

# Jesus priced! College spends £100K on refitting Master's Lodge



by EMILY CHAN  
Deputy News Editor

An on-going investigation conducted by *Varsity* has found that in the financial year ending June 2012, the Master of Jesus College claimed over £100,000 for furnishings, improvements and repairs to his lodge.

Figures released under the Freedom of Information Act show that £38,000 was spent on furniture and other furnishings. Another £65,000 was claimed for basic fabric repairs to the building, new electrical data and some mechanical services.

Christopher Pratt, the senior bursar at Jesus, confirmed the figures, saying that the £38,000 was spent on "mainly

carpets and decorations". He justified the costs on the grounds that no significant refurbishments had been made for the last ten years. When questioned about the level of expenditure in comparison to that other colleges, Mr Pratt declined to comment.

The rise in college expenditure on the Master's Lodge – which had amounted to a mere £3,537 in 2010-11 – coincided with the installation of Professor Ian White as new master in 2011. In contrast, the senior bursar at Peterhouse responded that their master was "not entitled to make claims for improvements or furniture in the lodge".

At St John's, where the current master has been installed since 2007, a total of £86,404 was spent on refurbishing the Master's Lodge from 2010-11. In the same period, £64,406 was claimed

by the master of Sidney Sussex, who was elected in 2009, while £41,567 was spent on a new fire alarm system for the Provost's Lodge at King's. In comparison, at Christ's £326 and £1,078 was spent on the Master's Lodge in 2010-11 and 2011-12 respectively.

Expenses claimed by fellows at Jesus were also higher than at other colleges. The total amount spent on fellows' wine and associated expenses came to £68,375 in 2010-11 and £54,438 in 2011-12. Other expenses claimed, including those for travel, came to almost £64,000 in 2011-12.

Most of the colleges that have responded to date note that expenses are there to assist with "teaching and research duties". However, it is not clear what the money claimed by fellows was spent on, raising issues about

transparency. It is unclear whether college fellows are entitled to claim for accommodation and food costs when attending conferences. Furthermore, rules about expenses at different colleges appear to vary. At Emmanuel, for example, fellows are able to claim a maximum of £430 a year in expenses.

A finalist at Jesus, who wishes to remain anonymous said: "The figures seem large, though from what I know of Jesus, not at all surprising. The fellows' expenses certainly aren't a shock to me – the chaplain of Jesus, for example, has an unlimited entertainment budget."

"I would say that the kitchen fixed charge, utilities and room charges at Jesus are very high, largely to cover ...

>> Continued on page 5

## VARSITY EXCLUSIVE

### Portillo on Cameron: "a European sceptic...afraid of leaving the EU"

by JOSH SIMONS  
Deputy News Editor

Former Conservative MP Michael Portillo has spoken exclusively to *Varsity* following David Cameron's momentous announcement that he plans to offer the British public an in-out referendum on European Union (EU) membership. Cameron's announcement comes after weeks of speculation about what would be the content of his speech. He gave the public a personal pledge that he would renegotiate Britain's terms of EU membership and, if re-elected, would then call a simple 'in-out' referendum based on these newly negotiated terms.

Portillo, a leading conservative figure and formerly History student at Peterhouse, told *Varsity*, "I think Cameron has been driven to this position. I think he is responding to what is going on in the Conservative party, which is certainly a strong movement in the Eurosceptic direction". In the run up to Christmas, Cameron was under pressure from leading Conservative figures to confront the issue of Britain's membership of the EU by offering an in-out referendum. Leading Conservative David Davis has called repeatedly for two referendums: one for the terms of renegotiation and another for a ratification of those renegotiated terms.

However, Portillo was sceptical about Cameron's chances of renegotiating his position, "we have no idea what sort of renegotiation he could do. My guess would be virtually none; I don't think there's anything meaningful that can be done, and certainly nothing that would really address the discomfort that Britain feels within the EU".

Despite Portillo's claims, the German Chancellor Angela Merkel has hinted that she would be willing to allow Britain to renegotiate its terms of membership. Within hours of Cameron's speech Merkel said she was "prepared to talk about British wishes". Indeed she agreed that, "we will talk intensively with Britain about its individual ideas". The Dutch government also complimented Cameron's speech.

>> Continued on page 3

== **Comment:** On the current abortion ban in Ireland



== **Essay:** Cambridge writers of the past in photos



== **Theatre:** An experimental approach in the Larkum



== **Culture:** In defence of the foreign booze-up



== **Features:** Peter Hitchens talks gun crime





# EDITORIAL

In light of the revelations about college expenditure, the analogies between our world in Cambridge and the greater one around us have become more apparent. Remembering Peter Viggers' £1,645 duck house and comparing it to the relatively larger sums spent by Jesus College on refurbishing its Master's Lodge, we find that as students we do not necessarily reside in the bubble we so often describe. The same disconnect between the sums spent on furnishing those higher up in the community and the cuts faced by everyone else is surrounds us in our privelege. Cambridge is a microcosm of the world, it seems: we live with and around the same issues that preoccupy our national newspapers.

Yet the impact of our incredulity cannot match that of the broadsheets. On a national level, journalists are not only able to tell stories but can also use those stories to create the pressure that implements change – especially in those rare instances when they cohere on an issue. On a local and student level this is not a realistic project - but the step that comes before it is. Namely, as people with voices and a place to express them,

we can shed light on things as yet unclear and untransparent. Indeed, we should do so – and to facilitate other people in doing so.

Money and the use of it colour our opinions and indeed loyalties to institutions, so when writing about it we must be careful – as we must be careful when we say anything to listening ears. At the same time, there is little use in muttering 'where does all our money go?' over and over in the dark. We have the ability to at least try and answer these difficult questions – and a responsibility to share what we learn.



by ALIYA RAM & SALOME WAGAIINE  
 Editors, Lent 2013

## COMMENTS

### OXFORD COLLEGE SUED OVER USING WEALTH CRITERIA TO SELECT POSTGRADUATE STUDENTS

Just to clarify, I was not "drastically short" of the required £12,900. I would have had something in the region of £9,000 for my personal living costs, although a figure was never finalised, because the College proved unwilling to contemplate deferment and/or a waive of the evidence they sought.

The University insist that a prospective graduate student have £7,250 for rent and utilities, even if your actual rent (i.e. tenancy contract) is substantially below this. They also insist on having sufficient funds to dine in College!

Damien Shannon, VIA FACEBOOK

### JIMMY SAVILE: WHAT MAKES A MONSTER?

One does wonder when someone tries to justify monsters like Savile just what their motives are? Are they, themselves closet perverts? Everything I've read (and believe me I've read a tremendous amount on the subject) indicates that pedophiles cannot be cured. Indeed there is no effective treatment. Pedophiles see nothing wrong in what they are doing, This sick author barely concedes what Savile's victims "must have gone through" (rather than coming right out and saying that their feelings of intense emotional turmoil, lack of self-worth and robbed childhood, will rule the rest of their lives. Savile has destroyed

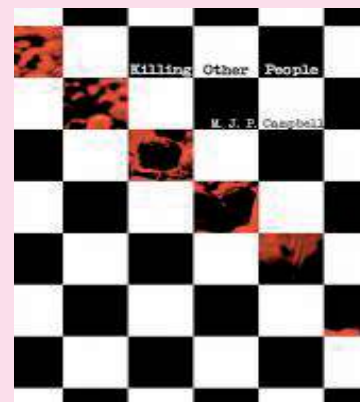
the souls of hundreds (if not more) young boys and girls. There is no redemption for such evil. As to looking for a cause: studies are showing that there are some differences in brain structure between pedophiles and the normal population. It does not escape one's attention that Savile was raised a Roman Catholic (was he, in turn abused by a priest?). Savile was abnormally close to his mother. But none of that would come close to excusing his vile, horrific actions.

Caroline Redbrook, VIA FACEBOOK

This comment demonstrates that you have failed to recognise the real issue the author of this article was trying to address. Sam was not trying to say that actions of pedophiles are excusable because of their past, nor that any factors make their behaviour acceptable. What Sam is trying to address is the importance of attacking the causes of the creation of such people. He is saying that society should look inwards and examine the social factors that lead to existence of men like Savile so we can address lots of these issues at the source. I think very few people would be able to argue that any person is born entirely evil and no matter what social facts they encounter they will always be evil. Your comments show a complete lack of insight into this article and your statements about the write himself being a closet pervet are simply ludicrous and not worth reading.

Eve Powell, VIA FACEBOOK

### A PEEK ONLINE



Michael Campbell, author of *Killing People*, shares his feelings about handing over the creative process.



The Days returns with more pictures from fashion foursome Tom Rasmussen (stylist), Thurstan Redding (photographer), Nick Morris (photographer) and Florence Prevezer (make-up). Their photo blog continues with a second round of black-and-white studio portraits of Cambridge students. *Emma Hall and Theo Hughes-Morgan* pictured above.

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### Student Journalism

A discussion of different approaches to journalistic writing for various sections of the paper.

Analyses of example articles in various styles

A demystification of student journalism

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# Could court order bring end to punts from Garret Hostel Lane?

by ALICE TWOMEY  
News Reporter

A bid by Cam Punting Ltd to challenge a ban on punt tours from Garret Hostel Lane has been thrown out of court.

The Cam Conservators, the statutory authority responsible for maintaining the river Cam, imposed the ban in April of last year.

Punt licenses will only be issued to operators working from six "fit for purpose" stations, namely Granta Mill Pond, Mill Pit West and Mill Pit East, Trinity College, Quayside and La Mimosa. This means independent punters will no longer be able to operate from Garret Hostel Lane.

The ban was the result of fears about the safety of the river frontage at Garret Hostel Lane and concerns about the congestion caused by punts being pushed out into one of the busiest sections of the river.

Mr Judge Mitting, sitting at the High Court, ruled that the Cam Conservators were acting within their rights and expressed his own concern at the

"chaos" on the Cam, describing the challenge as "untenable and unarguable".

Luke Wygas, the barrister acting on behalf of the Conservators, argued that Garret Hostel Lane "was being used by commercial punt operators to load and unload passengers when it was not safe to do so".

The judge agreed that the restrictions had been introduced because of an "increase in the number of accidents involving punts" caused by "congestion on certain parts of the Backs".

His ruling, made on 17th January, allows for the prosecution of punters who ignore this ban and continue to operate from Garret Hostel Lane.

Mr Justice Mitting, himself a Cambridge graduate, expressed his surprise on learning that there are now up to 200 punts on the river, remembering that there only used to be one punting station operated by a firm called Scudamores. He asked Mr Wygas, "Are they still there?" to which the barrister responded, "They are, and thriving".

The ban has led to concerns that companies such as Scudamores, which

operates from three stations in the city centre, will have a virtual monopoly on the river as independent punters will have nowhere to moor their punts.

The general manager of Scudamores, Mr Rod Ingersent, who was a Conservator himself throughout 2012, the year when the ban was proposed, declined to comment on the issue.

The court ruling on the ban is the latest in a long line of events that show that punting isn't all about messing about on the river. In 2006 Cambridge News reported that Scudamores had bought up its main rivals, Tyrells, making it the only punt company on the busy quayside. In the summer of 2008 the council banned independent punters from using the station at Jesus Green and in 2010 Scudamores was granted a long-term lease of Quayside, a situation that independent punter Sam Matthews told Cambridge News at the time was "laughable".

The murky waters of the punting tradition in Cambridge received attention from the national press in 2009 after two of Mr Matthews' boats were found sawn

through from top to bottom as part of what The Guardian described as 'punt wars' between rival operators.



## Varsity Exclusive with Portillo: continued

(continued from p.1...) Cameron's speech has also thrown down the gauntlet for Labour. Portillo speculated that, "a Labour victory is the most likely result of the next general election". This means that "if Milliband sustains his position until the next general election... it would be easy for the Conservatives to say 'with us you will get a choice and with Labour you get no choice'. That will put a lot of pressure on Milliband". Essentially, Portillo suggests, the 2015 election could be fought along European battle lines, with the election itself serving to either support or reject our membership of Europe.

Most political commentators agree that Cameron's policy is risky. If

Cameron continues to argue for staying part the European project, calling a referendum runs the danger of leading to a vote which becomes more of a judgment on the current government rather than the merits of exiting the EU. Portillo made this point repeatedly, "I think Cameron, who is a European sceptic, is basically afraid of leaving the EU. He is afraid of what it would be like to be outside. I think he is counting on the British people being equally frightened, and possibly they will be. There are quite a lot of people who moan about EU, but maybe when they are asked to vote they'll think 'god, I can't contemplate being outside it'. So I think maybe, maybe that's what he is counting on".

## VARSITY ONLINE

**Benedict Cumberbatch to guest direct Cambridge Science Festival** 'Live long and think hard,' Cumberbatch declares, as star of TV drama Sherlock announced as Festival's Guest Director

**Opposition mobilise as English Defence League march announced in Cambridge** Students and academics join Cambridge Unite Against Fascism to plan for a counter-demonstration to take place on 23rd February.

**Cambridge students top for 'sugar daddy dating'** Seekingarrangement.com, an "elite sugar daddy dating site", revealed to have recruited more members from Cambridge than any other UK university in 2012.

**Cambridge leads the way in gay-friendly employers** University takes 11th place in survey of the best work places for LGB people, ahead of other universities

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# Willful Women: Feminism and the History of Will

## Professor Sara Ahmed,

Professor of Race and Cultural Studies at Goldsmiths College, University of London  
will give the Lent Term 2013 Diane Middlebrook and Carl Djerassi  
Visiting Professorship Lecture

**1700-1830, Thursday 31 January 2013**

**Upper Hall, Jesus College, Cambridge, CB5 8BL**

**Free entrance  
and Drinks Reception  
All welcome!**

This event is part of the  
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# Varsity in conversation with Portillo

**Joshua Simons** quizzes former leading Thatcherite and now popular media figure, Michael Portillo, on his illustrious career, that familiar Cambridge feeling of inferiority and where conservative ideology is heading

Portillo cuts a suave, collected sort of figure. Little seems to faze this former Defence Secretary, even my bumbling slip-up when I proffer my first question; will Britain leave the world? He calmly pointed out that it was not possible for Britain to leave the world, but it was entirely possible that Britain might leave the European Union. Luckily, he's on the phone and can't see me pretending to shoot myself. His phlegmatic Britishness is perhaps not surprising when you consider the depth and breath of his career. In his time, Portillo has served in possibly the most important and radical governments since 1945 along with regular media performances and documentary making.

His advice to all those weighing up careers in journalism or politics? "I've often made a point to journalists who have not been in politics. I remember talking to journalists during the Blair years, when things were going badly wrong and Blair was under a lot of pressure. I would say 'let me assure you that if you knew [what it was like], you would exchange your entire career for ten minutes of being in Blair's position: it is just such an amazing feeling and such an amazing privilege to be in that position.'" Portillo during our conversation repeatedly described the work of a politician as being like "painting on...a big canvas". Apt terminology perhaps, given his part in transforming Britain in the late 1980s and early 90s; Portillo was one of the most vocal voices expounding the benefits of the controversial Poll Tax.

He claims not to miss the high-tension, cut-throat world of politics however. "My present life is not in the least bit stressful, it's just very, very enjoyable. There is such a difference between being a politician, where everyone snarls at you and distrusts you, and being a broadcaster where people constantly come up and say 'Oh, I really enjoyed your programme.'" I imagine the famous Portillo-grin creeping into his expression at this moment. That same grin he wore at so many pivotal moments, even when he famously lost his safe seat to the eminently average Stephen Twigg (YouTube gold, great essay distraction).

I suspect this grin crept in a few times. I smugly contested that conservatism as a political ideology had lost its way. Since Thatcher, British conservatism has fundamentally failed to provide a positive alternative political vision, I suggested. A weighty topic, you might think. Not for Portillo. He let out one of those short, sharp, I've-heard-this-before-and-I-have-a-great-answer laughs and explained, "Thatcher defined conservatism largely by what it was against. So it was against vested interest, trade unions, high taxation and the Soviet Union. But the problem was she was very successful and got rid of all the things she was against. This left the Conservatives with nothing that they were in favour of."

## THIS GOVERNMENT ...IS AMAZINGLY RADICAL

So what's Portillo's answer? Does the British Conservative Party have to return to its Burkean roots, or does the answer lie in Cameron's tentative pro-localism philosophy?

The grin again: "I think localism is quite a good idea, but I don't think it's a defining ideology. Ultimately I can't imagine people marching through the streets being excited by localism." Instead, he explains, "this government, I think, is amazingly radical. It is reforming welfare, the NHS, schooling at the same time as an austerity programme which means a pretty substantial revolution in the way we do government. Though I'm afraid they're not very good at explaining this. Actually, in many ways, this is a more reforming and more radical government than Margaret Thatcher's was and much more radical and reforming than Tony Blair's was." So, the conservatives have an ideology, according to Portillo; it's just hidden. I protest that pragmatic pursuit of a set of time-sensitive policies is not equivalent to an ideology. His response: "In a way I am not sure it is as difficult as you and I are making it sound. What the government is doing right now seems to me a pretty good set of policies. What it is lacking is the articulation of what they are doing."

