* unique selling point.

Cotillard is dealt a life-altering injury early on and spends the running time adjusting to both this and Ali's incendiary presence.

Although its marketing hinted at gratuitousness, the film is in fact a very honest take on the often simply tedious process of recovery. The effects used to

simulate this are simply astonishing.

Elsewhere, Audiard's eye for Antibes' bleached-out days and seedy, halogen-soaked nights give the film a strange and uncomfortable beauty. Especially during the whale scenes, it is impossible not to be mesmerized by the vividness of his palette and scoring.

The film is not without its failings, however. By the third act, the script devolves slightly into unlikely coincidences and manipulative melodrama. One gasp-worthy scene in particular felt more like a cheap thrill than a satisfying emotional resolution.

Yet the film's subtle successes outshine these blunders. I loved that Audiard underplays the parallels between Ali and Stephanie's whales; after all, they are both hulking beasts, majestic in their own environment, but nonetheless capable of abject and mindless destruction.

● Showing in selected cinemas now

## Jill Luke is disappointed by Mystery Jets' indie-pop-by-numbers but finds some brief moments of excitement



**Mystery Jets**  
Corn Exchange

● The Junction is a slightly strange venue. There is something faintly ersatz about its black walls and low-key staging, almost as if it's been set-up as part of *The Apprentice* by a woman called Deborah who has

got one eye on the underground market and another on a penthouse flat in Chelsea.

However, tonight it was transformed into every single gig you snuck into at 16 for the offerings of Mystery Jets. Unfortunately the predictable lyrics and monotonous chords of those early forays into the indie scene were also repeated in a so-so evening of competent pop.

Mystery Jets' problem is not that their music is terrible, it's just bland. It's essentially Coldplay but with more ironic knitwear. To give credit where

it's due: as uninspired indie-pop goes, it actually works quite well. You can quite easily imagine it as the soundtrack to a film with lots of interior monologues and big glasses and people running about the place reading classic literature. Probably set in a seaside town.

The set opened with 'Someone Purer', which is a perfect example of three and a half minutes of angst-filled pop with shouty bits. The songs that came after

**'As uninspired indie-pop goes, it actually works quite well'**

followed the same formula of building guitars followed by a big sing-along chorus and lots of repetition.

Every so often something slightly more exciting would break out, 'Flash a Hungry Smile' being a particular example, but the overwhelming majority of songs simply followed on one to the next without any discernible change of subject, tone or mood. Many of the

endings were also dragged out, meaning that songs which were enjoyable at 4 minutes became laborious at 5, and frankly tedious at 6.

This indie-pop formula is obviously a popular one, as the small but intensely devoted audience testified. Somehow able to navigate their way through the mire of similar songs, they sang along with an almost religious gusto.

However, whilst the formulaic stuff was undoubtedly insipid, it was thrown into an entirely new light when they tried to branch out and do something different. I refer, of course, to the infamous line 'I've heard that there's a place where you go when you die/It's a terribly overrated, horseshit-shaped hole in the sky' from 'Radlands'.

Whilst the crowd's singing got particularly emphatic at this point, this is obviously a clumsy line, showing Harrison grasping at things he can't quite get to. He would be better to stick to the safe, predictable but effective pop that they do so well.

● 5th November, The Junction

## Eurydice Paris-Falcon

As we emerge from the nightmarish smother of the acrylic, Edinburgh Woollen Mill folds of Week Five into the classic biscuit-coloured cashmere of Week Six, I keep running into quaint little red-faced people in the street shouting at me about elections. Initially confused by this whole pavlova, I managed to ascertain that there are in fact several different elections going on this month. Who knew? Certainly not me, I've so far spent this term on medium sized hallucinogenic come-downs and panic-buying velvet brothel creepers.

Now I've never actually been to America (I prefer to summer in the Welsh Riviera) but I care more about the Olsen twins than the Ethernet connection in the college library or buying overpriced cakes from someone who wants to teach the Nepalese how to bake next summer, so the US elections naturally caught my eye as a topic of potential interest. How wrong I was, my devoted fanbase.

I'm no student of Economics, mainly because I'm not a penny-pinching virgin, but surely even the renowned economist John Milton Keynes would find all of the interminable chat about fiscal responsibility and budget plans even less exciting than that long poem he wrote about apple thieves. I couldn't even muster up support for either of the candidates based on spurious observations about their sex appeal: Mitt Romney looks like the bloated anthropomorphised embodiment of Action Man's genital-less libido (total vom) but melting at Obama's

velvet eyes and humane policy is just so passé - even the Thatcherite knees of CUCU tremble at his thundering sexual charisma.

So, now that star-spangled massacre is finally over, my thoughts have reluctantly turned to JCR elections. Initially perplexed due to (logically) assuming that a JCR was one of those little toy diggers poor people drive for a living, I have worked out that running for the JCR is essentially a race between lots of people who really enjoy going to meetings - CUSupermarket sweep, if you will. I won't, though, because I only shop on Mill Road. And I don't eat.

It is said that democracy leads to socialism, and although I am all for the celebration of the upcoming Christmas party season, I can't help but feel elections aren't the way to go about anything. Voting requires cultivating a strong opinion about something, which is obviously both strenuous and distastefully uncool: I prefer my opinions to be sepia toned, or, at a push a disposable camera that's been left in the sun for a few months. I like to think of myself as something of a radical, stylish liberal (like Kate Moss, circa the Johnny Depp years. Or Pixie Geldof. You keep rockin' in a free world, Pixie.) and in my, let's face it, esteemed opinion, the only thing anyone I know cares about is establishing a repertoire of enough stylishly risqué anecdotes to fill a Vanity Fair exposé. Don't waste your time, electioneers: nobody's ever got anywhere through embarrassing displays of sincerity anyway.



# Paul Noble's imaginary worlds

Naomi Pallas talks to this year's Turner Prize favourite about his fabrication of public spaces, perspective and poo

Paul Noble's obsessive architectural drawing project, 'Nobson Newtown', has spanned sixteen years – eventually gaining him a Turner Prize nomination. A favourite to win this year's competition, Noble does not seem to resent the time it has taken him to emerge into the public eye; a founding member of the artist-run City Racing gallery in Kennington, he did not 'break through' with contemporary artists Sarah Lucas and Tracey Emin, taking longer to find his style. Keen to distance himself from the movement, Noble doesn't consider himself a YBA, exclaiming, "I'm 48!" Originally an abstract painter whilst at art school, Noble explains that, "as sensitive as I was (and am) to the joys of form, colour, texture and whatever, adherence to Greenbergian taste wasn't enough for me. I gave up colour and de-invented myself as an artist. I reverted to the visual languages I learnt pre-Art School".