Sensing that we were unlikely to satisfactorily tackle the



higher realms of conservative political philosophy, I moved on to Cambridge, and its influence on his career. Portillo is renowned for his good manners; so renowned that the BBC trusted him with 60 minutes of their much sought

## PETERHOUSE

WAS ONE OF THE GREAT INSTITUTIONS OF MY LIFE

Portillo insisted that Peterhouse was not overtly political. He recounts a conversation with his influential conservative tutor, Maurice Cowling: "and he said to me: 'it's a pity you are not interested in politics, because if you were you might think of going into the Conservative research department.' I said 'well funnily enough I am interested in going into politics and I would like to do that,' and he said 'Oh I had no idea.' So that is a real measure of it."

The grin absolutely returned at this point. He spoke of Cambridge with a fond, warm tone; a happy time for him, I suspect. He's coming back too: on the 10th February at the Arts Theatre. I would suggest you go. He will make you laugh and think. You'll most probably gain a unique insight into the halls of power during a highly influential period of British history and - above all else - you'll get to see that infectious grin.

## THATCHER

LEFT THE CONSERVATIVES WITH NOTHING THEY WERE IN FAVOUR OF

I have a lot of respect for it." His time

## NEWS IN BRIEF

### CAMBRIDGE UNIVERSITY NEWS

#### NEWNHAM FELLOW TARGETED WITH 'VILE' ABUSE

**MARY BEARD** Professor of Classics and Newnham College fellow Mary Beard has been subject to an avalanche of misogynistic online insults and threats since appearing on the BBC's Question Time last week. Twitter users bombarded Beard with what she termed "truly vile" sexual and aggressive abuse, discussing her "pubic hair", threatening rape and describing her as "a spiteful excuse for a woman". A number of the messages were accompanied with images of her face superimposed over female genitalia.

#### NEW PRINCIPAL FOR HOMERTON

**HOMERTON** Professor Geoffrey Ward, currently Vice Principal of Royal Holloway College, University of London has been announced as Homerton College's new principal. Ward will succeed Dr Kate Pretty in a ceremony in 1st October. Ward studied English at Clare College, gaining a First, before going on to posts at several Cambridge colleges and authoring a number of books on American literature, as well as a novel. Ward said: "I am delighted and honoured to be taking up the role of Principal of Homerton."

#### PEMBROKE'S BOSSON WINS BRONZE

**PEMBROKE COLLEGE** Ed Bosson, 2nd year NatSci at Pembroke, coxed the British men's 8 to a place on the podium at the Australian Youth Olympic Festival on Sunday, behind Australia and New Zealand, finished in 6:01.25, five seconds behind the winning team. The festival has been held biennially since 2001. Bosson previously coxed for the Cambridge team in the 2012 Oxford and Cambridge University Boat Race.

#### COUNTER TERRORISM OFFICIALS VISIT CAMBRIDGE

**RADIOACTIVITY** It has been revealed that the University of Cambridge was visited by three times by anti-terrorism security advisors in the last year. One visit is known to have been related to reviewing security arrangements for radiation sources held by the university. On 122 occasions radioactive waste, used in research and experiments, was collected from the university in the same period. Some material was later taken to be disposed of at landfill sites. The university's health and safety report also showed that smoke alarms were activated 243 times in 2012.

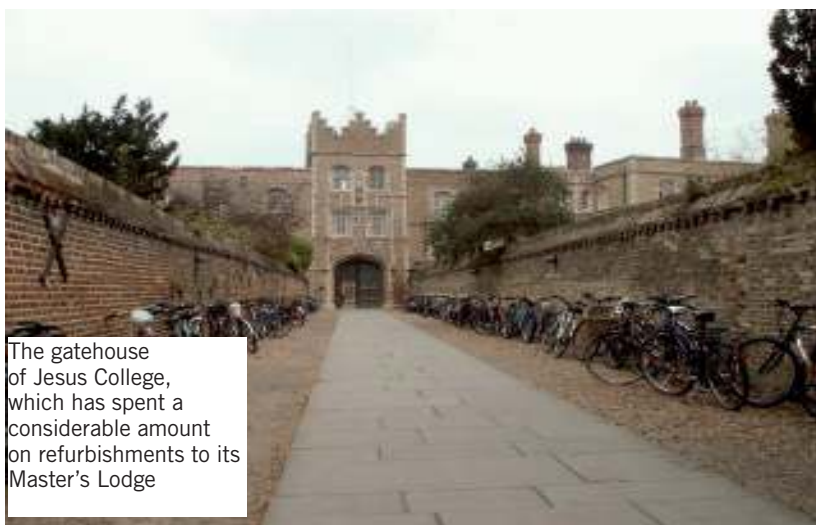
# Jesus splashes out on its Master's Lodge

(Continued from p.1...) the cost of expensive refurbishments of all accommodation. These refurbishments don't really seem to be in the interest of the students, where there is demand for cheaper rooms, not ones with en suites. The upgrades appear to be another money making endeavour - much like the proposed construction of a hotel in the college grounds." Richard Johnson, a former SPS student at Jesus now completing an MPhil at Oxford said: "I don't find the figures especially surprising. Jesus treated me very well while I was an undergraduate. Personally though...I think it should reconsider its priorities. I'd have been more than happy to forego a dinner or drinks reception if it meant the staff getting paid a decent wage."

Jesus is not the only college with

high levels of fellows' expenses. For the financial year ending June 2012, £52,740 and £50,838 was claimed by fellows at King's and St John's respectively. The amount spent on fellows' wine during the same period at Peterhouse came to £50,453, while at Emmanuel no separate records were kept for fellows' wine expenditure.

The breakdown of the figures provided by Jesus was more detailed in comparison to the responses received from many of the other colleges and the college was willing to clarify the figures further. Trinity, the university's richest college, has not yet responded to an enquiry sent to the bursar's office at the end of October. A number of other colleges are yet to respond and more figures are expected to be released in the coming weeks.



The gatehouse of Jesus College, which has spent a considerable amount on refurbishments to its Master's Lodge



**FROM OUR FOREIGN  
CORRESPONDENTS**
**INTERNATIONAL UNIVERSITY  
NEWS**
**ISRAEL APPROVES FIRST  
SETTLEMENT UNIVERSITY**

**WEST BANK** The move to authorise the establishment of the first university in the settlement of Ariel in the West Bank prompted criticism from the British foreign minister, Alistair Burt, who said the decision would "create another obstacle to peace". The Israeli settlement in the town, 11 miles inside the West Bank, is one of a number of settlements which have drawn international condemnation. Burt said that "Ariel is beyond the Green Line in a settlement that is illegal according to international law". The Israeli foreign ministry responded by calling criticism of the move "disappointing".

**IRISH STUDENTS GO  
HUNGRY**

**IRELAND** The Union of Students in Ireland (USI) has complained that undergraduates in Ireland's universities are struggling to afford food as a new system of student grant allocation suffers chronic delays. Around 28 per cent of students whose grant applications have been approved have still not received any payment. The USI president reported stories of students "literally begging" their landlords not to evict them, as Trinity College Dublin Students' Union, and a number of other universities, set up food boxes and began to hand out vouchers.

**HARVARD GENETICIST  
DENIES SEEKING  
'NEANDERTHAL BABY'  
SURROGATE**

**CAMBRIDGE, MA** A Harvard University geneticist, reported on Monday to be searching for an "adventurous woman" to act as a surrogate for a "cloned cave baby" by the *Daily Mail*, has revealed his comments were lost in translation. In the faulty *Mail* article based on a German-language interview, Dr George Church was said to be planning to "help bring man's long-extinct close relative back to life". Church said on Monday that he was "certainly not advocating it" and denied even being directly involved in research on neanderthals, a species which went extinct around 30,000 years ago.

**ALEPPO UNIVERSITY  
BOMBING KILLS 87**

**SYRIA** Caught up in Syria's civil war, a university in the country's largest city saw bomb attacks on Tuesday last week, lunched while students were sitting exams. The attacks on Syria's second largest university, home to over 62,000 students, were described by the Assad regime as "terrorist acts", while the Syrian opposition say it was a regime attack and some reported seeing government jets overhead firing missiles. UN General Secretary Ban Ki Moon described the attack as "heinous" and comparable to a war crime.

# Manchester becomes most exclusive university in the country for Physics - overtaking Oxbridge

by **ANDREW CONNELL**  
News Reporter

Manchester University has overtaken Cambridge, Oxford and Durham by demanding two A\* grades at A-Level for its physics degree course. The university course is now the most elite in the country. The surge in uptake has been dubbed the Brian Cox effect; the professor lectures on quantum mechanics there and has popularised science in recent years. The surge in demand is also being driven by the employability of graduates, changes in school level physics teaching and high profile

developments in research.

At degree level, numbers enrolling on undergraduate physics courses have increased by 50 per cent in eight years. The course at Manchester has always been popular, yet Professor Cox has been widely credited with reviving interest in the subject through his documentaries and TV shows. Last week saw the return of *Stargazing Live* on BBC Two primetime. The show is broadcast from the University of Manchester's Jodrell Bank Observatory, another of the university's assets likely to attract students.

The university's admissions tutor

explained that not only had Brian Cox boosted the university's profile but may have fuelled the national increase in physics applications, which is greater than any comparable science subject.

In 2012, 34,509 students took A-Level Physics, up five per cent on the previous year. Before 2005, the government had labelled Physics as a 'vulnerable' subject. A target of 35,000 students studying A-Level Physics was set for 2014 several years ago, and was viewed with scepticism. Despite these pleasing statistics, figures from 2011 suggest that there is a gender divide of approximately one girl for every four boys achieving A-Level Physics.

The growth reflects the high-profile coverage of physics in the media in recent years, including the research at the Large Hadron Collider at CERN, the discovery of the Higgs boson particle, and the wider reporting of Nobel Laureates in Physics.

The employment prospects of physics graduates are increasingly appealing, with over 40 per cent of companies complaining about the dearth of graduates with science and maths skills. Rapidly growing sectors of the UK economy, such as engineering, are increasing demand for such expertise. There has also been a steady increase in

the number of qualified physics teachers in secondary schools, in addition to a change in the way physics is taught to be less dry and more inclusive which is yet another factor.

Astronomy in particular is seeing a large 40 per cent rise in university applications. Sales of telescopes have increased five-fold, which seems to suggest a surge in popularity at grassroots level.

Some reports have attributed

the rise in popularity to TV shows such as *The Big Bang Theory*. Prof. Sir Peter Knight, president of the Institute of Physics, said the subject had been helped by its "geek-chic" image, which is no longer viewed negatively.

"Certainly, physics has been fortunate in recent years to have benefited from two or three very high profile and gifted TV presenters, firing the beauty of the subject direct into people's living rooms," he said.

"Even other programmes, such as the *Big Bang Theory*, have helped create a geek-chic.

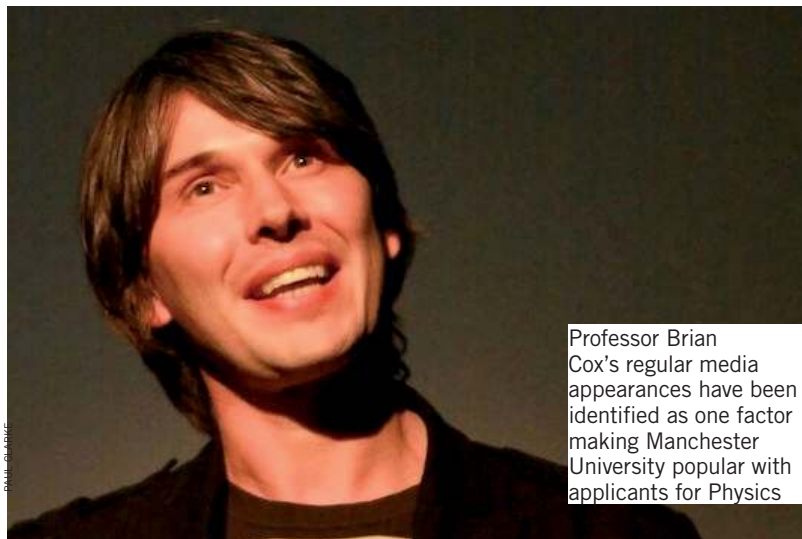
"It's undoubtedly true, however, that the subject has benefited from strong, positive messages from senior people, including politicians and business leaders, on the employability of physics graduates."

## PROGRAMMES

SUCH AS THE **BIG BANG THEORY**

HAVE HELPED CREATE A

'GEEK-CHIC'



Professor Brian Cox's regular media appearances have been identified as one factor making Manchester University popular with applicants for Physics

## Cambridge scientists discover quadruple-helix DNA in human cells



THE TUB

Sixty years after Francis Crick and James Watson famously declared that they had discovered the double-helix structure of DNA, a new generation of Cambridge scientists have published a paper confirming the presence of four-stranded "quadruple helix" DNA in human cells, a discovery which they claim may lead to the development of new drugs to fight cancer.

The paper, published in the *Nature Chemistry* journal, proves the existence of the quadruple-helix DNA structures, known as G-quadruplexes, in regions of DNA rich in guanine, one of the four building-blocks of genetic code. While previous studies had shown that these structures could form in vitro ("in the test-tube") they weren't believed to occur naturally in human cells.

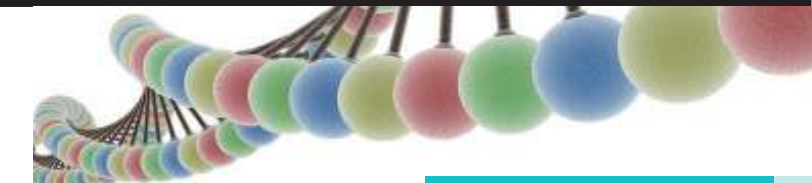
In order to detect the G-quadruplexes, Giulia Biffi, a member of the research team that carried out the study, made antibody proteins that bound to the structures. Using fluorescent

markers, they were able to observe the areas in the genome where these structures were concentrated and, crucially, at what stage of the cell cycle.

According to the findings, the occurrence of G-quadruplexes increases during a phase of the cell cycle known as the S phase, when DNA replication takes place. This behaviour is of key interest in the studies of cancers, which occur when mutated genes known as oncogenes cause DNA replication and cell division to increase uncontrollably.

The fact that quadruple-helix DNA structures are more likely to occur in rapidly dividing cells such as cancer cells means they could potentially play a role in whether or not a cell becomes cancerous. If this is the case, their discovery will pave the way for the development of new cancer treatments that specifically target the G-quadruplexes in cancerous cells without harming healthy ones.

"We are seeing links between trapping the G-quadruplexes with molecules and the ability to stop cells dividing, which is hugely exciting," says Professor Shankar Balasubramanian of the University of Cambridge's Department of Chemistry and the



by **LARISSA KENNELLY**  
News Reporter

Cambridge Research Institute.

While many current cancer treatments attack DNA, it is not quite clear where in the genome they react, leading to what Balasubramanian refers to as a "scattergun approach".

"The research indicates that G-quadruplexes are more likely to occur in genes of cells that are rapidly dividing, such as cancer cells" explains Balasubramanian, "for us, it strongly supports a new paradigm to be investigated - using these four-stranded structures as targets for personalised treatments in the future."

It is hoped that pharmaceutical companies will now use the latest research to develop cancer treatments. Dr Julie Sharp, senior science information manager at Cancer Research UK who funded the research, says: "This research further highlights the potential for exploiting these unusual DNA structures to beat cancer - the next part of this pipeline is to figure out how to target them in tumour cells."

"It's been sixty years since its structure was solved but work like this shows us that the story of DNA continues to twist and turn."

### HISTORY OF DNA IN CAMBRIDGE

In 1953 when young researchers James Watson and Bernard Crick walked in to the Eagle pub on Bene't Street in Cambridge to announce they had discovered the structure of human

DNA, little did they know that 60 years later researchers in the very same city would announce the discovery of a 'quadruple helix', proved to be present in human cells for the first time. While work on DNA had already been conducted elsewhere, famously by former Newnham College student Rosalind Franklin, the announcement in the 346 year old pub marked the first confirmation of the double helix structure. A sculpture in the shape of a helix was installed in the grounds of Clare College,

Watson's college, to commemorate the discovery in 2005, and today a plaque stands outside the Eagle (pictured) telling passersby of the discovery.



# Cambridge not yet first-class on access

How helpful are Willetts' "white working-class boys" remarks? **Emily Chan** investigates

The debate over access to higher education came to the forefront again this month after David Willetts, the universities minister, argued that white working-class boys should be targeted by universities in the same way as ethnic minority groups.

Speaking in an interview with *The Independent*, he said that the Office for Fair Access (OFFA) "can look at a range of disadvantaged groups – social class and ethnicity, for instance – when it comes to access agreements, so I don't see why they couldn't look at white, working-class boys".

Only a week earlier, it had been reported in the *Telegraph* that university admissions quotas for state school pupils could be axed. The targets have been criticised within academic circles for being "too crude" and failing to recognise that school type does not necessarily reflect socio-economic background.

It was revealed last September that the number of students from the state sector accepted by the University of Cambridge for the new academic year had risen to 63.3 per cent, the highest figure for around 30 years. The University currently has a state school target of between 61 and 63 per cent.

Admissions figures are also looked at in terms of the proportion of students from low participation neighbourhoods, which the University aims to increase to 4 per cent of the cohort. In the 2011 cycle only 2.3 per cent of students accepted by the University were from the most disadvantaged

## PROFESSOR OF EDUCATION, DIANE REAY



DIANE REAY

Willetts attributes the blame to universities and school teachers. I would argue that the problem lies mostly in government

policy and wider social and economic trends.

Firstly, the educational system has become the preserve of the middle classes, who have come to represent everything that is 'good', 'appropriate' and 'normal' within education.

Government policy hasn't helped. There are the tuition fees which are more of a disincentive to working class students, but also the scrapping of EMAs. The white working-class young man is placed in the position of a pub football team playing against a Premier League team.

Expecting Cambridge to tweak its admissions policy is rather like fiddling while Rome burns, far more systemic changes are needed both in the educational system and the wider economy.

20 per cent in the country, compared to a national figure of 12 per cent. However, the statistics for low participation neighbourhoods are not divided by gender or ethnic origin, meaning that it is difficult to establish the number of white male students from underprivileged backgrounds at the University.

The most recent figures released by UCAS show that the proportion of male applicants has remained stable at around 44 per cent. The latest statistics from the University of Cambridge do not reflect this national trend: the number of male pupils applying from nearly all types of maintained and independent schools was in fact higher than the number of female applicants.

The University responded to Willetts' remarks by commenting that targets are not "based on ethnicity or social class". Vicky Hudson, the Cambridge University Students' Union (CUSU) access officer, added: "The University and CUSU's access work is more sophisticated than David Willetts assumes. Our outreach work targets students from all under-represented backgrounds as we firmly believe in equal opportunities and access to education. This is precisely what Willetts did not understand when his government abolished the Aimhigher funding that enabled a lot of the access work we used to do."

Jon Booth, a second-year history student at King's, considers himself

to be from a working-class background. However, he believes that Willetts' comments are unhelpful: "Willetts' comments completely miss the point because they point the blame at universities, and not schools and the examination system. Your postcode and the level of discussion at the dinner table has far more to do with it than whatever well-intended but limited university schemes are put into place."

"I would call myself working class because I'm from a deprived area, with two nurses for parents in a normal two-up two-down house. Their aspirations for me, and the luck of living in a county that still has state grammar schools, meant I took my eleven plus, but even at grammar school there is no drumming in of [aiming for] Oxbridge. There was no training, no help, and my school remain ridiculously proud of their one student they get in every year."

"There is a cultural aspect, particularly in deprived areas, that Oxford and Cambridge 'aren't for the likes of us', which is only magnified for boys as things like debate, discussion, and academia are un-macho and are likely bullied out. I went to an all-boys school where this was clear."

"What chance do working class boys have to get the As and A\*s to even get to the interview, let alone in?"

Meanwhile, as Oxbridge demands changes to a *Time* article that described them as 'myopic', **Phelim Brady** investigates the universities' media image

A "myopic focus on cherry-picking the most academically accomplished", is how *Time* magazine has recently described Oxbridge's approach to student admissions. The disparaging tone of an article, 'Britain's class divide: can Oxbridge solve its privilege problem?' featured at the beginning of January has forced the publication into an embarrassing climb-down, and prompted strong criticism from both Oxford and Cambridge Universities. Referring to former Cambridge vice-chancellor Alison Richards's comments that Oxbridge should not be "engines for promoting social justice", *Time* suggested Oxford and Cambridge had been deliberately slow to make their intake more representative.

The article, published on the website of the popular American weekly magazine, said Oxbridge's grip on posts in top professions is "bad news for Britain, which draws its elites from an artificially narrow pool that is largely cut off from the country at large". *Time* referred to Oxbridge's poor record at taking students from areas with low higher education participation rates, with Oxford recruiting 2.5 per cent and Cambridge 3.1 per cent from such neighbourhoods in 2010-11. Next, citing disputed data obtained by David Lammy MP, the article suggested Oxbridge was failing to admit a representative number of students from ethnic minorities.

Time pointed to a 5.3 per cent increase in state school acceptances

at Cambridge in the last year and a number of other improvements, but claimed that "much of this is due to pressure from outside", attributing these improvements to the efforts of politicians, prodding the universities in to action. The article also cautioned that, while Oxbridge has been accepting more state school students, around 90 per cent of its state intake comes from above average schools, including what it termed "elite" grammar schools.

In the days that followed, both Cambridge and Oxford made representations to the magazine, requesting changes to the article. *Time* was forced to publish an astonishing 545 word paragraph with "corrections", "misstatements", "amendments", "mistakes" and alterations, subsequently described by *The Guardian* as "one of the longest, if not the longest, correction in publishing history". This embarrassing list of edits included the scaling back of several of the article's stronger claims, as well as the softening of the article's language. The alterations to the article range from factual updates to questions of semantics, with words perceived to be unfavourable to Oxbridge being challenged by the universities.

Vigorously defending the university against the magazine's allegations, Jon Beard, Cambridge's director of undergraduate recruitment, responded that "Cambridge's commitment to widening participation is wholehearted and of long standing". In his letter to *Time*'s

editors, Beard wrote: "Our commitment stems from our desire to recruit the ablest and best-qualified students with the greatest academic potential from every background. It is a matter of social responsibility and enlightened self-interest, not a consequence of external targets or political pressure."

Oxford University has joined with Cambridge in criticising the article. Oxford's press officer, Julia Paolitto, told *Varsity* the university "was very concerned about a number of inaccuracies in the initial piece in *Time* magazine, as well as some aspects of the article that were misleading overall". Oxford acknowledged requesting "a number of factual corrections to the article".

In a critical letter to the magazine's editors, seen by *Varsity*, Mike Nicholson, director of undergraduate admissions at Oxford, disputed the claim that the university had only had a recent conversion to access work.

"Oxford devotes more time and resources than possibly any other UK university to diversifying its intake and ensuring bright students from all backgrounds can come here, and we will continue to do so. That is not because of 'external pressure', and it is not only because it is the right thing to do – though it is. It is because it is entirely in the interests of a world-class university to seek out the very best talent, wherever it comes from."

CUSU Access Officer Vicky Hudson sided with the universities. "The

article as initially published was simply incorrect", Hudson said, "and CUSU supports the University's response and request for corrections."

"It is disheartening that such a widely read publication would choose to publish such an inaccurate article. Perpetuating these negative stereotypes and providing misleading information is highly damaging to the access work into which both the University and CUSU put a great deal of resources."

In December, a series of articles in the national press highlighted the issues Oxbridge continues to face. *The Independent* featured one writer arguing that Oxbridge is portrayed by the media as a "nightmare-ish caricature of a place populated by arsey sloanes and unhinged tweedy tutors", which "can easily put" state schools pupils "off applying". But the next day another writer responded that the "rich kids stereotype fits perfectly", explaining "it is no myth, for instance, that Oxford is rammed to the very gunnels with floppy posh hair and bright red trousers, because it really is".

Even with *Time* magazine's climb-down, Oxbridge's problematic image, whether caricature or not, seems set to remain a media favourite.



BETH OPPENHEIM



# Lib Dems re-select Huppert as Labour set their sights on Cambridge

As Labour launches plan to target Cambridge, Rachel Parris analyses incumbent Julian Huppert's support base

Liberal Democrats have unanimously selected MP Julian Huppert to stand again in Cambridge for the 2015 general election. First elected in 2010 with a majority of 6,792, Huppert rapidly achieved recognition, being named most impressive new Lib Dem MP in 2011 by popular activist blog *Lib Dem Voice*. However, widespread resentment towards the Liberal Democrats nationally raises uncertainty about a second term for Huppert, as Labour name Cambridge as one of 106 seats they will target at the next election.

Described by a source at the BBC as "earnest", Huppert stands out from the average MP: aged just 34, he comes from a science background and gained a PhD in Biochemistry at Trinity College in 2005. With over 9,000 followers, he is a presence on Twitter and is a strong advocate of science and technology in

parliament. Having grown up and studied in Cambridge where he also previously served as a county councillor, his popularity may be linked to his close connections within the constituency.

An active approach to parliament has certainly gained him supporters: last year he spoke in 61 debates in the Commons, well above the average for MPs, and has campaigned nationally and locally on a variety of issues, ranging from the scrapping of the Trident nuclear defence system to a bill aiming to protect independent shops and pubs in Cambridge.

Asked what he would attribute his popularity to, Huppert said: "I have always put Cambridge first and have stuck to my principles. In Parliament I stand up for our city and make our government realise the importance of Cambridge and the need to invest here."

This determination has earned him a reputation as an occasional rebel. While he did support the scrapping of the education maintenance allowance, Huppert refused to toe the party line on the decision to increase tuition fees, and most recently voted against the proposed one per cent cap on benefit increases, one of only four Liberal Democrat MPs to do so.

Despite his advantage as an incumbent, the question remains as to what extent he will suffer from the widespread distrust of his party as a whole. Daniel Zeichner, selected as Labour's candidate for Cambridge last July, believes Huppert's fate

is closely linked to that of his party. Questioned on the prospect of a second term, Zeichner told Varsity: "I speak to many students and people in both universities who are very unhappy with Julian."

"Julian had absolutely no mandate from Cambridge voters to support a Conservative government. I don't think that either Julian or the Lib Dems will be forgiven for a considerable time."

**"JULIAN HAD ABSOLUTELY NO MANDATE FROM CAMBRIDGE VOTERS TO SUPPORT A CONSERVATIVE GOVERNMENT"**

An *Observer*/Opinion poll conducted in December found that only 8 per cent of voters intend to vote Lib Dem at the next general election. This figure puts the party 7 points

behind UKIP, suggesting that Zeichner's prediction may not be unfounded. In fact, in the Police & Crime Commissioner elections of November 2012, both Labour and the Conservatives gained a considerably higher proportion of the vote than the Lib Dem candidate. The Lib Dems trailed Ed Miliband's party in the city of Cambridge with just over half the votes taken by Labour's candidate.

Electoral Calculus, a website compiling polling data, predicts only a 10.2 per cent chance of victory for Huppert in the next election. The Cambridge Student Liberal Democrats remain optimistic, however. "Julian has been a strong, independently minded and distinctly liberal voice for Cambridge", claimed CSLD's Rory Ellwood. "While the national situation for the party is far from ideal, Julian's popularity locally is holding up, and I'm confident his success will continue."

Only 2015 will truly tell how successfully Julian Huppert has weathered the storm of Liberal Democrat unpopularity.

# State school graduates fall behind in search for jobs

by AMY HAWKINS  
News Reporter

A recent study has found that graduates with a state school education are less likely than their privately-educated peers to find high-paid jobs, even though graduates educated in the state sector gain better degrees. State-educated graduates who do go into professional jobs have lower starting salaries than people with the same degree but a private education.

Figures published in a study by Bristol University found that 88 per cent of students from state schools gained 2:1s or higher in their final degree, compared to 85 per cent of students from the independent sector. Among the Russell Group and 1994 Group universities in 2009-2011, more than 20 per cent of state school graduates got first-class degrees compared to 18 per cent of privately-educated university students. In the same time period, 58 per cent of state school graduates from top universities had professional jobs, compared to 74 per cent of graduates from independent schools. Furthermore, for students with upper second degrees, the starting salaries of graduates from the state sector were on average £2,000 lower than privately-educated graduates in the same jobs. For first-class degrees, this gap widened to £3,000.

The director of the University of Cambridge's Careers Service, Gordon Chesterman, says he has recognised a difference between the employment prospects of students from the state sector and those from independent schools. He suggests that students from a lower socio-economic background "lack two key features enjoyed by wealthier students - an address book full of friends and relatives who can advise... them [about] graduate-level work experience opportunities. They also

lack adequate funds to undertake unpaid internships. Internships are becoming more and more important in securing permanent roles after graduation." Mary Harvey, a first-year PPS student at Trinity, concurs: "Despite having a first and a Masters with distinction from SOAS, my [state-school-educated] sister can't find any paid work and is having to do unpaid work experience. She has to support herself living in London by working evenings and weekends."

**74%**  
PRIVATE SCHOOL EDUCATED GRADUATES WITH PROFESSIONAL JOBS (2009-11)

A 2011 study found that at the University of Cambridge there is no disparity between the degrees awarded to students who were educated in the state sector and those from the independent sector. The university says it currently has no data linking the employment prospects of their graduates to their secondary school education.

The Careers Service has expanded the bursaries it offers to students to enable them to take the unpaid internships which are vital to securing graduate employment, particularly in the arts and media. Considering that over half of the UK's 100 largest employers admit that they are unlikely to interview any

**58%**  
PERCENTAGE OF STATE SCHOOL EDUCATED GRADUATES WITH PROFESSIONAL JOBS (2009-11)

applicant who does not already have some form of relevant experience on their CV, this fund helps those who would otherwise not be able to afford to work unpaid for months at a time. Since the scheme was launched seven years ago, all but two recipients of the bursaries are confirmed to be in employment.

## FROM THE ARCHIVES

Each issue, the Varsity News Team will delve into the news archives to investigate what was hitting the headlines in yesteryear. This week, we flick through a January issue from 2003...

### SEEING TRIPLE

A set of triplets have, for the first time, been offered places to study at Cambridge. Lil, Helen and Kate Armstrong, 18 from Truro, Cornwall received conditional offers from Selwyn, Corpus Christi and Trinity Hall. The sisters say it was a coincidence they all applied to Cambridge.

### CAMBRIDGE PIONEER CHLAMYDIA TESTS

After five years and £3m pounds of research, a team from Cambridge has created a cheap and efficient test for diagnosing chlamydia. Research leader, Dr Helen Lee, says, "chlamydia is a major problem in the west as well as the developing world" and hopes that the instant 50p test will mean that fewer women will contract the disease and so become infertile



# Drop in students from India and Pakistan

by GEORGE MORRIS  
News Reporter

A significant drop in applications of students from India and Pakistan to British universities took place last year. The figures, revealed this week, come after warnings that the government's stance on immigration was deterring international students from studying in the UK.

The Higher Education Statistics Agency (HESA) reported a 23.5 per cent fall in students from India, and a 13.4 per cent fall in students from Pakistan in 2011/2012. Postgraduate numbers dropped by 28 per cent from India and 19 per cent from Pakistan. This is the first time that there has been a drop in Indian and Pakistani students in Britain. HESA also reported the first drop in the number of non-EU students on postgraduate courses in sixteen years.

Foreign students are an important

source of income for UK universities, with non-EU students providing a third of their tuition fee revenue and 10 per cent of their total income. The Department for Business, Innovation and Skills estimates that foreign students bring £8 billion to the economy annually, a figure expected to rise to £16.8 billion by 2025.

The fall has been blamed on the government's approach to immigration, which some experts argue has given foreign students an unfavourable impression of Britain. Nicola Dandridge, chief executive of UniversitiesUK, believes the "language and atmosphere" of the government's anti-immigration rhetoric is a deterrent.

The Home Secretary announced last year that the UK Border Agency would interview 100,000 incoming students in 2013, in an attempt to root out "bogus" applicants. In August, the Border Agency revoked London Metropolitan

University's licence to sponsor international students, leaving 2,600 students with sixty days to find an alternative or leave the country.

The government argues that bogus students exploit the system in order to get visas, and that some students at London Met did not speak English well enough to be able to study in Britain. Home secretary Theresa May stressed that there is no cap on students coming into the UK.

Nevertheless, Jo Beall, director of education and society for the British Council, described the figures as "very alarming". Beall believes that the government's approach "has a huge impact on countries like India and Pakistan which have historical relationships with us, large middle classes that are English speaking and a free, English speaking press."

**23.5%**  
THE FALL IN STUDENTS FROM INDIA TO BRITISH UNIVERSITIES

**£80 BILLION**  
THE AMOUNT OF MONEY FOREIGN STUDENTS CONTRIBUTE



# York lecturer apologises after rounding on absentee students

by KATHARINE BIDDLE  
News Reporter

University of York lecturer and renowned early medieval European historian Professor Guy Halsall apologised for a pointed online commentary after attendance at his lectures declined by nearly half. His apology appeared on VLE, the University of York's online communication site for students and tutors, saying he "unreservedly apologise(s)" for his initial post "born out of frustration" after a student criticised his tutorial comments as "appalling" and "smug."

Professor Halsall had castigated his students for missing his lectures, presented by "probably the most significant historian of early medieval Europe under the age of 60". He proclaimed his research and lectures to be "globally sought after". Professor Halsall intimated that York University students were failing to appreciate and

utilise their educational opportunity by skipping his lectures, for which "mummy and daddy" pay "obscene amounts of money".