A few years after his re-evaluation, 'Nobson Newtown' emerged: an imagined cityscape, comprising 27 drawings which depict an imaginary town, the buildings and public spaces of which are all structured around the letters of a specially created, three-dimensional font. Noble got the idea whilst experimenting with an old computer program which presented graphic fonts in a "keymap" format; he then went on to create a blueprint



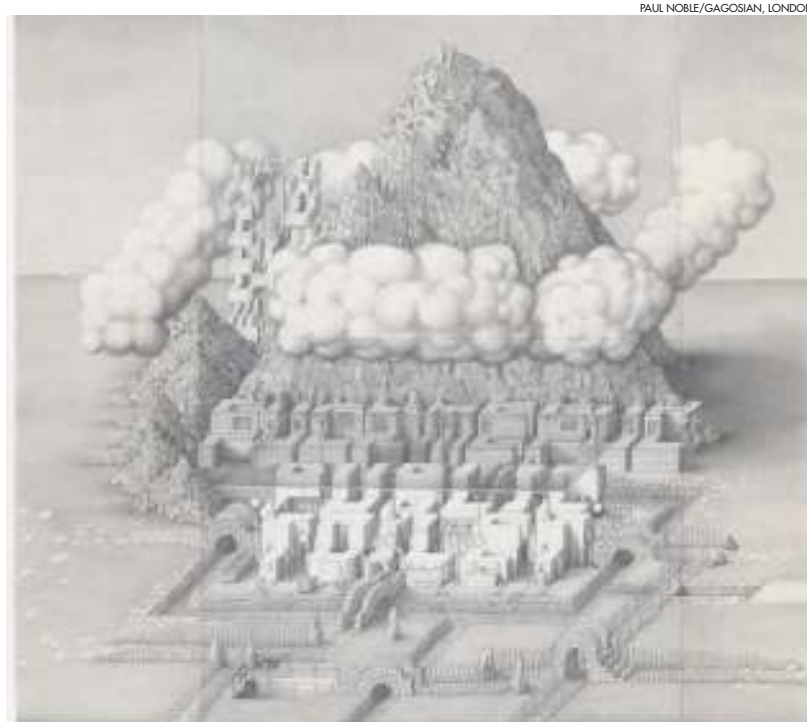
The Turner Prize exhibition show

of the city, which he has worked on ever since. Each drawing focuses on a certain part of the town – ingeniously called the 'Nobspital', 'Lido Nob' and 'Nobson Central' – with the epic works in pencil often stretching

**'I gave up colour and de-invented myself as an artist'**

across several pieces of paper. One of his largest drawings, 'Welcome to Nobson', measures 15 feet wide by 23 feet high and took him over two years to complete. He says that the design was partly inspired by the Dome on the Rock, in Jerusalem, which he saw on a residency he did in the West Bank city of Ramallah; he relates the walls and gates to the Palestinians and Israelis, who are both shut in by their fears of each other.

As suggested by his titles, Noble considers his work to be deeply autographical. His upbringing in Whitley Bay, Northumberland, is one of his main sources of inspiration: 'Nobson Newton' is a portrait of it, of sorts. Other than his personal life, Kurt Schwitters' 'Merzbarn' (an architectural installation created within a Cornish barn) and Bomberg's Palestine period paintings inspire Noble's works, but essentially, he finds it hard to "admit to 'influences'. Different artists become interesting/important to me at different times". Interestingly, despite his pieces appearing to be precise technical drawings, with hard lines and intricate detail, Noble chooses not to use 'correct' perspective: "Why use perspective? Perspective is not a passive representational device. I use oblique or cavalier projection because it provides a picture plane



One of the works on display in the Turner Prize Show - 'Public Toilet', Paul Noble, 1999

without hierarchy." It is this level of 'technical skill' which has led to Noble receiving critical praise: other Turner Prize nominees such as Spartacus Chetwynd (a thirty eight year old woman who wears a beard and lives in

**'Perspective is not a passive representational device'**

a nudist colony) are more typical of the outrageous nominee expected by the public. Noble, however, does not see himself as technically skilled, saying, "what you have cited as 'technically skilled' I see as clarity." Despite this 'acceptability', one element of Noble's work in particular *has* gained the

attention of the press – the forms which inhabit his worlds, which have been variously referred to as 'turds' and 'little shits' (*The Sun*, creatively calling it 'Plop Art'). These sensual forms engage in all aspects of daily life in Noble's town, and can also be seen in two black and white marble sculptures within the exhibition: Noble relates humans to these forms through our assumed 'godlike' status, when in the end we all just return to compost – or "shit." I wonder what's next for 'Nobson Newton'? Noble explains that, "Nobson is finite, but so am I."

*Paul Noble's work will be on display in the Tate Britain, until the 6th January, as part of the 'Turner Prize: 2012' exhibition. The winner of the Prize will be announced on 3rd December*

## 'Lady Lilith'

### A CLOSER LOOK AT ART

"Is he not found, O Lilith, whom  
shed scent  
And soft-shed kisses and soft sleep  
shall snare?  
Lo! as that youth's eyes burned at  
thine, so went  
Thy spell through him, and left his  
straight neck bent  
And round his heart one strangling  
golden hair."  
- 'Body's Beauty' from *The House of Life*, D. G. Rossetti

This painting by Dante Gabriel Rossetti depicts Lilith, the first wife of Adam. Long depicted in history as a seductress of men and murderer of children, Rossetti portrays her contemplating her own beauty; her loose, flowing hair and lack of restrictive corset suggesting an open sexuality in keeping with her literary reputation. Both her seductive beauty, and her hair, which occupies a substantial area in the centre of the painting, relate this Lilith to the one depicted in Rossetti's accompanying poem – she combs her "strangling golden hair" with a deviousness on her face; her self-involved gaze both parallels and reverses male voyeurism. The paradox of her obvious sexuality – seen in the rich flesh tones and slick, sensual oil paint – and her empowerment as a woman is reflected in the ambiguous setting. At first look, she seems to be in her boudoir, but on closer inspection the mirror reflects a woodland scene, and Lilith is surrounded by an abundance of flowers. This indistinctness may relate to the status of women within contemporary Victorian society – in art, they were either seen as virgins, or whores; the image of a 'fallen woman' was a popular one with the pre-Raphaelites.

Naomi Pallas

*'Lady Lilith' is on display in the 'Pre-Raphaelites: Victorian Avant-Garde' exhibition at Tate Britain, finishing 13 January, 2013.*

## Jon Sanders discovers that "a chair is only finished when someone sits in it" at Churchill College's new exhibition

● 'Chairs by Wegner' – an exhibition exploring Danish furniture. Or, as the information boards pleasingly put it, 'WEGNER AND CHAIRS'. I suppose it would be facetious of me to note that the designer Hans Wegner is not present at the exhibition in person. But while the observation may seem flippant to the reader, it should have weight for anyone in Jock Colville Hall at Churchill College, where his chairs are displayed – the furniture does not appear to have been created by any one person.

It is as if someone has invited more friends than chairs to an amateur talk he is to give and, to placate potentially angry floor-numbered backsides, has gathered chairs from various locations



and assembled them in approximate rows. The audience is yet to appear.

The only difficulty with this analogy is that nowhere is one likely to find such a ludicrous collection of chairs in gathering-distance. There is the "Valet" chair, whose back is reminiscent of a violin and doubles as a coat hanger; a large black chair, wider at the head than at the waist, on which a white cat might expect villainous caresses; there is "The Round One", declared by American magazine *Interiors* in 1950 as the most beautiful chair in the world (it is a very 1950s conception of beauty).

Nor is it likely that the hypothetical talk-giver would have frantically assembled the eclectic group if he had read the surrounding information boards, one of which present Wegner's jocose statement: "the chair does not exist". Neither would he have faced all chairs 'forwards' after reading, "a chair should have no rearside. It should be beautiful from all sides and angles."

In the doubtful circumstance that an audience would have turned up and attempted to sit in these chairs, they would have remained standing, asking why the chairs were on foot-high platforms even as another Wegner quote declares: "the chair is only finished

when someone sits in it."

After a while, however, they would hopefully have comprehended the comic absurdity of it all: chairs assembled for them, but in such an arrangement that to sit in them would be both practically difficult and to transgress an unspoken rule of the museum-like space.

Their legs would have to grow weary as they watch and long for the session to begin. Thankfully, the exhibition provides two side-chairs for the traveller's comfort. Not missing a trick though, some clever devil has made sure that these are Wegner designs, and it is only after significant inner turmoil that I dare to lower myself into sedentary ease. And I have to say, it is a truly splendid chair.

Whilst sat, I conclude that the talk looks as if it will never actually occur, and I am glad; people would spoil these chairs (my side-chair excepted).

A possible audience member enters the hall and in my head I beg him to leave, so that I can spend more time with the chairs, so that they can tell me of their completion, of their comfort.

*'Chairs by Wegner' will be on display at Churchill College until the 28th November, 9-5pm, admission free.*



'Lady Lilith', Dante Gabriel Rossetti, 1866-68

## STAGE DOOR

FRED MAYNARD



I very much enjoyed last week's production of Enron, as did most of the people who saw it, as far as I can tell. It was witty, well-performed and spoke to contemporary concerns about the corporate and financial world incisively, being entirely about the 2008 crash and resulting recession without ever actually being about it.

This is exactly what I want political theatre to be: probing but not preaching, with a real thesis about the world and the panache to convince the audience for at least the duration of the show. Enron also did something that plays of the last decade like *A Disappearing Number* have really started to excel at: taking a complex idea, in this case the fraudulent use of financial entities, and explaining it creatively and accessibly for the audience. The play might just be a modern classic.

There's a problem though. I didn't see the original London production, but a couple of people who did accused the show of borrowing most of its staging, leaving them feeling that they'd just paid for a reread of what they'd already seen. After asking members of the cast, I found out that most of what had been kept was in fact in Lucy Prebble's script to begin with – the men in velociraptor masks, the lightsaber dances, the sock puppet-as-accountant... All the interesting things that one could do with the play were already written in, as if Prebble were transcribing the original production.

It is laudable that Cambridge students want to put on shows that have recently premiered. It keeps the theatrical palate fresh and reminds us that great writing is not the preserve of the past. But it's also the case that we are poorly served by the types of plays being written at the moment. A stream of plays from the Royal Court and similar venues set in apartments of upper middle class twenty and thirty somethings, drowning in booze and self pity, have become routine. Just what can you do with *Posh* or *The Acid Test* or *The Priory* that wasn't in the original? Even with *Enron*, where the theatrical style was more symbolic and fantastical, every inventive element was prescribed for you.

Playwrights of the 50s and 60s, Beckett and Pinter and even later Berkoff, in his own way, revelled in sparseness and ambiguity. But playwrights today seem to prefer to write for the premiere performance alone, with no view to future director's takes.

We must be very careful when selecting recent plays to put on in Cambridge that we don't end up becoming an endless rehash of whatever up-to-the-minute bourgeois drama is pouring out of London. A possible remedy to this is to use playscripts developed more by companies than playwrights, the aforementioned *Disappearing Number* being one such from Complicite. These tend to leave much more ambiguity, more scope for interpretation, in their stage directions, at least. But even then, is it possible to put on a Kneehigh show, say, without doing it in a Kneehigh style? We should at least try, I reckon.

# The exasperation of innovation

This week, **Tom Powell** talks to Roland Smith of Theatre Delicatessen about over-saturation in the market of immersive theatre, the pros and cons of formal training and his somewhat pessimistic advice for budding actors and directors

If you Google Roland Smith, you'll likely stumble upon an American author of Young Adult fiction such as *Cryptid Hunters* and *Elephant Run*. Google being the main tool for intrepid interviewers, it turned out I was a little underprepared for this meeting at the ADC. After an intense three hour theatrical workshop and another three hours in the pub, I'd uncovered a very different Roland Smith.

This Smith is one who has just finished directing a critically acclaimed production of *Henry V* in the old BBC

**"My advice is don't be an actor. I can't sleep at night if I don't tell people not to become actors and directors"**

Marylebone studios, co-founded of one of the most innovative London theatre companies, Theatre Delicatessen, in 2007, and is a compelling conversationalist. His company have managed to break new ground both artistically and financially. They've thrived with productions in huge, disused spaces – abandoned warehouses and empty office blocks. As a charity, they occupy unused retail spaces and are partially funded by some of the council tax the buildings's owners are saving. They plough this back into site-specific, immersive theatre that alters

the relationship between audience and space. This reached its apotheosis this year with their Bush Bazaar: a theatre space jammed to the rafters with different performances simultaneously, all vying for the trade of the individual punter. Post-financial crash, it's meant to mirror the way the market works. Canny, eh?

But Roland is a bit more dismissive of the current prospects of immersive theatre – "it's become a fad, the market's saturated now... We've got loads of new, young companies up our arse." He speaks softly, in a slightly clipped way, and balances a weary perspective with a continued passion for the craft that eats up all his time.

With Theatre Delicatessen being named one of the Observer's Bright Young Things Changing British Theatre in 2011, it's a far cry from where he started out. He remembers the moment he decided he wanted to do theatre vividly: "I saw Kenneth Branagh playing *Coriolanus* at the Chichester festival when I was fifteen and was like – I want to do that. Even if I'm just one of the guys at the back holding a spear – and there were a lot of those." He started off wanting to be an actor, or as

he puts it, being "a bit of a narcissist."

But his next step was Bristol, to study Physics and Philosophy. Theatre put paid to his physics but philosophy just about saw him through. He had a realisation there – "that I wanted to

**'He sees training as a "necessary luxury"'**

be a director. We were doing a devised version of Berkoff's *The Trial* and in discussions my voice kept rising to the fore." Whilst still at uni, he took the David Hare play *The Absence of War*, to the National Student Drama Festival, where it won a bunch of gongs, and then to the Fringe – "a beautiful disaster" he calls it. In a remarkable act of generosity David Hare reimbursed them the rights fee – "he said to have a big party for a few or a little party for many." It's a kindness he won't forget. Perhaps that's because things are rarely easy, or made easier in the world of professional theatre. When I ask what advice he'd give people trying to get into the industry, he responds "My advice is don't be an actor. I can't sleep at night if I don't tell people not to become actors and directors."