In response to Halsall's accusations a student told *Nouse*, the University of York student paper, that Professor Halsall had "every right to be annoyed about lecture attendance" but expressed reservations regarding his approach. The student, who preferred to not be named, felt Halsall's general aura of "world authority in his subject" was both "absurd and appalling." He found the general depiction of students as ungrateful to their paying parents disrespectful and inaccurate. Although the student admitted they enjoyed Professor Halsall's lectures, they felt the now infamous lecturer had "utterly destroyed his reputation ... by presenting himself so smugly." The student felt the professor had severely undermined his point.

In response to his students' comments, Professor Halsall posted



'World authority' on early medieval Europe, Professor Guy Halsall

an extensive apology stating, "the comments made by the student ... are entirely fair and justified. S/he is quite right that my comments undermined by general point." Halsall referred to his conduct as 'unprofessional and offensive' and went on to clarify his statement, declaring he felt it is "obscene that students have to pay fees for higher education." He also noted his frustration came from a deep care for his students, as he wanted them to have "something important ... (to) take away from the course into their later lives." "I...care about the students getting value for their money" he reported, even though he admits he "clumsily" explained it in his initial post.

Professor Halsall's comments raise important questions about higher education fees and whether university students get "value for their money", especially those missing lectures. The rapid rise of educational fees globally has deterred many from applying to university, thus stunting their career

prospects. Those who do attend university are not always as intent on learning as it may seem, with lectures at Cambridge labelled 'optional' and skipping of lectures being a common occurrence. While some students prefer to study independently, the high cost of higher education and low lecture attendance paints a portrait of students not fully utilising their opportunities. Kieron Moir, another student at York University, felt Professor Halsall's commentary was both warranted and "soaked in his personality". He went on to explain "anybody who has ever been taught by Guy would have understood the comical way in which he phased parts of his complaint". Moir described his first reaction to the posting as, "2Good on him!" respecting that Professor Halsall always treats his students like adults and cares about lecture attendance along with students' futures.

# Government urged to help Syrian students

by FREDDIE GREEN  
News Reporter

The government has been urged to help Syrian students studying in the UK, who are facing severe financial difficulties and the threat of deportation. An online pressure group, Avaaz, which lobbied for Libyan students in 2011, has collected 40,000 signatures on a petition calling on ministers to give Syrian students special consideration.

According to Avaaz, some 670 Syrian students in the UK are facing serious difficulties. Much of their funding previously originated from Syria's Higher Education Ministry. However, since the UK imposed sanctions on Syrian banks, grants have ceased to be awarded. In addition, the Syrian embassy in London, which usually handles student payments, has seen staff numbers axed.

Universities Minister Dave Willetts

has issued a statement saying he, "appreciates the potential challenges" encountered by Syrian students. The government is being pressured to offer the same benefits to Syrian students as were extended to their Libyan counterparts (such as the suspension of fees and introduction of hardship funding).

Avaaz, however, believe the government has already deserted the students. On their website they state that "many [students] have been threatened by their universities with immediate expulsion - many have already been expelled".

Jihno Clement, the International Officer for CUSU, explained the situation in Cambridge, saying "iCUSU has no plans to organise a campaign on this matter, since (to the best of our

knowledge) it is not affecting any of our members."

"However, I find it regrettable that UK-imposed sanctions designed to pressure a government in Syria is adversely affecting not only the personal lives of students in Britain, but also the research initiatives which rely on these students' work"

**MANY STUDENTS**  
HAVE BEEN THREATENED BY THEIR  
UNIVERSITIES WITH IMMEDIATE  
EXPULSION

His hopes are in line with that of Avaaz, as he maintained that "while a waiver may be beyond budgetary limits, I hope that at least a deferral of

payment could be offered".

Fitzwilliam graduate Roisin Blake has taken action of her own, organizing the Jasmine Ball in London in aid of the UNICEF appeal for Syrian children.

As an Arabist, Roisin spent much of her year abroad working in Damascus,

now a mere half a mile from the heat of the battle between rebels and the Syrian government. Witnessing the conflict firsthand prompted Roisin to assemble a committee that includes other former Cambridge Arabists.

Roisin told Varsity, "One of the main causes for emigration from Syria to western countries has historically been education. However, since the beginning of the Syrian conflict almost two years ago simple survival has been the major push factor. Children and youngsters are most affected by this." She aims to "to raise money and awareness for one of the most grave humanitarian crises of the past 50 years."

For the many Syrian students pursuing higher education in Britain, the threat of having to discontinue their studies and return to a bloody warzone is disturbingly real. Aid may be on its way in to the country, but it appears that little is being done to help those outside it.

## SYRIA - UPDATE

Since the start of the Syrian uprising in 2011, the bitter civil war has claimed the lives of an estimated 60,000 Syrians.

On Thursday it was reported that government warplanes were bombing rebel-held areas close to Damascus, the nation's capital.

The Assad regime said it was targeting "terrorists", as Free Syrian Army activists fought for control of one of the main roads in to the capital.

The conflict has also seen a mass exodus of Syrian refugees to surrounding countries, with 3,000 estimated to be crossing the border with Jordan each day.

The UN's humanitarian coordinator in Jordan estimates 50,000 people are still waiting to cross, describing the situation as "extremely critical".

# Cambridge: the birthplace of the beautiful game

by AILEEN DEVLIN  
News Reporter

As the Football Association celebrates its 150th year, fans in Cambridge are hoping for the city to be recognised as the birthplace of English football rules. 150 years after representatives of 11 London football clubs and schools met in 1863 to agree the common rules of the game, local Robert Coe, keen sports fan and campaigner, is hoping that along with the anniversary celebrations will come official recognition for the city.

Mr Coe, who describes himself as "the unofficial head of the campaign" is determined that the great influence the 'Cambridge Rules' had in the drawing up of the FA's

original common rules should not go unrecognised. "The rules were created by Cambridge University and some public schools precisely because there was no set standard of football rules", he notes, going on to highlight the importance of Cambridge Rules in the creation of "goal kicks, free kicks, goal size and the dreaded off-side laws."

Parker's Piece already boasts an honorary plaque bearing an inscription celebrating the fact that "Cambridge Rules became the defining influence on the 1863 Football Association rules" but campaigners are more ambitious in their hopes for a greater tribute to Cambridge's contribution to this sporting legacy.

City Council chiefs currently plan to set aside £88,000 to mark the 400th anniversary of Parker's



Parker's Piece: the site of many a football match for Cambridge students past and present

Piece and to commemorate the 150th anniversary of the adoption of the Cambridge Rules by the FA. In the nineteenth century Parker's Piece was commonly used as a football ground, and it was such frequent use and the need for set standards in a game that lacked a coherent set of rules that led to the drawing up of the Cambridge Rules, favouring skill above force, on that very site in 1848.

The planned celebrations already include an international football

tournament and the possible installation of a statue. The Duke of Cambridge, Prince William, will be invited to attend the celebrations as President of the FA.

Ross Broadway, captain of Cambridge University Association Football Club (CUAFC), expressed the club's enthusiasm for the success of the campaign, stating "we're delighted to see Mr Coe's campaign is gathering pace. Without the pioneering of our students in the

1840's the beautiful game might not exist in its current form. It's fantastic that Parker's Piece is poised to

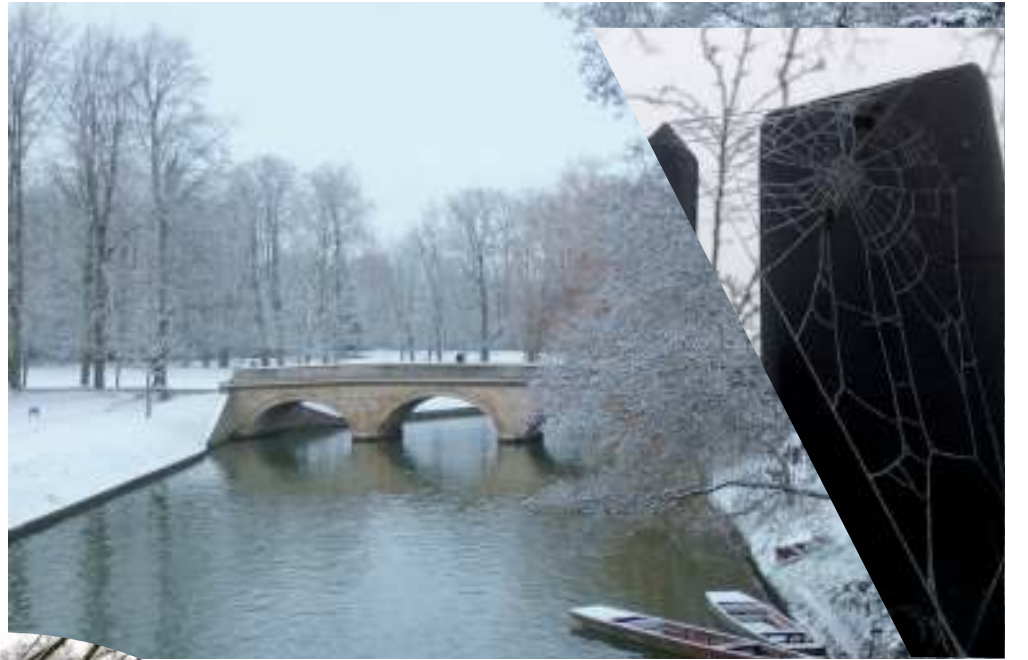
**"IT'S  
FANTASTIC**

THAT PARKER'S PIECE  
IS POISED TO TAKE ITS  
DESERVING PLACE IN  
SPORTING HISTORY"

take its deserving place in sporting history."

FOR MORE INFORMATION ON  
THE HISTORY OF CAMBRIDGE  
FOOTBALL, VISIT THE WEB  
SITE OF CAMBRIDGE UNIVERSITY  
ASSOCIATION FOOTBALL  
CLUB - WWW.CUAFC.ORG





# Snow Scapes



# Twitter and Facebook: making language a dying art?

by ALIEN DEVLIN  
News Reporter

Professor David Abulafia, fellow of Gonville and Caius and a leading academic at the Faculty of History, has sparked debate by claiming that extensive use of social media is leading to a decline in young people's writing skills.

"People do not know how to write. Command of grammar and punctuation is atrocious," remarked Professor Abulafia at an event organised by the centre-right Politeia think tank, looking at the skills that should be tested at

GCSE and A-level. He believes that the prevalence of such an inability "may reflect a society in which fewer young people read and much of their informal writing consists of Facebook and Twitter messages."

"This is disastrous because people are losing the ability to write continuous prose at length," he continues. Speaking to *Varsity*, Abulafia lamented the situation at the University of Cambridge itself, noting that "Colleges and Faculties now offer 'how to write an essay' sessions for first years that would not have been thought at all necessary twenty years ago." He argued that "the encouragement of a decent literary style in the humanities" is crucial and "pleads for a return to essay writing in the humanities", citing a lack of

preparation in school as compounding the problem of a lack of clear, elegant writing among today's youth.

Not everyone shares Professor Abulafia's views on the destructive nature of social media, however. Florence Gildea, 2nd year Pembroke historian and undergraduate representative at the Faculty of History, disagrees with his

analysis saying, "I can't help but think that while it may be a problem, poor spelling and grammar are hardly new." She remarks that "inevitably with the expansion of attendance at universities we become aware of a much vaster proportion of the population," a sociological shift which may account for the changing levels of literacy Gildea says. Gildea highlights that "not all subjects taught at university are based on essay writing" and stresses that it may not be helpful



HANZABEAN

to place "such a strong emphasis on these skills", expressing the view that "spelling and grammar [are not] a reliable index for talent nor intelligence." She continues, "I also feel the animosity towards Facebook and Twitter is something of a generational thing."

Usage of sites such as Facebook and Twitter is widespread amongst university students and both tweets and

updates are generally limited to a certain number of characters. Twitter, for example, limits messages to 140 characters. However, since Abulafia made his comments, Facebook has dramatically increased its status character allowance to over 63,000 characters, twenty three times longer than this article.

## YOU MIGHT HAVE MISSED

### ROWAN WILLIAMS ADMITTED AS NEW MASTER OF MAGDELENE

Dr Rowan Williams has been officially admitted as Master of Magdalene College this week. The former archbishop of Canterbury is the 35th master of Magdalene and the first to be elected by the fellows, following the retirement of Duncan Robinson at the end of last year.

Magdalene students and staff members gathered to watch the procession of fellows and the new master through First Court. The procession was accompanied by fanfare, which included music from Lord of the Dance and O Thou Great Redeemer.

Around 20 undergraduates and graduates, who were selected through a ballot, attended the short chapel ceremony in which Dr Williams declared that he would uphold the college statutes.

After the ceremony, Dr Williams said: "I am delighted and honoured to be joining the College as Master. My first priority is to get to know this richly varied community, which has already proved exceptionally welcoming to myself and my family, and to work with them all to keep the College a place of warmth and co-operation, challenge and excellence."

The new master received a positive reception from Magdalene students. JCR President Ali Meghji attended the ceremony: "We're related to welcome Lord Williams to Magdalene. We have the utmost confidence in his ability to continue building on Magdalene's rich history."

Andrew Webster, a third-year Magdalene medicine student, added: "After a brief chat with Rowan, he seems like he will not only be an inspirational leader of Magdalene but also someone who can understand the needs of the students here. It was good to see many people from throughout college watching his admission."

Dr Williams read theology at Christ's and taught in Cambridge for nine years, firstly at the theological college and then at the University itself. He was also previously dean and chaplain at Clare College. In an interview with *Varsity* last year, he said that he had "great affection for the place".

The new master of Magdalene took his seat in the House of Lords as a life peer earlier this week.

## Education, education, education: *Varsity's* verdict on TWS Conference

Louise Ashwell spends a day with the student think tank



ALISON ANDRUS

Shortly before the end of Lord Glasman's Keynote speech for The Wilberforce Society's 2013 Annual Conference, my eyes were drawn to a vivid green post-it note stuck on the back of one of the Cambridge Union's famous leather benches. Scrawled on it were two accusatory words: navel gazing. This anonymous defacer wasn't wrong – the conference had its fair share of self-indulgence, and political philosophising. It would be a shame, however, for a few unfortunate remarks from the speakers in attendance to detract from the hard work put in by the society's members, and some thought-provoking talks and sessions by students and academics alike.

The topic of the conference – 'We Don't Need No Education? Visions of Higher Education for the 21st Century' – was a timely one. While the speakers invited by The Wilberforce Society, the first student-run political think tank to be established in the UK in 2009, brought up all manner of interesting issues, the day was equally noticeable for what was not said: Cambridge Vice-Chancellor Professor Leszek Boryciewicz's reluctance to grapple with accusations of elitism and discrimination, and Glasman's determined avoidance of the international student visa fiasco which recently enveloped the university of which he is Vice-Chancellor, London Metropolitan.

Boryciewicz's introductory talk summed up the elements which comprise a university: research, a refusal to compromise on excellence and a dedication to servicing the

needs of both students and the wider community. Purposes and values, he insisted, are more important to higher education than structure. The greatest threat to higher education, he warned, was the rise of massive online open courses – known as Moocs. "Why do a course costing £9,000 when you could sit the Mooc offered by MIT?" he asked.

Professor Rees agreed, arguing in the panel discussion on 'What is the 21st century university for?' that while the lecture theatre could be replaced by long-distance learning, seminars and tutorials could not.

Rees also suggested that Cambridge needed "to take a global view", considering the nature of the "international market". Comparisons were drawn with the higher education system in America, with Rees commenting that the courses at UK universities were "too specialised" in contrast to the "broader curriculum" offered by Ivy League schools such as Harvard University. Boryciewicz assured that online courses were not likely to make an appearance any time soon on the Cambridge academic scene. Supervisions, it seems, are here to stay.

Lord Glasman's keynote speech was more directly critical of Cambridge. The University, he suggested, should be engaging more with the concept of civic duty, citing the Living Wage campaign as an example. More broadly, however, he identified the twin domination of the state and market as leaving universities trapped, and finished expressing his hope that universities campaign to preserve their autonomy.

## Overhaul of A level system will see an end to AS-levels

by ALICE UDALE-SMITH  
Comment Editor

Education Secretary Michael Gove has announced planned changes to the A-level system with a move for students to take their exams at the end of the two year courses. This will see the end of AS-level exams for those taking A-levels except as a stand-alone one year course, putting a stop to what Gove has described as "bite-sized" units in favour of supposedly more rigorous end of course exams.

Speaking to MPs about the changes, Gove said he was "worried that there was too much assessment and too little learning" under the present modular system. He added there was a "compelling case" for retaining AS-levels as a separate qualification which will not count towards a full A-level.

Leading universities are hoped to become more involved in maintaining the standards of these new examinations. However, the University of Cambridge in particular has been a vocal supporter of AS-levels with Admissions Director Dr Mike Sewell arguing that they are the single most useful factor in determining which pupils will thrive most in Cambridge's tough academic environment.