"Nothing you will do is going to guarantee work. I work with brilliant, committed actors, who came out of RADA, got the best



TRUEIMAGE

## The Spanish Tragedy ADC

★★★★★

● When you do something as ambitious as put on *The Spanish Tragedy* in King's College

Chapel, you are subject to the law of very ambitious things: for every chance you'll get something spectacularly right, there's an equal chance something will go wrong. And this production is almost evenly split between being soul-crunchingly good and frustratingly lacklustre. And, predictably, a lot of this has to do with the all-impor-

**'The acoustic of the place makes every line echo with the finality of the tomb'**

tant setting.

The list of extraordinary things producer Debbie Farquhar and director Niall Wilson have thrown at this show is almost as overwhelming as the soaring, vaulted space that forms the venue. That mighty, wooden organ towering above the little figures below, blasting out doom-laden music from the trumpets of the two carved angels that cast terrifying shadows onto the ceiling above. The choir, singing their beautiful madrigals in between scenes, occasionally joined by the cast in a startlingly chilling rendition of Kyd's 16th century verse. The acoustic of the place itself, making every line echo with the finality of the tomb.

As sensory experiences go, nothing else I have seen at university level matches it. Wilson understands deeply the possibilities of his space, and exploits them to their fullest. And yet I



George Johnston's Lorenzo threatens Temi Wilkey's Pendringana

In these moments it is a theatrical ghost story like no other, fired by the Gothic architecture around it to stir some very old fears in our stomachs. A scream

**'The play is somewhat drowned by what surrounds it'**

sounds incredibly good in there.

But the setting doesn't help the actors, and the play itself is somewhat drowned by what surrounds it.

For the first and most important point, while I as a reviewer had a privileged front-row seat, many people further back couldn't hear a thing: the

echo of the Chapel, so good for choral music, swallows up anything but the most crisply pronounced verse into a melisma of sound.

It is very difficult to recommend a play that was incomprehensible for a large part of the audience; the echo of the tomb is a nice effect, but it gets wearying. The creators of the project knew this from the start, and haven't overcome it. As for the production itself,

**'The Chapel swallows up anything but the the most crisply pronounced verse into a mellisma of sound'**

I wonder what I would think of it on the ADC stage. The cast is a veritable check-list of our most prolific actors; it is strangely fun to see lead actors from ADC mainshows reduced to glorified furniture movers. But the acting is sharply divided in quality, with not everyone firing on full cylinders. Stephanie Aspin comes perilously close to running away with the show, her Bel-Imperia lithe, brittle, sharp and forlorn all at once. You can all but see the plotting-cogs whir behind her eyes.

But others have less vivacity – Sam Curry is a little too wet as Horatio, while George Johnston (who with Luka Krsljanin has a perpetual open shirt for apparently no other reason than that they both have nice chests) lacks authority as the villainous Lorenzo, his command of verse only ever workman-like. When confined to the stage-area the storytelling is efficient but not enthralling, the direction assured, but rarely imaginative. And the show

agents, and are still struggling for a job." In an industry full of ambition and short of surety, there's only one path to personal success – "if you pursue any sort of theatre-making as a career, you have to do it for the work. It has to fulfil you."

If you are going to insist on trying to pursue a career in it, training is useful but not essential. Roland hasn't had any formal directorial training; after having a place, he turned it down. He sees training as a "necessary luxury" – a selfish time to focus simply on yourself and your work, for better or worse. He speaks of drama schools as "a place to find time and hone your craft, a chance for you to develop and work", rather than as a career-maker.

He advises looking doing your homework, looking at new companies, formed straight out of university such as non zero one, formed straight from Royal Holloway. But it matters less and less where people come from and more about the work they've done afterwards. He offers a measured perspective on his own career; there are a fair few things he'd do differently. As it happens, formal training is perhaps one.

It's almost strange to hear someone so gently spoken, successful and professionally independent – Theatre Delicatessen survived for years without Arts Council funding – be so downbeat about trying to work in theatre. It's hard, tiring, often unrewarding and you have to do it for the love of the work. In that regard at least, it sounds a little like Cambridge



Sam Curry and Stephanie Aspin as Horatio and Bel-Imperia

seems to occasionally lose the sense of its text – Temi Wilkey's blackly funny line about murdering a man "because he walked abroad so late" is totally lost in the rush to keep the play moving.

This is brave, exciting theatre. It shows the best possible use of the space. It is heart-quickeningly atmospheric. But the space defeats the actors, who are dwarfed in all ways by the simple fact of the production. I would recommend this show as an experience, but as a story it is like a church sermon you can't hear properly and wish had a bit more spice behind its delivery. Even so, more site-specific theatre in Cambridge, please.

**Fred Maynard**

# How to succeed in the crazy Cambridge theatre world without really trying

With next week seeing the opening of this year's ADC Freshers' shows, **Fred Maynard** gives those with hopes of becoming big thespians his tips on climbing to the higher echelons of the theatre scene

## Make use of the ADC Bar.

This place is not just any bar. We're not talking about the questionable cocktail ideas (A drink named after an anti-Nazi resistance movement, anyone?) or the late opening hours or the cheap prices. The bar is the hub for that most hallowed of thespian traditions, schmoozing. Staying here late into the night will be key to your

**'To get into a play you don't necessarily have to be good. You just have to be better than everyone else.'**

progress in the theatrical world. For example: you've just seen a play with a good actor in it.

You'd quite like to direct a play with good actors in it. You corner said actor in the bar afterwards, tell him how good he was, buy him a few drinks and casually mention how awesome it would be to work together some time. Job done.

## Make friends with techies.

Not the most obvious step, since you'll rarely see technical types until the run itself, at which point they might seem to drift out of reach, wandering around in hard hats saying important things about counterweights. But they

are actually really friendly and knowing them well can come in handy if you ever want to put on a play yourself. Nothing looks more impressive on an application than having a well-known Technical Director on board. To say nothing of the benefits of techie secret society 'Shaft Of Darkness'.

## Make friends with reviewers.

In the small Cambridge world, it's inevitable that you'll probably bump into the people assigned to critique your play. Make the most of it!

While *Varsity* makes every effort to ensure its reviews are impartial, we're not fool-proof. Any thinking actor will urge their friends to review the play they're in, ensure good notices for themselves, and then hope the Theatre Editor is not quite enough of a Facebook-stalker to spot the connection. (*But he is. Ed.*)

## Use The Tab's comment feature wisely.

Where the *Varsity* website forces you to put your name to your opinion and therefore be, well, cogent, and *TCS* doesn't give you the option at all (the cowards), the *Tab* website lets you run wild with your anonymous opinions. Get a bad review?

Comment on the article posing as a neutral audience member who was bowled over by your brilliance. Readers will have no possible reason to doubt your authenticity. Be sure to hit back at

any negative commentators in outrage.

## Intimidate the opposition in audition queues.

Remember, to get into a play you don't necessarily have to be good. You just have to be better than everyone else who auditions. For this reason it's wise to freak out anyone who's in the queue ahead of you.

Pretend to be immensely competent by walking up and down siren, stretching, and generally looking like you've just popped down from RADA. Also say things to other auditionees like "I've heard they're going for a Stanislavskian approach, but my emotion memory's terrible, how's yours?" Hopefully they'll break down before they even reach the front.

## Use Camdram inventively.

The online repository of everyone in the drama world and everything they've done is the first port of call for any director looking for personnel for a new show.

It's in your interest to appear as many times as possible to get noticed, and

make your profile look stuffed full.

Try to get friends with shows to add you to their show entry in spurious positions: Creative Supervisor, Verse Engineer, Motivation Co-ordinator. No one will ever know.

## Produce.

Freshers usually don't think about producing because it wasn't one of the things you did at school, but it's great for your progress in the theatre world.

You're essentially the person in charge of networking, and if you're good at being an impresario you can bully, cajole, flirt and manipulate your

**'It's never been a better time for actors to have gone to Eton and have cheekbones'**

way into being a Big Name simply through the mystique of your apparent omnipotence.

## Be posh.

It's the age of the New Posh, and what with Benedict Cumberbatch, Eddie Redmayne, and Dan Stevens doing so well, there's never been a better time

for actors to have gone to Eton and have killer cheekbones. Since posh people are usually pretty theatrical anyway on account of not having to give a fuck about what anyone thinks of them, you can convince people you're a good actor just by having a conversation with

**'Get a bad review? Comment on the article posing as a neutral audience member'**

them. And if you're a director, the natural sound of command in your voice will instil confidence in any cast.

## Ignore your degree.

Face it, you didn't come here to do any work. You're going to need every hour you can get if you want to rack up those ADC mainshows, and it's not like Ian McKellen or Derek Jacobi now care whether they went to lectures or not.

After all, who needs a 2.1 when you're going to be playing Hamlet at the Old Vic? Which you definitely will be. Definitely.

**Put on Shakespeare.** If all else fails, apply to direct a Shakespeare play. Theatre managers know they bring in ticket sales, you'll get something impressive to put on your CV – it's win-win. It's not like it actually has to be good – it's Shakespeare, right?

## The Rose Tattoo

Comedy and tragedy, love and bitterness, sex and abstinence, red and white, a rose and the ashes of a husband: Tennessee Williams' comedy *The Rose Tattoo* is filled with opposites, symbols and metaphors. The Pembroke Players present a great adaption that masters the fine lines between humour and ridiculousness, romance and sob stuff to give a great laugh as well as a beautiful love story.

Serafina Delle Rose (Sarah Livingstone), an Italian-American woman somewhere in Louisiana in the 1950s, loses her deeply loved husband and falls into utter bitterness and mourning. Hurt and lonely in the desperate memory of her lost love, she isolates herself and her only daughter Rosa (Lanikai Krishnadasan Torrens) from a world outside full of sins, seduction and promiscuity. Only with revelations of her husband's past and the appearance of a new man in her life is Serafina able to move on and open her heart for others again.

Livingstone, as the centre of the play, is once again outstanding. She gives an excellent impression as a proud, voluptuous Sicilian woman, wanting

**'An awkwardly comical but heart-warming love-story'**

nothing more than to love, but finding herself deeply hurt. Her appearance, her gestures and even her accent are all incredibly authentic and it is just a pleasure to watch her character develop and change from a full-burst red to a



Claire O'Brien, Sarah Livingstone and Josh Lyttleton form part of the strong cast

pale and isolated white and back again. Whatever dress and colour she's wearing, Livingstone is convincing and truly the centre of the action. The two Italian girls (Alexandra Grigore, Nisha Emich) gossiping from backstage together with the Sicilian music and dancing add even more authenticity to the play.

The opening dialogue between Serafina and Assunta (Helen Charman) sets the scene well, but the play, unfortunately, gets too hectic for a while afterwards. The exposition (Serafina as the loving wife) is oddly cut short without fully settling in. The death of her husband and her emotional reactions seem unnecessarily rushed and somewhat unsatisfying. The timing gets worse, when Serafina goes on a long-winded monologue in the second act

about her lost love.

However, the play quickly resettles and reaches its heights with the appearance of Alvaro Mangiacavallo (Jamie Hansen). His connection with Livingstone is just brilliant as they come together for an awkwardly comical but heart-warming love story. It is the subtly nuanced acting of both Hansen and Livingstone that make this play work so remarkably well: whilst their mutual advances are sometimes clownish, they manage to avoid drifting into superficial flatness and keep the play on the fine line that it was originally put on by Williams.

Overall, this strong cast of Pembroke Players give a funny and entertaining performance, that at the same time gives a great laugh and a beautiful romance reflecting love in all its aspects.

## Sebastian Funk

## Far Away From The Watering Hole

ADC  
★★★★★  
The play follows Debbie Prebble, a producer struggling to keep up with middle-class demands for LGBT- and vegetarian-friendly kids TV characters. The tone falls pleasingly between Art Attack and Ab Fab. The stage is adorned with all the kids' drawings and garish rugs that are the familiar paraphernalia of kids TV. All in all, the concept is a comic goldmine, yet the script fails to exploit this, hitting the odd funny

bone but generally falling flat. Gags swing between the obvious and the abruptly brilliant (Fanny Fabulous the 'I wasn't expecting it to put the 'A' back into ADC quite so badly')

flamingo-impersonator bitterly recalls her previous gig as a piñata at a bar mitzvah).

Ellie Nunn's Prebble shone despite the odds, though this did seem to require some perseverance on her part. Prebble's sidekick-cum-budding-lunatic friend Tammy Alligator is endearingly portrayed by Rosie Brown, the pair warmly reminiscent of The Vicar of Dibley's Geraldine and Alice.

Other performances, however, are less rousing: the show's panto villain comes in the form of TV top dog Penny

Savagely, though Juliet Griffin's grumpy pouting didn't quite do it for me. Georgia Ingles brings almost too much intensity to her portrayal of (actual) nutjob Hannah: abandoned by script-writing intern Jason (Robbie Aird), the play attempts a drastic key-change, with palpably awkward results.

Though a colourful omnishambles was perhaps what the show is going for, I wasn't expecting it to put the 'A' back in ADC quite so badly; the first night tech (there had been no time for a dress rehearsal) was noticeably erratic. There are some fantastic ingredients in Docksey's play – Anthony the Anteater, Rufus Prebble, Simon Alcock's negligent father to Debbie – and yet it fails to whip up a comic storm. The play lacks drive, staggering aimlessly to an abrupt end, leaving its audience humoured and a bit confused.