In a statement on Wednesday, a Cambridge spokesman said it "opposes the deletion of AS examinations", arguing that the changes "jeopardise over a decade's progress towards fairer access to the University of Cambridge". "AS is the most reliable indicator available of an applicant's potential to thrive at Cambridge. Using them in our admissions process has enabled us recently to achieve the highest levels of state-sector participation in the University in over 30 years."

He added, "A Level remains a good preparation for study at Cambridge. Further improving the examination in no way requires the removal of Year 12 examinations. We greatly fear the negative impact such a removal would have on widening participation – and

urge the Secretary of State to change this decision."

This position has been supported by college admissions tutors such as Gonville and Caius's Dr Andrew Bell, who described being "happy with" the current A-level situation in an interview with the Daily Telegraph prior to the announcement.

The NUS condemned these changes with Toni Pearce, the NUS Deputy President, saying: "This throwback to the 1950s is dogmatic and ideological policy-making at its very worst. It is unsurprising that the Education Secretary's proposals are opposed by teachers, universities and students ...

## THE DELETION OF AS-LEVEL EXAMINATIONS

"JEOPARDISES OVER A DECADE'S PROGRESS TOWARDS FAIRER ACCESS TO THE UNIVERSITY OF CAMBRIDGE"

The examination systems of the future will increasingly require flexibility and not the linear past its sell-by date approach proposed by Mr Gove...

These fears were echoed by the NUT (National Union of Teachers) who said "this is an unmanageable level of change, which could lead to a collapse of the system".

Concerns have also been raised as to the stress these exams will put on students as well as the potential limitations it will place on their subject choices at age 16, with many headteachers joining the NUS in condemning Gove's announcement. Students have echoed these concerns, with second-year Trinity Hall student Sam Levy suggesting that "it seems ridiculous to rest a huge determining factor of one's future on a single few weeks of exams". He added, "It will marginalize those who are intelligent but find exams particularly stressful, as well as making the first year of A-levels for those who don't a doss year where nothing matters."

AS-levels were introduced under Tony Blair's government in September 2000 as part of the Curriculum 2000 initiative. This represented the biggest shake-up in post-16 education since the 1950s. The change saw a shift from linear assessment, with students being examined at the end of two years, to a system where A-Levels were sat in multiple sittings, in January as well as June.



# From tomatoes to paper computers: Cambridge makes breakthroughs across sciences

SCIENCE

**Josephine Huetlin** investigates inventions which question how we interact with technology

Since the end of last term Cambridge academics have made exciting new discoveries in both scientific and technological research. Electronic breakthroughs include the prospect of contact lenses connected to the Internet and paper with the properties of

a computer. Meanwhile in the area of health, there have been studies which have great implications for treating inflammatory diseases and mental illness. These range from the power of tomato pills in healing heart disease (Britain's greatest killer) to how a socio-cultural environment can influence the risk of getting schizophrenia.

We have witnessed the physical slimming process from desktops to laptops to iPads and so, PaperTabs appear as a promising addition to the sequence. The 10.7 inch touch screen, disguised to look and feel like a sheet of paper, was developed at Queen's University in collaboration with Cambridge researchers, Plastic Logic and Intel Labs. Each being capable of holding one app or window, they are also remarkably robust and flexible. You can toss them around, 'turn a page' by bending a corner and line them up to create a larger display. Not only do they offer a tempting alternative to people who up till now have preferred the practical handling of documents to computers, but Roel Vertegaal (director of the Queen's University human media lab) predicts that "within five to ten years, most computers ... will look and feel just like these sheets of printed colour paper".

The digitalisation of our age continues, with the prospect of going online via your contact lenses coming closer to reality. The technology behind such a concept falls into the field of transparent electronics. A new lightweight plastic technology, containing metal oxides and no silicon, can be coated onto everyday objects, from contact lenses to furniture, giving these objects an additional electronic use. Thus we can envision a world full of things that appear normal but have the potential to suddenly 'come to life' when we interact with them in specific ways. Nonetheless such a world seems far off at the moment. Specifics (such

as how to control the Internet through the lens) still need to be worked out. For now we can look forward to Hallmark's use of transparent electronics to make a new kind of greeting card.

Moving on to health, a pill named Ateronon (containing lycopene which is found in tomato skins) has been found to be useful in unclogging arteries. However, new studies have also suggested that it has a beneficial effect on the endothelial function to make blood vessels more flexible. This could not only enable the pill to help in sufferers of heart disease, but also other inflammatory diseases such as arthritis, diabetes and cancer.

Meanwhile, studies made in four different boroughs in East London have produced data that indicates that areas with increased population density, deprivation and inequality in wealth will produce more people suffering from schizophrenia or similar illnesses where hallucinations and delusions are dominant features. The research was led by Dr. James Kirkbridge of Cambridge University, in collaboration with Queen Mary, University of London. The deprivation in areas such as City and Hackney, Newham and Tower Hamlets was measured in terms of crime, education participation and employment,

and was shown to have a significant impact in causing mental illness, even if the deprivation being relative and

not absolute. These studies underline the importance of understanding the social and cultural causes of mental illness. Perhaps such findings may be as useful to the search for effective treatments for schizophrenia as the research of the neural mechanisms that trigger it. Moreover, the research adds to the argument that the general health of a group will be at its best in the most equal society.



CHESSIA



CORYBURGER



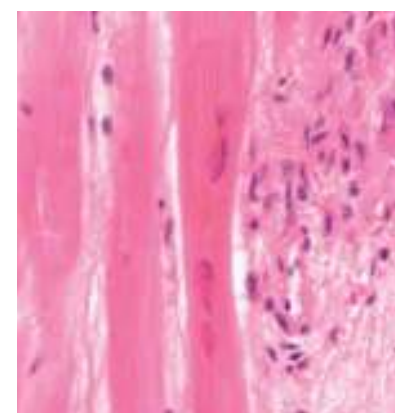
TURKLETOM



EPSOS



JEFF DAHL



NEPHRON

## SCIENCE IN BRIEF

### INTEL DEVELOPING NEW TECHNOLOGY TO AID HAWKING'S COMMUNICATION

**STEPHEN HAWKING** Computer microprocessor company Intel, whose products power millions of computers and smartphones, is working on a new way to allow Gonville and Caius fellow and renowned physicist Stephen Hawking communicate more easily. Hawking's motor neurone disease forces him to talk through a speech generating device and his communication has recently been limited to just one word per minute. After being approached by the Cambridge physicist, Intel is developing a system which would allow Hawking to speed up his speech through the use of cheek, mouth and eyebrow movements.

### CAMBRIDGE PLANS NEW £25M RESEARCH CENTRE

**GRAPHENE** The Cambridge Graphene Centre, to be opened later this year, will research everyday applications of the "wonder material", a highly flexible and conductive substance stronger than diamond. Cambridge's vice-chancellor, Sir Leszek Borysiewicz, said: "Graphene's potential is beyond doubt, but much more research is needed if we are to develop it to a point where it proves of benefit to society as a whole". Following its discovery in 2004, there has been much research into how the extremely versatile material can be put to use, aiding, for instance, the creation of "faster, thinner, stronger, more flexible broadband devices", says the new centre's director Professor Andrea Ferrari.

### SHALL I COMPARE THEE TO SOME DNA?

**SHAKESPEARE** Researchers in Cambridgeshire have successfully mapped all 154 of Shakespeare's sonnets on to strands of artificial DNA. The Bard's words were then able to be decoded by the team of researchers, from the European Bioinformatics Institute at the Wellcome Trust Genome Campus. The experiment was used to show how DNA is a versatile way to easily store material for long periods of time. DNA is "also incredibly small, dense and does not need any power for storage, so shipping and keeping it is easy", said Dr Nick Goldman.

## CONTACT LENSES

CONNECTED TO THE INTERNET

## Cambridge physicists take a step towards teleportation

by Jonny Barlow  
News Reporter

Physicists in Cambridge, London and Gdansk have brought quantum teleportation closer to becoming a practical reality. An important milestone was reached when researchers found a new way to transport quantum information across distances at the speed of light, conceivably opening the way for the teleportation of objects.

The process makes use of 'entanglement', a quantum law by which the behaviour of pairs of particles continues to correlate, even when the particles are separated by arbitrarily large distances, to transmit information across vast distances at the speed of light. Unlike that staple of science fiction, conventional teleportation, the object itself is not transported.

This most recent advance, published in *Physical Review Letters*, concerns the efficiency of the entanglement process, and could allow multiple objects to be teleported without destroying the

necessary state of entanglement. Sergii Strelchuk from Cambridge's Department of Applied Mathematics and Theoretical Physics explains: "Entanglement can be thought of as the fuel, which powers teleportation. Our protocol is more fuel efficient, able to use entanglement thriftily while eliminating the need for error correction."

Formerly considered impossible, the feasibility of quantum teleportation was first calculated in 1993, however it was not until November of last year that quantum teleportation was reported at a macroscopic level.

Though the work undertaken by Cambridge scientists was entirely theoretical, the possible implications of their research were highlighted by recent experiments in China, which have reported the teleportation of photons over a distance of 143km, a significant milestone representing the minimum distance between the ground and satellites in orbit.

As to the practical impact of this research, Strelchuk goes on to note that "We have also found a generalised teleportation technique which we hope

will find applications in areas such as quantum computation". The hypothetical quantum computer would be able to use quantum phenomena to represent data as quantum bits (qubits) rather than binary as digits, and could

consequently make calculations at a significantly higher rate.

Larger scale teleportation, as is most famously found in Star Trek, regrettably remains firmly within the milieu of science fiction.



ORSCORAMA



# America's gun problem is cultural

**Joseph Clarke** argues the gun control debate will only be resolved once the diatribes cool

Within hours of the Sandy Hook shooting story being reported my Facebook newsfeed was filled with sided responses by my American friends from the supportive: "prayers and thoughts go out to the families of Newtown", to the flippant; "here we go again with the attacks on the 2nd Amendment..."

The response of the national media has been equally as polarised as those Facebook posts. Our very own Piers Morgan has been a vocal advocate of increased gun control, a view which has garnered him a petition on the White House website to deport him (and, fortunately, a counter petition).

Americans are justifiably concerned with their gun ownership right being withdrawn. The right is given in the revered Constitution and Bill of Rights. Amending the sacred Constitution is an emotive topic in America, to the extent that many consider it to be the divine will of the Founding Fathers that must be preserved at all costs. It is important to know that the Founding Fathers recognised it as an imperfect document; they wished it to evolve. Thomas Jefferson wrote: "laws must go hand in hand with the progress of the human mind". This is why it can and should be amended; in fact the latest amendment was adopted as recently as 1992, showing that the document has not been stagnant through America's history.

The response from the National Rifle Association, the infamously powerful Washington gun rights lobbying group, was widely received as out-of-touch and insensitive. Their CEO,

LaPierre, controversially proclaimed that "the only thing stopping a bad guy with a gun is a good guy with a gun", every teacher should be armed with a weapon. The cost of implementing this policy is estimated to be \$2 billion. While enormously impractical, the correctness of this policy can also be disputed. At the Aurora theatre massacre police arrived within 90 seconds of the shooting beginning; this was sufficient for 58 people to be wounded and 12 to be killed. The "good guy with a gun" theory at its most effective only reduces a shooting's damage but does not eliminate it.

## POLICE ARRIVED WITHIN 90 SECONDS OF THE AURORA SHOOTING STARTING

The theory also leads to what could be a potential conflict between amendments in the Bill of Rights. Typically where a contradiction occurs newer text takes precedent, but the Bill of Rights was written into law simultaneously so the Supreme Court would have to decide which get supremacy. The 2nd Amendment would possibly contradict Amendments five to eight, which largely deal with citizens' judicial rights, mostly prominently the Sixth Amendment which gives citizens the right to a "public trial by an impartial jury...and to have the Assistance of Counsel". The good-guy-with-a-gun would see the role of judge, jury and executioner self-appropriated to him. Further to this if the good-guy stopped the shooter through a fatal act this could be a violation of the Eight Amendment's ban on "cruel punishments" – as the constitutionality of the death sentence has been questioned a number of times over the last 50 years.

Fundamentally the gun control problem in America, like many other



SUSAN STERNER

The White House will have a difficult time ahead, opening the debate on gun ownership

problems, comes down to a collective belief of what society should be. In the United Kingdom our society does not believe that we should have to compromise our right to life for a right to bear arms. British society also believes that healthcare should be available to all, another belief not universally shared by our friends across the pond. Perhaps the (flawed) theory that violent crime in America is caused by mental health issues might be helped if they changed their view on healthcare? In this regard the Constitution provides a crutch for those who do not favour change in society. Due its venerated status the ease with which the document can create an impasse in discussion is very dangerous.

We must remember that America is still a very young country and one which has a self-sense of might due to its rapid ascent to power. If America ever wishes to join the rest of the

Western World's ideals and leave its dystopian reality the Constitution need not be the stumbling block, it is something that the populace must collectively desire – for example, in 1971 the 26th Amendment concerning voting age was passed in little over two months.

Gun control will be an issue only resolved once the diatribes cool and America sits down for a frank discussion about the merits of the 2nd Amendment. The human causes behind the violence are complex and difficult to solve but it should be clear that if the mechanism, firearms, allowing such attacks to occur were made hard to source then perhaps the events like that at Sandy Hook Elementary School would be less common. As the recently crowned Miss America put it, it is not "proper to fight violence with violence".

# Scrapping AS exams is a mistake

**Alice Udale-Smith** defends AS exams as much more than simply "bite-sized" learning



WILLIAM MURPHY

How will Cambridge and other Universities make sure the best students get in now?

Michael Gove's plans to scrap AS exams as part of the new more rigorous two year A-levels provoked outrage amongst the education community this week, and for good reason. Even if fears that they are encouraging "bite-sized" learning – although whether this is actually a bad thing is still being discussed – the solution is a slap-handed political move with little thought for the students involved.

A-levels are an incredibly stressful time for students already, and the increased pressure of having two years worth of work examined in a single two week period at the end of their school career will only add to their stress levels. This will both negatively affect their results and discourage potentially able students from taking A-levels in the first place. These are the very same students the government regularly berates Universities for not awarding enough places too. So discouraging these students from taking A-levels, in favour of more vocational courses or full-time employment, will just decrease the number of University applicants from this group further.

Cambridge has always been strongly in favour of using AS levels as a measure

of a student's potential. Unlike G.C.S.E. results, which can largely depend on how successful a student's school is, A-levels are much more indicative of a student's general potential to do thrive at Cambridge (or other leading universities). AS exams therefore allow universities a preview of how a student can be expected to cope at a later stage. How Gove expects Universities to choose which students to make offers too without any exam results post-G.C.S.Es to look at, is a mystery. After all I am regularly beaten in Cambridge exams by students with considerably worse G.C.S.E results than my own, who might not have been considered for a place here without their own staggeringly impressive AS and A-level exams.

## AS EXAMS

THIS IS A PURELY POLITICAL MOVE

This move is once more part of a wider campaign by the government to be seen to be 'doing things' to make education more rigorous, with little thought for how this might actually be achieved. Whilst our current school systems has many flaws making changes quickly and without proper consultation is simply creating another wave of problems, which will need to be dealt with in five years time.

## COMMENT ONLINE

**JOSHUA SIMONS**  
Rape is a worldwide problem

"We men have failed to heed these statistics for too long. Most of us have, and never will, rape anyone. But there is still plenty men can do. Support campaigns like <http://www.everydaysexism.com>. Recognise that rape is not a joke; it is a form of violence and degradation. Women must be free to wear what they like and behave as they want; if a woman says no, her clothes are irrelevant. No, must mean no."

**SAM DALTON**  
Jimmy Saville: What makes a monster?

"The media's view of Saville is that he was simply a bad egg, an innately vicious person whose actions prove his evil nature. This is in line with much of the media's view of crime in general: it is caused by savage beings who should be locked up and kept away from moral people who are able to obey the law. It is important, though, to distinguish between a person and their actions: crime is never just a product of somebody's innate nature, and is always heavily influenced by environmental factors such as family upbringing and economic situation. In attempting to build a greater platform of knowledge on the causes of crime, therefore, society must go further than simply bash criminals as vile animals."

**FREDDIE GRREN**  
Big trouble in little Hong Kong

"The plot thickened again over New Year. More angry Hong Kongers paraded the streets, this time against the supposedly corrupt Chief Executive CY Leung. The protest began amid claims that he had lied about illegal building structures at his home. Enlarging homes without permission is a sensitive issue in a city where living space is a dizzyingly expensive commodity. However, things soon escalated, making the MP expenses scandal look like a simple misunderstanding. Accusations that Leung is simply a megaphone, a puppet for policymakers in Beijing have, once again, given the protests a distinctly anti-Chinese feel. An erroneous DIY job, Hong Kongers can cope with. Pandering to Beijing, they cannot."