## Rivkah Brown



Simon Alcock and Ellie Nunn as father-daughter producing duo of Rufus and Debbie Prebble, in a colourful omnishambles of a play, both funny and somewhat baffling





# *WATCH THE PAINT DRY*

STYLING / TOM RASMUSSEN

PHOTOGRAPHY / THURSTAN  
REDDING

MAKEUP / FLORENCE PREVEZER & TOM  
RASMUSSEN

MODELS / ANNA REID, GEORGIA KRELL,  
ZENAB CHINA, ESSIE SHAYA



# Superwomen? Lacrosse Blues can't be beaten

The Cambridge ladies team subjected their Oxford opponents to a double trouncing this week, as **Erin Walters** reports



Alana Livesey easily dodges Oxford defender, demonstrating the confident, dominant play shown by all members of the Light Blues

Wed. 7th November - Home  
 **Cambridge: 10**  
 **Oxford: 5**

Varsity or not, any clash between Cambridge and The Other Place is A Big Deal, and this year's Michaelmas battle was no exception. Cambridge – eager to regain the top spot in the BUCS South Premiership from their Dark Blue foes – hit the

ground running, scoring within the first minute of play. A fast-break goal from Oxford three minutes later tied it at 1-all, but Cambridge returned fire shortly afterwards and never looked back. Living Legends Laura Plant and Ellie Walshe led the Cambridge settled attack, scoring themselves and setting up further goals from Chesca Hirst and Lara Pleydell-Bouverie. Oxford's improved midfield-defense managed to frustrate the Light Blues in the first half, leading to a cheeky second goal for the Darks. But they were never able to

capitalise on what were clearly some well thought out post-driving and feeding plays, due to astute defensive slides from Ro Sharp and stellar goalkeeping from co-captain Erin Walters. A yellow card set Cambridge down a player with minutes remaining in the first half, but Cambridge's defense proved stoic in the face of a panicked Oxford attack who were desperate to clamber back.

After a halftime regrouping, Alana Livesey hammered in a beautifully placed power shot that left all present gasping, and although Oxford managed



The Blues team celebrate the end of a glorious afternoon at Fulbrooke Road pitches

to sneak in a couple of garbage goals, they were not enough. The steadfast intensity of Cambridge defender Suki Ritchie denied what should have been multiple easy Oxford looks to goal. Even Oxford's time-out attempt proved futile, when Cambridge gained immediate possession from the ensuing draw and capitalised on a beautiful team goal. Further second-half goals from Plant, Ellie Russell, and Georgie Prichard gave the Light Blues a comfortable cushion, and Cambridge played an intelligently executed possession attack in the remaining minutes, to seal a 10-5 victory. The Light Blues remain undefeated this year, and now sit atop the BUCS League Table heading into the second half of the BUCS regular season.

The Kingfishers also dominated, producing some brilliant lacrosse against Oxford Brookes despite playing one woman down for the entire match. Two early goals gave Cambridge the upper hand, and from then on it was one-way traffic, with Brookes unable to convert their clear advantage into possession or

goals. Defender Livia Bridgman Baker capitalised on the spirited Cambridge momentum, converting on a free-posi-

**'The Light Blues remain undefeated this year'**

tion shot opportunity to secure the Cambridge lead going into half-time. In the second half, Brookes gained some momentum, but this was quickly stamped out by aggressive defending from Cambridge and swift transitional play. With 10 minutes left on the clock, Cambridge successfully held the ball in their attacking end to frustrate Brookes and destroy any hopes of a late comeback. The final score of 12-5 is a credit to the attitude of the Cambridge team, who never looked phased by the fact they were a man down. Goalkeeper Ari Midgen was named Man of the Match for some superb saves from Brookes' attacking opportunities.

*CUWLC are online and tweeting: visit their website, at <http://cuwlc.com>*

## Cambridge tennis dominates division

Win follows win in a promising season's start writes **Constantine Markides**

Wed. 7th November - Away  
 **Cambridge: 12**  
 **Warwick: 0**

The Light Blues have come out of the blocks firing on all cylinders in their BUCS league, Midlands 1A division: with many familiar faces; a new, inspired and dedicated Captain (Sven Sylvester); some impressive young

talent and a general buzz around the tennis courts.

The league is made up of six teams each competing for one play-off spot against the bottom team of the Northern Premier in order to go up to the top division. After a commanding Light Blue thumping of the Oxford Seconds in their first home match, the Tennis Blues looked to assert their authority at Norwich the following week, to take on the University of East Anglia's Men's firsts. Another emphatic 12-0 win sent the Light Blues to the top of the table without dropping a single set. The sternest test for the Blues so far was Warwick, whose ex-Oxford Captain Marc Baghdadi relishes the Cambridge fixtures more than anything. The spirited Warwick fight proved much too weak for an experienced Cambridge team, however. With talent and flair on show, and with another 12-0 win in the bag, this made a perfect start to the new Light Blue season.

The next two league matches will pose the greatest threat to the Cambridge

team as they attempt to annihilate the 2nd (Loughborough 2nds) and 3rd (Nottingham University 1sts) teams in the league, in order to maximise their chances for promotion to the Northern Premier Division.

**'Another emphatic 12-0 win sent the Light Blues to the top of the table without dropping a set'**

The team is also competing in the BUCS Men's Trophy which is a knock-out tournament commencing with a home match this coming Wednesday against the UEA Men's 1sts. The tournament draw looks promising for the Light Blues, who will seek to emulate their league successes. With a pool of talent of eleven players to choose from, plus additional help from world-class coach Nick Brown, the stage is set for what will hopefully be a very successful year for Cambridge University Tennis.

*Women's Blues Tennis has also seen success this week: see brief report on back page, or full information at [Sportonline](http://Sportonline)*



Markides (left) and Sylvester (right) against UEA doubles



## Dirty Dark Blues' sour win

**Mel Addy** on a fierce hockey battle with Oxford

Wed. 7th November - Home  
 **Cambridge: 0**  
 **Oxford: 1**

Cambridge hoped to use their home advantage to claim their first win against Oxford in seven years, at Wilberforce

Road on Wednesday. Having scored, Oxford deliberately broke down play to slow the Cambridge attack, resulting in a yellow card for a particularly obvious foul. Frustratingly, the Light Blues couldn't make their superior play and numerical advantage tell: despite dominating possession and territory in the dying minutes of the game, the match ended with a slightly sour 1-0.

# Full wind in Light Blue racing sails

Milly Stephens reports sailing success



Two Cambridge teams sail close to the wind in an all Light Blue final

The Cambridge team racing sailing squad put in an incredible performance at the first university competition of the season last weekend, dominating the results table with both 1st and 2nd positions.

The light blues – sailing in two mixed ability teams (Pink and Blue) to give the new freshers an opportunity to race with more experienced team members – got off to a fantastic start, with focus on boat-speed and basic tactics resulting in numerous wins

Cambridge Blue suffered an early loss to Nottingham, but Cambridge Pink avenged this defeat, thanks to some excellent tactical manoeuvres by ex-captain Fiona Hampshire and crew Honor Fell. The Light Blues were leading the event when Saturday's racing came to a close. The second day brought more wins for

both teams in the round robin, seeing them breeze through to the semi-finals.

Cambridge Blue had an unlucky loss in the first of their best-of-three match but were not disheartened: excellent boat-speed from fresher Chris Chasty helped them on their way to two clear wins, to join Cambridge Pink in the final.

This final saw fantastic racing from both teams in testing wind conditions.

Despite their slight waiver in the semi-finals, Cambridge Blue (led by captain Josh Flack) secured a convincing 3-1 victory.

Flack was pleased: "To have both teams do that well was a very encouraging start to the season!". With several more competitions planned for this term, Cambridge will hopefully continue their winning streak.

# Actors: as competitive as athletes?

Marina Lindsay Brown comments on the culture of winning

Sitting at lunch with a thesp and three self-proclaimed Sport Unenthusiasts, I was surprised to hear myself concede that all competitive sport boils down to is beating other people. "That's just not the way with a production" said the thesp. But is it?

"Success is relative" said T.S. Eliot. And I agree. Yes, there is certainly merit in an achievement that you earn for yourself, and success can be relative to what you have done. But the concept of success is ultimately founded on comparison, whichever way you try to cut it. The way in which we measure success is set by boundaries and grades, and these cannot help but be informed by the environment around you.

So when an actress says there's more to life than beating people, I say that a theatrical production essentially boils down to that too.

Who involved in a production reviewed by *Varsity* this week hasn't checked out a fellow production's review, to see where they stand in relation to it? It may not be as black and white as winning and losing, but even in this arena the aim is to do well for yourself, and be

'Anyone claiming not to be competitive to some degree is kidding themselves'

better than the competition.

I will concede that constant comparison to others can get dangerous: especially in team sport, when a group mentality can warp the importance of something completely out of proportion. Perspective is important.

Competitive sport, one voice at said lunch concluded, isn't her thing because she's

not competitive. Really? Who's not competitive? Of course, in highly-strung sports players, that competitive drive is high, and it's therefore not to everyone's liking. But that is not to say that competitiveness is non-existent in other people. Academic, actor, artist or athlete: everyone wants to be better than someone else at something. And that is competition.

At the end of the day, competitive sport makes everything less subjective. It's about winners and losers and numbers on a score-card – and this isn't to everyone's taste. Yet while the boundaries of success are not as clear-cut in other disciplines, they still exist. Anyone claiming not to be competitive to some degree is kidding themselves: it is a basic human characteristic which shapes so much of what we do, and to a productive end.



No lack of competitive spirit: OTC duo Tom Lawfield and Michael Cannon successfully complete overnight Mountain Marathon

*read full story online*



TOM LAWFIELD

## EYES ON...

**MILLY STEPHENS** likes beating rival Oxford captain...who's also her twin brother

Sport: **Sailing**

Event:

**Ladies' Team Racing**

Age:

**20**

Height:

**160cm**

Weight:

**44kg**

Varsity caps for Cambridge:

**2**

What's your weekly training schedule?

The whole squad (guys and girls) train both days every weekend, unless we're at a competition when we'll spend the whole weekend at another uni racing against lots of different teams. We sometimes train on Wednesday afternoons too, and also have lunchtime meetings once a week to discuss tactics (...or fancy dress for the social at our next competition).

What boats do you sail?

Fireflies—they're two-person dinghies with two sails.

Where in Cambridge can you sail?

We train at a reservoir which is about a forty-minute drive away: Grafham Water.

Any superstitions or rituals?

At competitions we never discuss our results during the day, or check who we're racing against next. It stops the team getting stressed if we'll be up against sailors with a good rep, and definitely does make us sail better.

How did you get into sailing?

My dad sailed, and he got me started in little Optimists when I was 8. I started racing when I was about 10, then moved into regional squads and team racing at school

Injuries along the way?

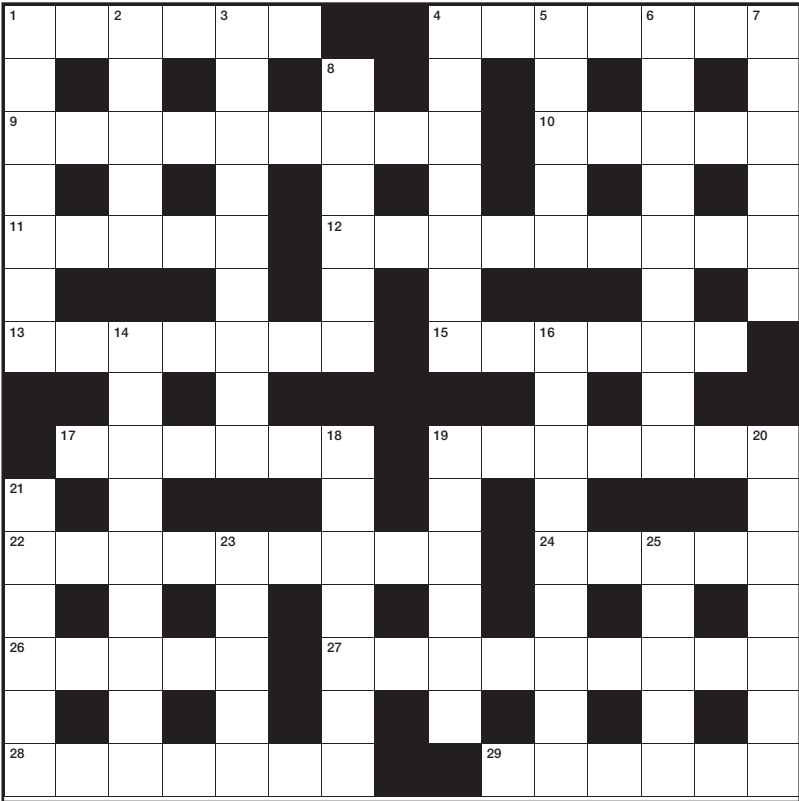
A black eye at sailing Cuppers in first year was particularly noticeable, but I get loads of bruises on a weekly basis – you have to throw yourself around the boat quite a lot.

Rivals?

Oxford: because they're Oxford, and because my twin brother is captain of their 1st sailing team. We've raced against each other a lot over the last two years but victory was particularly sweet when we beat them at BUCS last year.

● Read further sailing successes opposite, and get more information at <http://cucrc.soc.srcf.net>

# Varsity Crossword



## ACROSS

- 1 Pictured one wizard next to dragon's head (6)
- 4 Woman holding dinner party charms those guests at last with sumptuous starter (7)
- 9 Supporting strange drones in key (9)
- 10 In plane, racing backwards into stadium (5)
- 11 Rapper in boat up a creek (5)
- 12 Football club holding exotic bird (9)
- 13 Choose a quiet spot (7)
- 15 Basic fastener (6)
- 17 Reportedly delay mass (6)
- 19 Fifty, for example, near Spanish extras (3, 4)
- 22 Ministers reroute ship canal (9)
- 24 Blog I champion contains common sense (5)
- 26 Wine from Rio de Janeiro, not extremely disagreeable (5)
- 27 Wise guy manufactures tallow ink (4-2-3)
- 28 Throw away record by a road (7)
- 29 Lighter weight Adolf left out (6)

## DOWN

- 1 I frantically retain resistance to change (7)
- 2 Sum for commercial: 500 is available (3, 2)
- 3 Adding value to English with intensely flavoured gin cocktail (9)
- 4 Wobbly legs after old woman negotiates (7)
- 5 Veil covers blemish on female (5)