**JOSEPH CLARKE**  
Making Money: What does raising the debt ceiling actually mean?

"The solution is for the Treasury to mint a coin to the denomination it desires, deposit it in the Federal Reserve in exchange for US bonds and so lower the nominal value of the US debt on the Federal Reserve's balance sheet such that it can purchase more under the debt ceiling. Once the debt ceiling is raised, the bonds can be returned to the Reserve and the coin returned to the Treasury where it will be destroyed. he accounting is complex but the implications are not."



# A story of the few: why Northern Ireland cannot be defined by the recent violence

**Michael Walker** on why he's still proud to call Northern Ireland home after the recent Belfast riots

**A** silence descended upon 12,000 people, flags held in their hands in anticipation, with any utterance of noise receiving a universal 'Shhh'. The ball slotted through the Ravenhill posts and a new powerhouse of European rugby sealed another win. The stadium in the east of Belfast erupted into applause, flags were waved: Ulster flags, Northern Irish flags, and a few ironically held South African ones to acknowledge the special contribution of the Springbok imports. There was no Union flag in sight. This crowd was here despite the road blocks – despite the trouble in the past weeks. There was no hint of the violence which was taking place a mile away. Then the tannoy squeaked on, telling us that the police advised we avoid the Lower Newtownards road. There, a very different side to contemporary Belfast was on show.

Water cannons battled with 300 rioters carrying bottles, bricks and flags. Fire erupted in spurts as petrol bombs landed, while police stood stoically, holding their ground and absorbing the violence. Nationalists say the police are too lenient while loyalists claim brutality. Over 100 police have been injured as a result of the 'protests'.

Two thirds of those arrested are under 21. Community leaders say they are boys addicted to the feeling of bravado,

being the 'hard lad'; the boys from East Belfast, fighting for their flags and for their estates. They feel like gangsters, they're thugs with stones and petrol wrapped in glass. Education won't help because they've no interest in it. There's only the beats that shake their heart, captured and inflamed by the tribalism and adrenaline as the Protestant blood courses and forces their passions. They feel at war underneath the orange glow of the street lights. It's recreational rioting and it's a disgrace to the city of Belfast and all who live there.

Six weeks ago, Belfast City Council voted by a majority to only fly the Union flag on 18 designated days rather than all year round. This was the implementation of a compromise proposed by the Equality Commission and supported by the middle ground Alliance political party. Outside, stood a thousand protesters (a conservative estimate). They felt abandoned, like their identity was being taken. The economy is struggling, youth employment is "devastatingly high" and working class Protestant boys are the worst performers at school. Now their flag is taken. The news of the council's decision reached them. Some of the crowd began to attack and the children amongst the protestors ran for cover.

Mainstream Unionist politicians had been stoking the fire for weeks and now they stand back in shock staring at the flames. For me, some blame lies with the major unionist party (DUP). It seems that they felt the way to represent

## 'THE UNION FLAG'

IT WAS A VOTE THAT SHOULD NOT HAVE TAKEN PLACE



Belfast City Hall as it usually is, free of rioters and protesters

Loyalists was through archaic rhetoric, rather than investment in schooling and in jobs.

Yet, at the same time, it was a vote which shouldn't have taken place. A vote on whether the Union flag should fly is incredibly emotive in this part of the world and it made no sense for it to be addressed weeks before Christmas. The impact was a devastating drop in income for Belfast business at a time when a boost was desperately needed. The vote itself was nothing short of a political game played out by the two major parties desperate to revitalise their electoral base with what they knew to be an emotive issue. It's proved costly, hurting our image abroad and

our economy at home.

The majority are fed up with the disruption and the violence, regardless of whether they feel the flag should still fly. I'm exasperated by the damage done to the image of Northern Ireland by the actions of a small proportion of a population of only 1.8 million. All of us can't be condemned: the resolve, forgiveness and open-heartedness of ordinary Northern Irish is extraordinary. To emerge from the Troubles took incredible strength and resolve – but we did it. The majority demanded a return to peace and a shared future and some

politicians with foresight led the way.

Some are too embittered from those dark days to invest, to forgive. But this should not detract from the extraordinary might of those on both sides of the fence who did.

Northern Ireland has changed. It's safe, beautiful, friendly and

vibrant. Anyone who visits will tell you the same. Peace is assured but togetherness across the country still requires many more years of dedication. My heart rests in this complex but beautiful wee country, and I'm proud for it to do so.

**N. IRELAND**  
HAS CHANGED. IT'S  
SAFE, BEAUTIFUL  
AND VIBRANT

## LANCE ARMSTRONG INTERVIEW REVIEW



by Angus MacDonald

Daily Mail Post Match Analysis/  
Unnecessary Screen Shots: 10/10

Candid: 8/10

Contrition: 3/10

Tears: 0/10

Tortured Soul: 2/10

Oprah: 5/10

See **Toby Hayward-Butcher's** thoughts on being taken in by Armstrong on page 31





# Jailbreak: raising without giving?

Alexander Marshall and Katerina Pascoulis debate the ethics of charity fundraising

by KATERINA PASCOULIS

On 25th January 300 students will be freezing (in an array of impractical costumes) on Parker's Piece ready for the start of Jailbreak 2013. For those few of you who haven't heard of the event before: the aim is to get as far from Cambridge as possible within 36 hours without using any of your own resources (such as money, your own car or a conveniently located family jet).

Whilst this sounds to most like a fun weekend raising money for charity, Jailbreak has also attracted substantial criticism from the more cynical among the student body. Firstly, the students competing are accused of taking part predominantly in order that they might have a mid-term jaunt abroad, using charity as an excuse to reschedule a supervision. Whilst the opportunity to go on a spontaneous adventure obviously does motivate a lot of the students taking part, it's this very attitude that makes the event so successful. People are interested to hear about what you're doing and if this enthusiasm comes across on the day they're more willing to help you out or donate than they would be to a person that's been standing in the cold miserably shaking a collecting tin.

Secondly, and perhaps more seriously, there is the criticism that Jailbreakers might spend as much, or even more money on travel than they eventually gain in sponsorship. Despite a lack of figures to disprove this claim, what is clear from this is that the nature

of charity fundraising has changed. The word 'charity' is now no longer enough of a draw. The unrelenting flood of adverts, people with collecting tins on busy roads and obscure Facebook friends asking you to fund their trip to build an Ikea in the developing world, create an overflow of information that has resulted in a jaded attitude towards the whole idea of charity. Consequently, pure no-costs fundraisers

## 'CHARITY'

IS NOW NO LONGER ENOUGH

OF A DRAW

A possible solution to the problems of Jailbreak is to attempt to spend no money on travel during the weekend, so that all funds raised go to charity. Whilst this is the obvious solution it is becoming increasingly impractical and in 2010 I was blocked at every turn by red tape whilst trying to do just that. 'We'd love to help but unfortunately...new policy... good luck though!' we were told before being escorted away. The money-free approach may have been plausible ten years ago but nowadays you're laughed at by airline attendants when you ask for free seats – even if they're for charity. Old-fashioned hitch-hiking is also dying out, with less people prepared to either ask for, or offer, lifts on the roads.

Jailbreak raised over £54,000 for a number of deserving causes last year. The over-exposure to charity appeals and lack of money-free travel opportunities means that without the raising-money-for-travel approach, this sponsorship just could not be achieved, and for that reason alone Jailbreak is no bad thing.

by ALEXANDER MARSHALL

As sponsorship raising began for this year's Jailbreak I encountered a remarkable degree of cynicism, especially amongst second and third year students, who had become increasingly sceptical about the motives behind and methods of Jailbreak.

For them, the adventure of Jailbreak has been diluted. My sister took part eight years ago when the majority of people hitch-hiked and begged tickets. Admittedly, her great escape ended just outside of Calais: not exactly an exotic location. Nonetheless she was happy to have made it out of the country at all; back then smaller gains were greater achievements and everything felt less predictable.

While I recognise that over the years as companies have cottoned on to what's going on it's become harder and harder to nab those free tickets, for me this isn't the problem. More worrying is the formulaic monetary-driven routine forced on most Jailbreakers. The reality of desperately

rushing to London in order to beg lawyers and bankers for enough cash to purchase a plane ticket feels a little soulless. Take last year's winners. They managed to get to Singapore thanks to the very generous donation of one man in a wealthy part of London. This quite simply isn't an adventure; it's a last minute, free vacation from study.

Facing facts, most people take part in Jailbreak fundamentally because they want to. This is entirely understandable; Jailbreak sounds like an

exciting and elaborate middle finger to the 'Cambridge bubble'. However, portraying Jailbreak as a charity endeavour raises some problems. Aren't prospective Jailbreakers merely asking their friends and family to make a charity donation at a specific, convenient time in order to allow them to take part in the competition? Surely this is similar to someone doing a charity sky dive; the person most likely wants to jump out of that plane but uses charity for funding and legitimacy.

With Jailbreak, there is also the dubious question of how much money is spent travelling versus how much the charity receives. Of course the defence is that, all in all, the event makes a lot of money for charities, but a huge amount is spent on indulging the weekend away. This isn't just true for outward-bound Jailbreakers. Once there, students are faced with the trouble of getting home, resulting in several hundred pounds of their own money being spent on return tickets. It's yet another indicator that charity is just an afterthought.

## THE ADVENTURE

OF JAILBREAK HAS NOW BEEN

DILUTED

Perhaps I'm becoming old and cynical. After all, Jailbreak does raise funds for deserving charities and these donations almost certainly wouldn't have been made without the badgering of our Jailbreaking friends. It doesn't hurt anyone either; it's entertaining and raises money for worthy causes. Even so, that nagging voice in my head says it's just an excuse for affluent students to legitimately bunk off work for a weekend and have someone pay for them to fly somewhere, all in the name of charity.

## COMMENT IS FRED



FRED MAYNARD

Sometimes I'd love to be angrier than I am. John Cleese used to do a series of adverts for the Liberal Democrats in which he made a satirical case for anger in politics. Extremism and righteous fury, he opined, were too much maligned – often overlooked is the wonderful benefit of being a raving Trot or a bloodthirsty capitalist: it makes you feel good. The upshot we were meant to take away was that the Lib Dems had no interest in feeling good about themselves, but were all about hard decisions and pragmatic problem-solving.

The events since the inception of the coalition, whose halfway point we have just limped past with all the enthusiasm of a runner whose feet have already fallen off, show all this in a blackly ironic light. Those pragmatic decisions that the Lib Dems said they would be good at making indeed turned out not to make them feel so good, as they promised. It's no fun being piggy in the middle.

I've wanted to be angry ever since I got to Cambridge. I imagined myself as a heroic student radical, manning the barricades against Tory greed and venality, singing the Internationale defiantly whilst having my head bashed in with a truncheon. It was barely weeks into my time here that the biggest student protests in recent memory kicked off. But when the coaches left, I wasn't on them. Why not?

In the meantime I had met the leftwingers at Cambridge. And I instantly knew that for all my socialist heart, I wasn't one of them. I found the CDE attitude to be too self-involved – the infamous poetry-reading protest being the classic example of a movement that has no real interest in reaching the persuadable middle, where the argument is won. And when I realised that I would always be the one trying to think about how to persuade Middle Britain, I knew my socialist dreams were over.

And yet, I still know all the words to the (Billy Bragg version) Internationale. I sing it in the shower. And when it came to watching *Les Misérables*, which I found passably entertaining throughout, I suddenly found myself weeping, not at Anne Hathaway, but at the final chorus – the "wretched of the earth" clinging to the barricade in a paradise of eternal revolution. I still want to be passionate and angry and feel good about it. But nothing, no politician and no major political movement going, convinces me to throw away my doubt.

Orwell said of Charles Dickens that underneath his writing you could always sense the face of a "generously angry" man. It is that sense of generosity and love behind the passion, not a mindless hatred of the Other, the Tory or the Trot, that I want to discover. But until then I'll only throw away my moderate scepticism and embrace feeling good about my beliefs while watching *Les Mis* – but I'll be feeling pretty miserable myself the rest of the time.

# Pro-life is about more than a child

Larissa Kennelly calls for change as the inquest into Savita Halappanavar's death begins

When a heavily pregnant Savita Halappanavar went to Galway University Hospital at the end of last October in agonising pain, she was given the devastating news that her baby was dying inside her. However, Ireland's blanket ban on abortion meant that her repeated requests for a termination were refused because there was still a foetal heartbeat. 'Ireland is a Catholic country' doctors apparently told her husband as he watched his wife grow more and more ill. Savita died a week later from septicemia.

The anger provoked by her death was felt both in Ireland and around the world, most notably in Savita's home country of India. Savita had placed her trust in a system that promised to provide the care she needed and she had been let down. However, what made the case so shocking was not only the needless loss of life, not only the mention of the Catholic faith to a Hindu woman as some kind of justification, but that, if a previous Supreme Court ruling on a case from 1992 had been acted upon, Savita might still be alive.

The case in question, famously known as the X case, involved a 14-year-old pregnant girl who had been the victim of rape and wanted a termination. Her ordeal and the resulting unwanted



WILLIAM MURPHY

pregnancy had left her suicidal and suffering from severe depression. The Supreme Court eventually ruled that Irish women had the right to an abortion if the pregnant woman's life was at risk, including the risk of suicide.

## IRISH LAW

MUST CHANGE BEFORE MORE LIVES ARE LOST

While the girl sadly suffered a miscarriage before a termination could be carried out, the news at least brought hope that women in similar positions whose lives were at risk would not have to suffer in the same way. It seemed like a step in the right direction. Action following the Supreme Court ruling, however,

was something that politicians managed to dodge for twenty years.

The current government and its predecessors' reluctance to legislate on the matter – to clarify when an abortion can or cannot be carried out – is a reflection of the Irish politicians' self-interest, stemming from their distinct unwillingness to engage with controversial matters. Once again, their primary concern proves to be protecting their vote count rather than displaying a real interest in the future welfare of women in already difficult positions.

When people took to the streets in

the wake of Savita's death what they wanted was a real debate. What they wanted was real change. The state had failed Savita, just as it had failed the girl in the X case – just as it had failed all the other women who have come forward with their own horrifying and heart-breaking stories since. And for every woman that comes forward, there are doubtless countless others who feel too frightened to do so. An overwhelming taboo continues to surround abortion and quashes any chance of open and honest debate. Instead we are left with death threats and incidences such as the recent appearance of graphic posters showing aborted fetuses appearing outside schools and crèches. It doesn't make sense that those who claim they are protecting children should have no concern for the effect these misleading and disturbing posters might have on children themselves.

## PEOPLE

WANTED A REAL DEBATE, WANTED A REAL CHANGE

Of course, much of the Irish abortion controversy doesn't make sense. Legislating on the X case doesn't mean abortion will be available as some kind of easy-access contraception method as many anti-abortionists like to claim. There's an obvious difference between "abortion on demand" and the protection of an endangered mother's life if it is endangered, and sooner, rather than later, Irish law must come to recognise this before more lives are lost..



# GO OUT

# Pull out and

# what's

LIS

MUSIC

FILM

TALKS

WATCH

STAY IN

GO OUT

Friday  
25th



**Adam Green & Binki Shapiro**  
The Moldy Peaches' Adam Green and Little Joy singer Binki Shapiro join forces on their self-titled debut collaborative effort. Reminiscent of sixties pop a la Dusty Springfield.

**Lincoln**  
**CAMBRIDGE ARTS PICTURE-HOUSE**  
In this biopic meets political thriller Steven Spielberg directs Daniel Day-Lewis as Abraham Lincoln. The plot follows the soon to be assassinated American president through his struggle to abolish slavery.

**Foresight In Journalism**  
**LADY MITCHELL HALL 5.30 - 6.30PM**  
BBC Diplomatic Correspondent Bridget Kendall discusses her work with the World Service and more.

**Yellow: A New Sketch Show**  
**ADC THEATRE 11PM**  
An all new sketch-show from the writers of the 2012 Footlights' Spring Revue, Edinburgh stars BEARD, Rookie and numerous Footlights' smokers



**Mrs Doubtfire**  
**CHANNEL FOUR 6.40PM**  
Robin Williams acts as a father coming to terms with his separation from his family. His solution? Impersonate an elderly nanny of course.

**Denim**  
**CAMBRIDGE UNION 8.30PM**  
Drag returns to Cambridge with make-up artists for all, topless waiters, podiums, glitter, thongs, and everything possible on the infinite gender spectrum.

Saturday  
26th

**Adam Green & Binki Shapiro**  
The Moldy Peaches' Adam Green and Little Joy singer Binki Shapiro join forces on their self-titled debut collaborative effort. Reminiscent of sixties pop a la Dusty Springfield.

**The Rocky Horror Picture Show**  
**CHRISTS FILMS 7.30 & 10 PM**  
A camp classic where newlyweds Brad and Janet find themselves staying with the fabulous Dr Frank-N-Furter. Expect audience participation, sing-alongs and much dancing.



**New York Brass Band**  
**CLARE CELLARS 9PM**  
Enjoy original songs and jazz covers of Marvin Gaye, George Michael, Cee-Lo Green and Stevie Wonder performed live. Cambridge's Funk Nuggets open.

**Mrs Doubtfire**  
**CHANNEL FOUR 6.40PM**  
Robin Williams acts as a father coming to terms with his separation from his family. His solution? Impersonate an elderly nanny of course.



Sunday  
27th

**Songs in the Dark**  
**UPSTAIRS AT CLOWNS CAFE 8PM**  
An evening of acoustic open mic by candlelight. Music, spoken word and poetry, all instruments and genres welcome.

**Skyfall**  
**ST JOHNS PICTUREHOUSE 7 & 10PM**  
An opportunity to catch the latest Bond film if you happened to miss its general release last year.



**Merrily We Roll Along**  
**MUMFORD THEATRE 7.30PM**  
The final night of the lauded performance of the Sondheim musical about friendship in the 1970s .

**London Art Fair Talks**  
**LONDONARTFAIR.CO.UK**  
Have a gander at some of the talks by artists and curators that took place at the 2013 London Art Fair.

**Allographic: Other Voices**  
**THE FOUNTAIN 3PM**  
Experienced poet and coach Fay Roberts leads a workshop on how to write and better your poetry. Followed by an evening performance of music, slam and poetry.

Monday  
28th

**CUMTS Bar Night**  
**ADC THEATRE 8PM**  
Cambridge University Musical Theatre Society present one of its ever-popular cabaret evenings.

**Chasing Ice**  
**CAMBRIDGE ARTS PICTURE-HOUSE**  
Winner of the cinematography prize at Sundance 2012, this film utilizes time lapse photography whilst exploring the issues surrounding climate change.



**The Next 5 Billion: Life in Our New Connected Age**  
**LADY MITCHELL HALL 5.30 - 6.30PM**  
Google's Eric Schmidt gives a lecture concluding the symposium on Connectivity and the Diffusion of Power.

**Reclaim the Night**  
**PARKERS PIECE 8PM**  
A solidarity demo will be held outside Great St. Mary's from 8pm. A vigil will also take place at King's College Chapel at 8.45pm.

Tuesday  
29th

**Show and Tell**  
**THE PORTLAND ARMS 8PM**  
A charity open mic evening for entertainers of all sorts- actors, poets, comedians, circus performers, musicians and martial artists welcome.

**Mulholland Drive**  
**CHANCELLORS CENTRE, WOLFSON 8.30PM**  
David Lynch fans rejoice! A chance to catch one of the the hipster favourite's cinematic masterpieces. Starring Naomi Watts.



**The Pitchfork Disney**  
**CORPUS PLAYROOM 9.30PM**  
Phillip Ridley's debut play leads us to a surreal East London through the twisted imaginations of twins Presley and Haley Stray.

**CUTV**  
**WWW.CU-TV.CO.UK**  
Curl up and watch the recent Bedders and Porters series.

**Itchy Feet**  
**THE PLACE 10PM**  
The 1950's are back! Be prepared for a night of rock n roll, funk, soul, swing and blues.

Wednesday  
30th

**Cambridge International Piano Series**  
**WEST ROAD CONCERT HALL 7.30 PM**  
Joyce Yang plays pieces by Beethoven, Chopin and Gershwin among others.



**Downfall**  
**ST JOHNS PICTUREHOUSE**  
A WWII Drama that looks at the final ten days of Hitler's life in a secret bunker in Berlin with his young secretary, Traudl Junge.

**Nicolas Poussin**  
**FITZWILLIAM MUSEUM 1.15PM**  
A chance to view the latest major acquisition by the Fitzwilliam. Including a talk by Jane Munro, Senior Assistant Keeper of Paintings, Drawings and Prints.





**The Bedroom Exercise**  
**LARKUM STUDIO, ADC T 8PM**  
Come into the bedroom with the cast members of the Entirely Improvised in each evening is a collection of events from the night

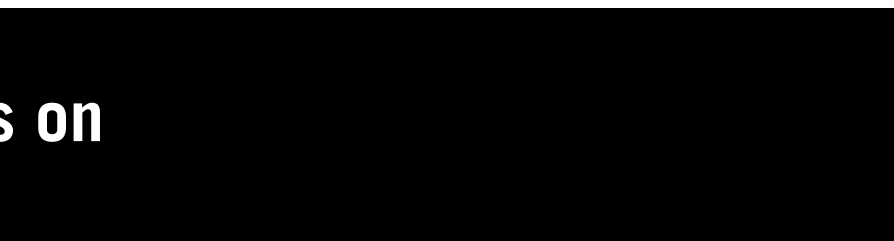
Thursday  
31st

**The Joy Formidable - Wolf's Law**  
The poppy and melodic return with their second album.

**Gloomy Sunday Wicked Games and Broken Hearts**  
**RECITAL ROOM, WEST ROAD CONCERT HALL 5PM**  
A lecture by Professor David Huron discusses the relationship between sad and music.

**Aid and Abet: The Debate**  
**KETTLES YARD 5.30 - 8PM**  
Artists Sarah Evans, Dan Kefford and CJ Mahony challenge the motion "This house believes that commercial gallery representation is essential to a successful art career."





pin on your board

ay	Friday 1st	Saturday 2nd	Sunday 3rd	Monday 4th	Tuesday 5th	Wednesday 6th	Thursday 7th
	<b>Jazz at Johns</b> FISHER BUILDING, ST JOHN'S COLLEGE 9PM The trombone led Compass and Tom White Trio play alongside John's own Xavier Hetherington.	<b>Pure Love</b> THE JUNCTION 8PM Former Gallows front man Frank Carter brings his particular brand of hardcore punk to Cambridge. Sharks, Scholars and The Social Club also perform.	<b>Fionn Regan- The Bunkhouse Vol.I: Anchor Black Tattoo</b> Popular alt-folk star Regan returns with an album that is warm, nostalgic and modern.		<b>The CU Show Choir: The Beat Strikes Back</b> ADC THEATRE 11PM Performing a selection of classic numbers from the big screen in twelve part harmony.	<b>The Endellion String Quartet</b> WEST ROAD CONCERT HALL 7.30PM A performance including pieces by Haydn, Bartok and Beethoven.	<b>Funeral for A Friend</b> THE JUNCTION 7PM The band return with two new members in support of their upcoming album Conduit.
		<b>Looper</b> CHRISTS FILMS 7.30 & 10PM. Joseph Gordon Levitt stars with Bruce Willis and Emily Blunt in this fast paced sci fi thriller.	<b>Silver Linings Playbook</b> ST JOHNS PICTUREHOUSE 7 & 10 PM This lauded dark comedy shows a more serious side to actors Bradley Cooper and Jennifer Lawrence. Also starring Robert De Niro.		<b>Into the Wild</b> GRADUATE UNION LOUNGE 7.30PM Emile Hirsch gives up the trappings of modern life to try and live off the land. Features an early performance by everyone's favourite po-faced actress, Kristen Stewart.	<b>Of God and Men</b> BOYS SMITH ROOM, FISHER BUILDING, ST JOHNS COLLEGE 7.30PM The screening of this film will be followed by a short discussion hosted by the Ciné-Club .	<b>Zero Dark Thirty</b> CAMBRIDGE ARTS PICTURE-HOUSE This controversial Golden Globe award winning film exploring the manhunt for Osama Bin Laden is a must see.
	<b>Foresight and Fiction</b> LADY MITCHELL HALL 5.30 - 6.30 PM Novelist Robert J. Sawyer explores the role science fiction plays in the intellectual landscape and how science-fictional thinking about the future can be applied to business and government.			<b>The Shift in the Balance of Economic and Financial Power</b> WOLFSON LECTURE THEATRE, CHURCHILL COLLEGE 7 - 9PM Dr. Gerard Lyons of Standard Chartered Bank discusses finance today.		<b>The Comedy of Errors</b> CAMBRIDGE ARTS THEATRE 7.45PM The Marlowe Society present one of Shakespeare's most comedic plays.	<b>Hollow</b> HOMERTON COLLEGE AUDITORIUM 7.30PM Homerton Amateur Theatrical Society present Medea and Visiting, two pieces of new writing encouraging experimentation regarding characterisation, physicality and staging.
	<b>Exit the King</b> NEWNHAM OLD LABS 7PM An atmospheric black comedy by Eugene Ionesco.	<b>The Goat, or Who Is Sylvia</b> CORPUS PLAYROOM 7PM This play follows Martin, a world famous architect living an ideal life. He has been having an affair with a goat. Hilarity and tragedy ensue.	<b>The Deep Blue Sea</b> ADC THEATRE 7.45PM The themes of melancholia and loneliness are explored here in one of Terrence Rattigan's most beloved plays.	<b>Corpus Smoker</b> CORPUS PLAYROOM 9.30PM The Fletcher Players bring comedy to Cambridge's favourite awkwardly shaped room.	<b>French Documentaries</b> CRAASH, SEMINAR ROOM SG1 5 - 7PM Enjoy a screening of Agnès Varda's "Réponse de femmes: notre corps notre sexe" and Paule Zajdermann's "Quand les femmes s'en mêlent".	<b>House Residency: Annabel Dover</b> KETTLES YARD HOUSE 2 - 4PM Annabel Dover will be drawing with silverpoint in the house as part of her ongoing enquiry into social relationships mediated through objects.	<b>This House Would Fight for Queen and Country</b> CAMBRIDGE UNION 7.30PM Debate including Tom Coghlan, Defence Editor of The Times.
	<b>This American Life</b> THISAMERICANLIFE.ORG Check out the latest podcast and webside online now.			<b>Jerusalem</b> YOTAM OTTOLENGHI Israeli chef Ottolenghi provides healthy recipes inspired by his home city arranged alongside beautiful images. A great insight into the cities culinary culture.		<b>CineCam</b> CINECAM.ORG.UK Why not explore Cambridge's film hub? Not only does it list the majority of in college screenings, but the group also offers regular editing workshops and filming opportunities.	
	<b>RAG Open Mic Night</b> CAMBRIDGE UNION 8PM Expect a variety of entertaining musical performances from Cambridge talent in the Union bar.	<b>QVC</b> THE FOUNTAIN 10PM QVC residents Mr Margaret Scratcher, Captain Stearne and Mr Frosty, play a mix of disco, house and bassline funk.	<b>Superbowl Party</b> CAMBRIDGE UNION 8PM Enjoy America's biggest party in Cambridge complete with huge screens in the Chamber, hotdogs, popcorn, raffles, American beer on tap and special drinks deals.	<b>Jam Hot</b> FEZ 10PM A hip hop, d'n'b and garage night hosted by Phaze One of BPM, Star One and Murkage Cartel.	<b>Company</b> ADC THEATRE 7.45PM The Lent term musical has arrived! Expect to hear crowd pleasers 'Being Alive', 'Not Getting Married Today', and 'What Would We Do Without You?'		<b>Tom Stade</b> THE JUNCTION 7PM The Canadian stand up comedian arrives in Cambridge after his sell out debut 2012 UK tour.



# FEATURES



If Peter Hitchens were you, he'd leave the country now. Will Bordell talks to the outspoken journalist about gun violence, drugs and the end of civilisation as we know it.

**"I** didn't arrange that," Peter Hitchens blushes. A stranger has just told him of her appreciation for everything he stands for and, for once, he's been caught off guard, disarmed by praise. The stone wall of rhetoric, dogmatic conviction and obduracy against which I've been fighting an attritional struggle for the past hour is felled in an instant. And I can't help feeling relieved.

We're in Starbucks showing our solidarity with their tax avoidance – well, Hitchens is. "I'm a very bad interviewer," he opens, slipping into the rich baritone of the 'Hitchens' voice that so melodiously beguiles and bewitches, "partly because I'm usually more interested in myself than the other person." And he has reason to be. After all, Peter Hitchens is a hell of a lot more interesting than most other people. I'll give him that. Columnist and blogger for *The Mail on Sunday*; author of five books on drugs and God, crime and politics; reporter from more countries than you can count on two hands – it's a CV that would dwarf most.

But, if you'll believe him,

no-one's taking him seriously.

Never mind, though. The fact that they aren't isn't going to matter soon enough. Indeed, the world as we know it is preparing for its final curtain call. This is the end of civilisation according to Peter Hitchens.

Characteristically, Hitchens has been one of the more outspoken commentators on the recent gun laws debate in the US, as reignited by the Sandy Hook massacre and, more recently, the Lone Star College shooting this week. "People don't think about anything most of the time," he notes about the arguments against gun ownership, "It's just intellectually moronic to close your mind to the possibility that something other than guns are at issue." He's thought, he's decided, and I'm not about to change his mind: "I'm bored by this subject. But if someone produced a gun in here I'd be as scared as the next man – probably more so because I've seen what happens when a bullet passes through a human body. It's not nice, I'm not in favour of it."

Hitchens rests his arm over the railing next to our table, as he attempts to deconstruct the myths of gun control. To him, the reasoning is unsound. Indeed, until 1920, he maintains, the UK's very own gun laws "were so lax they made Texas look effeminate." And what about the rarely reported knife massacres in China? Guns

**ON GUNS** aren't the only things capable of causing havoc, he argues. "This problem of increasingly frequent gun massacres is new," Hitchens goes on, "It's

not something that's been going on during the entire period that the United States has had relaxed gun laws. In fact, its gun laws have become increasingly restrictive over the past 30 or 40 years." His tone is such that it almost caresses me into submission. Almost. But I'm not convinced. 15 of the 25 biggest mass shootings worldwide in the last half-century have taken place in the US, a country with double the number of guns per person compared with somewhere like Yemen. Coincidence?

"It's theoretically arguable that the existence of law-abiding gun

owners in places where people start shooting provides some protection," Hitchens digresses as I inwardly cringe, noticing the tell-tale signs of the strand of thought with which he's aligning himself – the NRA honchos and their 'more guns, fewer shootings' claptrap. For someone who prides himself on logic being his weapon of choice, this doesn't seem awfully logical to me. "Take the Anders Breivik incident," he explains, "Had there been anybody on that island in possession of a legally owned gun, a law-abiding sane person, they could have dropped him from 300 paces, and that would have been the end of that. Good thing, no?" Well, yes...

provided that you haven't taken into account how many more Anders Breiviks might crop up if guns were readily available.

Yet still his claim is that the problem lies elsewhere: "It's a case of the old saying," he recalls, "When the wise man points at the moon, the fool looks at the finger." Focussing on guns is a lame distraction. In the world according to Hitchens, we'd bite the bullet and scrutinise "a scandal as big

as thalidomide" much more closely. Most of these shootings, he's convinced, have involved anti-depressants or illegal drugs (and sometimes both). However, "the reason we don't look there is because it's fashionable to be against guns and it's fashionable to be in favour of anti-depressants and marijuana." Hitchens shakes his head irately: "Fashion shouldn't govern thought." I couldn't agree more – but contrariness is fashionable too, I think to myself.

"The anti-depressant scandal is so huge," and he's cross with the failure of his trade to report it. Hitchens carefully explains to me that it's a "known fact" that the

**ON DRUGS** pills induce "a tendency to feel suicidal," but that nobody seems to care: "If THE ANTI-DEPRESSANT SCANDAL IS SO HUGE people were constantly dying of a physical disease after having taken a pill

that was supposed to cure them, the suspicion would be thrown on the efficacy of that pill." But self-interest shuts the door to examination – on the part of "an awful lot of people in the media" who are taking these drugs, the "huge number of doctors" who



prescribe them “out of laziness and a desire to get rid of patients,” and the pharmaceutical companies whose profits keep on soaring.

Hitchens fidgets in his chair slightly, before candidly admitting: “My engagement with the argument about drugs is purely to point out that everybody is talking balls. I don’t have the slightest illusion that anything I say is going to make a difference.” It’s the first sign of Hitchens’ distaste for the modern world – and its distaste for him. “It’s coming, it will come,” he prophesies, “If you’ve read *Brave New World*, soma [the hallucinogenic consumed ubiquitously in Huxley’s novel] is on its way.”

Regulation of the drug market is a cowardly kowtow to the “stupid people that take them,” Hitchens believes. But what about the tens of thousands of preventable deaths in Mexico, or the Taliban-swelling destruction of Afghanistan’s poppy fields (the only crop that yields its farmers any sort of livelihood)? “Well, they’re caused by the selfish cretins who encourage the trade. That’s on their conscience.” He disputes the suggestion that decriminalisation would, in one

fell swoop, eradicate (or at the very least, significantly reduce) the nefarious effects of just these two examples. The way I see it, prohibition has been ineffective – it’s changed nothing but the girth of the criminal underbelly. Peter Hitchens has no time for such arguments, though – indeed, his writings deny the very existence of a policy of ‘prohibition’ in the UK – and he’s not afraid to show his impatience with them: “Oh it’s pathetic, sub-intellectual drivel! Any thinking person would easily see through it if they were given half a chance, but it’s fed to them as truth,” he complains.

A distinct sense of resignation penetrates nearly everything Hitchens says. He appears to see himself as a modern-day Cassandra, shouting truth into the wind whilst everybody else’s back is turned. There’s a certain earnestness in his voice when he laments that he has “absolutely no influence over the politics of this country.