- 6 Enter, stumbling, with friend forever (9)
- 7 Strike hornet's wings with broad sweeps (6)
- 8 To jitter about is acrobatically gifted (6)
- 14 Teardrops falling for hunters (9)
- 16 Furious, he flings a marine creature (9)
- 18 Had attempted to hug Calvin Klein (7)
- 19 Man or woman with child may learn this (6)
- 20 Non-religious cryptic clues are incomplete (7)
- 21 Without heart, marked for life and frightened (6)
- 23 Still a major part of South American fauna (5)
- 25 Huge American soldier steps on insect (5)

Set by Rizla

## Solution to last issue's crossword:

Across: 1 Muntjac, 5 Typical, 9 Lilac, 10 Ayers Rock, 11 Congregate, 12 Grin, 14 Beastie Boys, 18 Drawing Room, 21 Only, 22 Reconsider, 25 Rastafari, 26 Intro, 27 Steeple, 28 Monarch.  
Down: 1 Malice, 2 Nylons, 3 Jackrabbit, 4 Craig, 5 Twenty-two, 6 Push, 7 Choirboy, 8 Likeness, 13 Permission, 15 Aggregate, 16 Adjourns, 17 Carlisle, 19 Editor, 20 Brooch, 23 Opium, 24 Wasp.

## SPORT

30

**Lacrosse:***Light Blues shine leaving  
Dark Blues in the shade*

## Freshers' Varsity Athletics

HANNAH CHURCH



Hanna Tarver broke not only the 800m match record (above) but also set new times in the individual 400m and 4 x 400m ladies relay: nothing could stop the Cambridge girls

**James Griffith** sees Cambridge women crush weak Oxford, while men must settle for close second

Sunday 4th November, Away

**MEN**
**83 - Cambridge**  
**108 - Oxford**
**WOMEN**
**106 - Cambridge**  
**84 - Oxford**

For most students, the prospect of representing Cambridge in a Varsity match will remain a distant dream; but for the team of intrepid freshers who ventured to the Dark Land last Sunday, that dream became a reality. With poor conditions affecting all events and a chill mist in the dank Oxford air, the stage was set for the opening skirmish of this season's Varsity athletics warfare.

The day began well for the Light Blues, with a dominant display in the Hammer competition. Both Michael

Carson

and David Twigg threw further than their opponents combined, and Georgina Howe completed the first half of her Hammer/Discus double.

The competition gives new athletes an early opportunity to compete, but also for experienced runners to demonstrate their prowess. Alice Kaye was in the latter category. After her six-second winning margin in the 400m Hurdles (the first track event of the day), the Corpus fresher would go on to complete an unprecedented quintuple of victories, adding the 100m, 200m and both relays. It is safe to say the future of women's sprinting in Cambridge is in safe hands.

The same can be said for women's middle distance running. Cambridge dominated this area, with first and second places in the 800m, 1500m and 3000m. Highlights included Alison Greggor's 3000m match record of 9:53, a whole minute and a half ahead of the nearest Oxford competitor. Hanna Tarver also set two new match records in the 400m and 800m. She went on to contribute to the match record 4x400m relay team in the final event, rounding off a successful and imperious performance by the Light Blue ladies. Out of the day's ten track events, Oxford won only one,

such was the level of talent on display from Cambridge.

As the men's match developed throughout the day, it became clear that it would be a much closer affair. Despite the early Hammer victory, the Cambridge men were unable to carry the momentum into the early track events. Oxford capitalised on some unfortunate injuries, most notably as

**'It is safe to say the future of women's sprinting in Cambridge is in safe hands'**

Joel Daramola ruptured his hamstring en route to what would have been certain victory in the 100m. Although he heroically limped across the line, he was unable to race in the 200m and relays. With their backs against the Dark Blue wall, Cambridge rallied themselves. The 800m duo Lewis Lloyd and Zac Howe fought for a one-two finish. New pole vault star Quentin Gouil demonstrated his superiority with a 4.05m Blues-height clearance in his

University debut: twice as high as one Oxford competitor! Matthew Walton raised his personal best to 2.70m to complete the Cambridge one-two.

Unfortunately, these performances were not enough to snatch victory. As the sky began to darken, Oxford claimed their final win in the 4x100m relay, claiming enough points to secure the match. The Cambridge men didn't lose heart and finished with their heads held high: they won the concluding 4x400m relay, arguably the most dramatic event of the day.

With a winter of training ahead, the lessons learned on this crisp November day will prove invaluable motivation. The new faces will add to an already strong Cambridge team for VFEAR, the indoor Varsity match in February. The 139th Varsity match takes place on Saturday 18th May at Wilberforce Road, Cambridge. The men's Blues will aim to continue their four-year winning streak and the women to recapture the trophy they so narrowly lost last year. The battle continues.

**SPORT ROUND-UP****FOCUSED FOOTBALLERS DON'T TRIP UP**

**UNIVERSITY** The Blues maintained their one-hundred-per-cent start to the season with an impressive 4-1 victory over Worcester last week. The first half was a scrappy affair but Totten found the breakthrough, and Cambridge led 1-0 at half-time. The second half saw the Blues find their groove as goals from Kerrigan and Sol Elliot gave a comfortable margin of victory. Cambridge were composed at the back and clinical going forward – which bodes well for the rest of their season's campaign.

**AT LAST! TENNIS GIRLS CLAIM OVERDUE WIN**

**UNIVERSITY** After a draw with Bristol and losses to both Exeter and Bath, the women's tennis Blues finally came through to win an impressive 12-0 victory against Cardiff Metropolitan 1sts in the south premiership BUCS league. A doubles pair of Marilena Padopoulou and Sophie Walker barely broke a sweat as they double-bagelled a somewhat stunned second pair from Cardiff. Papadopoulou ruthlessly continued this fine form, failing to concede a singels game. Kadi Saar and new find Petra Santini defeated Cardiff's first pair 6-4, 6-3, before winning their singels 6-3, 6-0 and 6-1, 6-1 respectively.

**CAIUS AND DOWNING MOVE UP IN CUPPERS**

**COLLEGE** Downing secured their place in the next round of Football Cuppers, with a relatively secure 3-1 victory over Christ's. Currently top of the table, Downing replicated their league form, producing a solid display with a number of good attacking moves. Elsewhere, Caius ground out a hard-fought 1-0 victory against St John's to prevent an upset against lower-league opposition. Caius book a tussle against Trinity whilst Downing go on to face King's next.

**NETBALL BLUES 2NDS TAKE DOWN NORTHAMPTON**

**UNIVERSITY** The Cambridge Ladies' Netball 2nds, the Jays, triumphed over Northampton's 1sts on Wednesday 7th, beating them 28-23. Victory was all the sweeter given that they lost their last match against Northampton. Although they were at one point trailing by two goals, the girls stayed calm and pulled through. The Jays will be hoping to continue their as yet unbeaten season with a home match against Birmingham City on Saturday.

*Find full match reports and commentary online.*