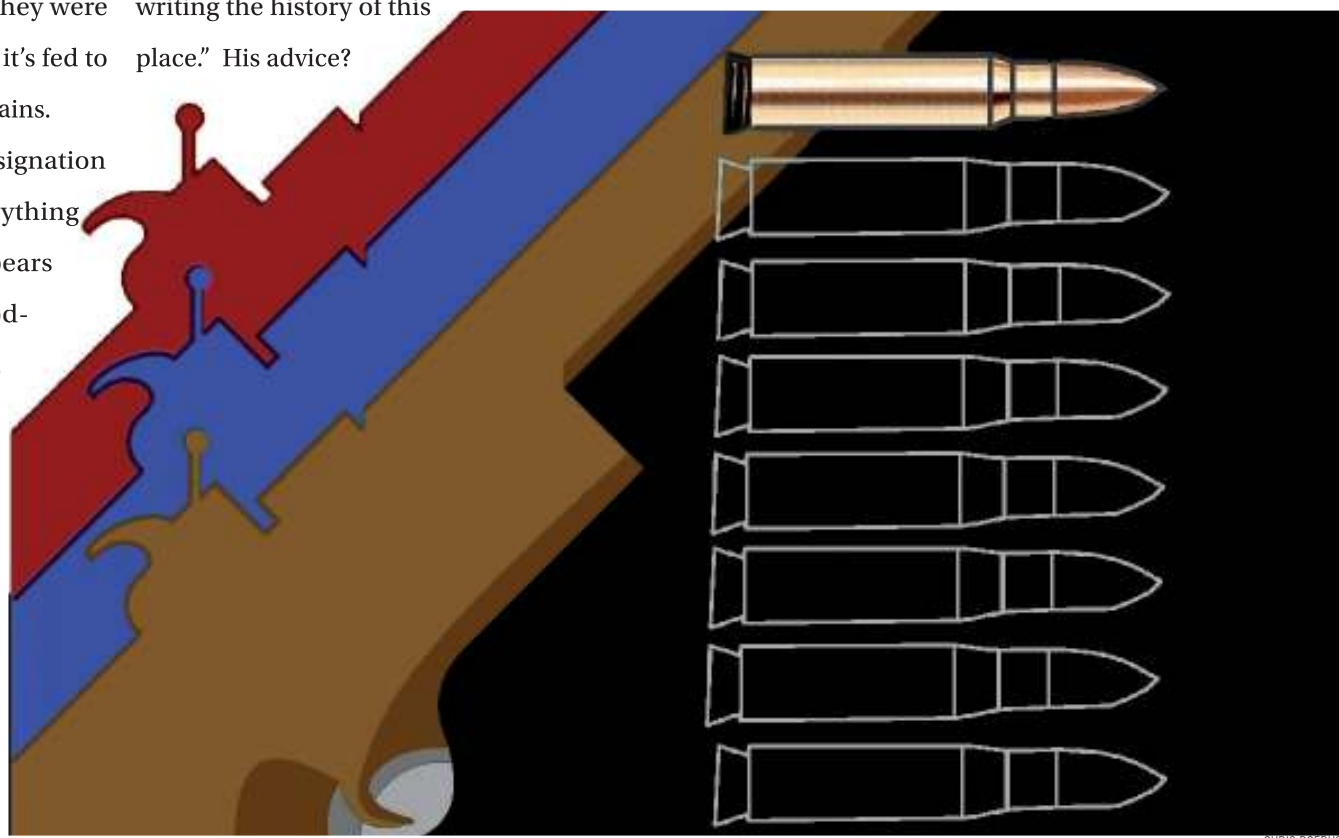
Maybe you do,” he offers. “The existing political system is incredibly intolerant of dissent. And it keeps me out,” he notes as though he’s living in 1984, but still he keeps fighting his corner. “I’m treated as a sort of licensed lunatic. Nobody reads my books; nobody listens to anything I say. All I can say is that I’ve tried.” And just when I think we’ve reached the nadir of this conversation, he hits back with a sucker punch: “The jig is up, the country’s finished, Western civilisation’s over. It’ll be the Chinese writing the history of this place.” His advice?

Emigrate: “If I were you, I’d leave tomorrow. But I’m too old, I couldn’t make a living abroad now. I’m stuck.” He tells me how he’d board the first plane to Canada, because “It’s a sensible, well-governed place and its people have a good sense of humour.” But that does nothing to take away the sour taste of his doom and gloom end of days story. “We’re watching the end of an ancient and once rather wonderful civilisation,” he meditates wistfully, “You’re watching the end of it. It’s how these things go – neither with a bang nor with a whimper, but with the country

sinking giggling into the sea.”

At length, we get up to leave. Maybe it was something in the coffee, but I felt sure I’d walked into Starbucks feeling about five feet taller than I did now. We shake hands, and I watch as he flings a scarf over his shoulder and strolls back to another day at the office, another day in the world of Peter Hitchens. It’s all well and good, but the trouble is that I’m not quite sure the world that Hitchens thinks he lives in really exists. At least, I hope it doesn’t.

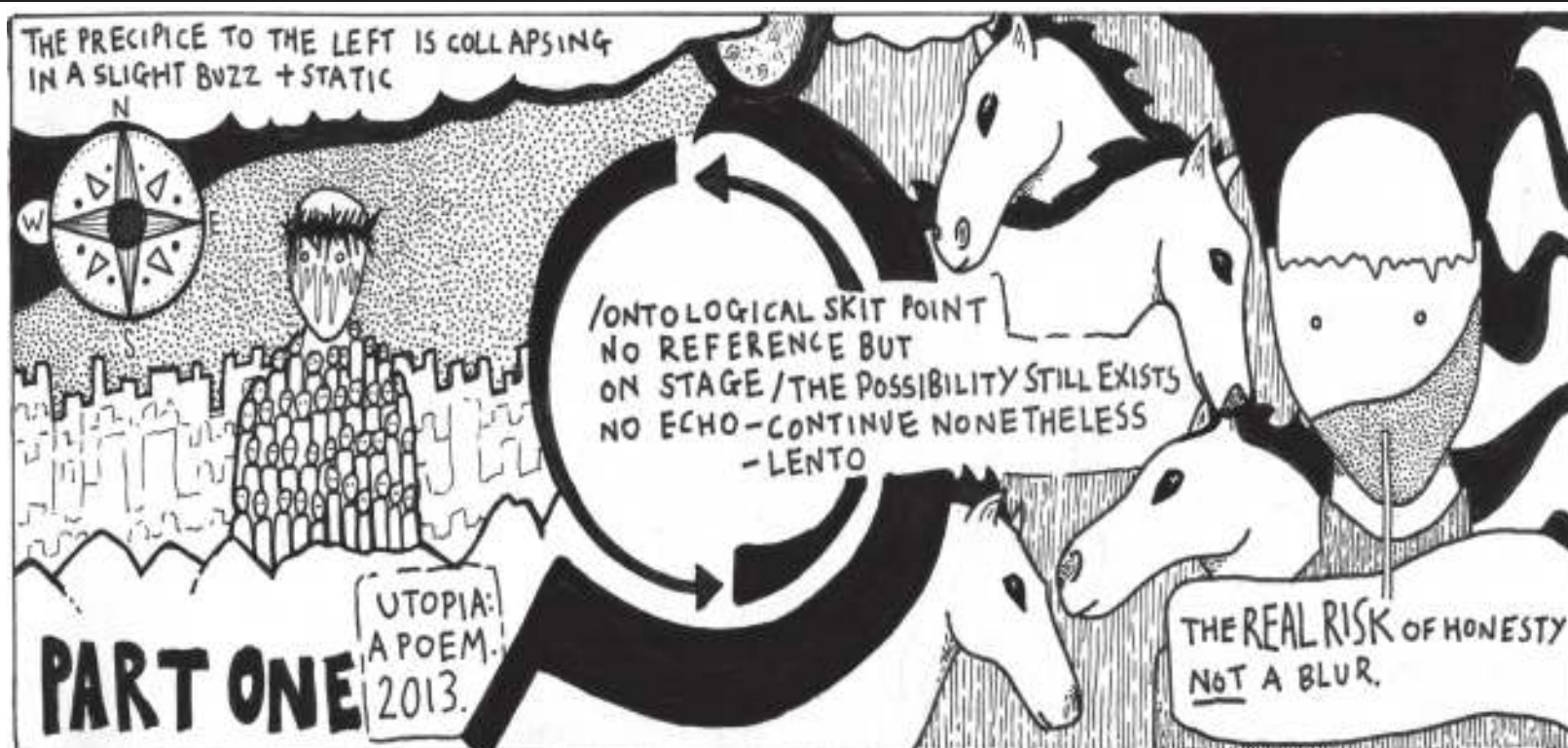
FOR THE FULL INTERVIEW GO ONLINE AT [WWW.VARSITY.CO.UK](http://WWW.VARSITY.CO.UK)



CHRIS ROEBUCK

## THE COMIC

Lewis Wynn





# A playwright directs: theatre as an artwork

**Bethan Kitchen** responds to Michael Campbell's article *A Playwright Lets Go* and reveals the reasons why she will be co-directing the production of her own script

**I** read the Varsity article *A Playwright Lets Go* by Michael Campbell, author of *Killing Other People*, about his experience of giving up his script to the director and how beneficial this has been for the final production. I agree with him, that quite often the way a piece of theatre transforms in the hands of the director can be unbelievable, completely unexpected, and sometimes genius. And there's certainly nothing more irritating for the director than the protective and oversensitive writer sitting at the back of the rehearsal room. But what I found surprising was that Campbell seemed to suggest that to hand the script over for the sake of the final product is some noble and unusual act, something to be shocked by and praised for. He's right, it's not unusual for new writers of the Cambridge theatre scene to remain with their work throughout the creative process and to take on a heavy directing role, but to do this in the world of theatre beyond the bubble of Cambridge students is in reality extremely rare, often because of the very reasons discussed in his article.

In writing and co-directing *Coco*, I have had a completely different experience to the writer who lets go the minute his pen leaves the page. For me, the play is an artwork that has been meticulously designed to produce what was present in my mind at the very start of the writing process. I always think the job of the playwright is a bizarre one if we look at him or her as a writer, because they are nothing like the writer in the conventional sense; they write with actions on

a stage in mind, with dialogue between two real voices in their head. With playwrights who give up their work what's written upon the page is something that will never actually, ultimately leave the paper. And though I think that the collaborative nature of theatre as an art form is what makes it so different and exciting, and really very beautiful at times, there is a connection between the words on my page and the characters, colours and movement on the stage that cannot be divided if the work is ever going to become the artwork that deserves the title I've given it. By the end of the process my

play should produce a similar audience response to that of a painting in a totality of colour, brush strokes, and shape. The work may still become something incredible in the hands of someone other than its writer, but there is no doubt that it becomes something entirely different, and I would not feel as though my artistic curiosity had been properly fulfilled if I couldn't see the play through to the very end. The playwright who writes and then stops when rehearsals start has to accept that they are writers only of what lies on the page, not what ends up on the stage; though

the play would not be on stage without the writing, nor would it be there without the actors or director. And all that remains of the writer on the stage in the end are the words (and sometimes not even all of these). The directors, actors, and set designers become just as much the writers of the work once this process of transferring the script takes place. The play then becomes fascinating, as the product of several creators, but the writer has not written the play on the stage.

For me my passions lie well beyond the page: they live, sing and dance on the stage. And it is for this reason I write, direct, and even maintain some control in design over most of my work.

Perhaps the fact that so many new

writers in Cambridge cling onto their work until the end, isn't just for the sake of security or preventing a dreaded sacrifice of the piece altogether (though it might well be in some cases). Perhaps it is rather because so many playwrights find it difficult to only see themselves as writers, instead seeing themselves as artists in a much broader sense – that's certainly how I feel.

Bethan Kitchen is author and co-director of *Coco*, Week 3's late show at the Corpus Playrooms: 5-9 Feb, 9.30pm. Michael Campbell's article, *A Playwright Lets Go*, can be found at [www.varsity.co.uk](http://www.varsity.co.uk)

ROBERT HAWKINS AND KATE EDWARDS



## Hats off: farce returns to the Cambridge stage

**Henry St Leger-Davey** reports on the many farcical challenges of next week's ADC late show, *An Italian Straw Hat*

**A**n *Italian Straw Hat* is a nineteenth-century farce with 35 characters. And yet a glance at the cast list shows that there are only five actors. A typo? Or an impossible task?

When I sit down to meet the cast, the first thing I notice is that everyone is grinning. After asking a couple of general questions to get the ball rolling, the ball just keeps on rolling, director and actors expanding on each others' points as slick as you'd hope them to be onstage. It's like they're picking up on cues, and a group dynamic like that bodes well for the stage. Old hand Hugh Stubbins explains their mentality clearly when he says that Ed "hasn't put together a cast – it's more of a troupe."

And according to Dominic Biddle, they're a troupe of actors who also liken themselves to the Avengers in a production taking influence from *Family Guy*, *Fawlty Towers*, and (maybe most aptly) the hysterical *One Man, Two Guvnors*.

While there's always a taste for the mildly farcical (as stressed by the Oscar Wilde monopoly on May Week shows),

it's always rare you hear about someone putting on an actual farce – a problem that the cast of *An Italian Straw Hat* hope they aren't being too presumptuous in tackling.

Will Peck, the only actor who gets to act the part of a chair ("A disapproving chair," he hastens to add), talks about how people look down on farce. People can see it as too silly to be worth much attention. And I'm reassured that this production is full to the brim with "buffoonery."

At this point Olivia Emden (the Scarlett Johansson of the group?) pipes in by saying she always saw farces as loads of people walking through doors or having sex. And I've been told this play will, in fact, include explicit use of doors. And a horse playing a trombone. But to get back to the point, Olivia tells me what really makes this play impressive is the multi-role dynamic. The constant exchange of roles makes for a "physically demanding" experience, she says, begging my sympathy ("So much sweating!"). The cast explain their hope that people will appreciate the work behind a play that

**I'VE BEEN**  
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**AND A HORSE PLAYING A**  
**TROMBONE**



wasn't written for only five actors, and more attention to plays that are more 'cerebral' than practically challenging? Charlie Merriman's description of "organised chaos" might be too daunting for some. The key idea in this production seems to be not a farcical take on theatre, but a farcical take on farce. By swapping roles onstage with often nothing but a false moustache to show the change, this farce is stripped down to a kind of extended 'game'. And

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that's the word Hugh uses: "We try and find the game in every single scene." One role is even shared between actors, depending on who happens to have the relevant prop thrown at them, while one scene has the hanging threat of facing a cream-pie if a prop is dropped. Hugh's "playing onstage" seems near enough to the mark. Maybe the lack of farces is caused by people taking themselves too seriously and not wanting to be 'the guy/girl who does farces'. It's easy to think you need to do a serious play to get taken seriously. And the biggest shame is that often they seem to be right.

Edward is no stranger to the drama scene, but this is his directorial debut. "I don't have a director's ilk," he asserts, before revealing the real reason for putting on the production... just because it sounded fun. Now that's an attitude to student theatre.

Dominic affectionately calls the production a "farce within a farce". What do I call it? A meta-farce? Maybe just a better farce? Hopefully a farce to inspire future farces. I'll find out in Week 2.

An Italian Straw Hat is the Week 2 ADC late show: Wed 30th Jan – Sat 2nd Feb, 11pm



# A window on an improvised life

## Helena Pike on the audacity of improvising a relationship in real time

Some actors might have construed *The Bedroom Exercise*, a concept show at the ADC's Larkum studio next week, as too daunting in its ambition. Six nights of total improvisation, each performance starting where the previous one left off, so that the show runs in its entirety from the first session to the last. Hellie Cranney and Will Attenborough, however, as the couple whose bedroom life the audience will, literally, be allowed a window into, are far from intimidated. In fact, the whole project was Cranney's idea. Following a summer spent taking part in *The Complex: Oedipus and Electra* at the Edinburgh Fringe, she became engrossed in the idea of naturalistic improvisation. After the experience of *The Complex*, where actors enacted their character's unseen experiences in real time off-stage, she stumbled upon a RADA blog, detailing an exercise in which students would bring their bedroom to class and 'just be'. It was from desire to "take the performative nature out of acting" that this project spiralled into what it is today.

Such is the cast and the director's commitment and attention to detail, alongside creating a unique audience experience out of the bedroom in question, that they debated staging the whole affair in a hired hotel, just to convey that level of total, almost uncomfortable intimacy and intrusion. In the end, co-director Celine Lowenthal came up with the concept of 'frame flats', something the cast jokingly predict will one

day become a stalwart of theatrical design. In summary, they have roped in the talents of three architecture students to construct an entire room within the studio, complete with all four walls and a ceiling. From two sides of this, long, wide panels have been cut that will allow the audience, seated outside this real-life bedroom, a 180 degree view of Cranney and Attenborough. The nature of the set is such that it not only adds intimacy to the production but also necessitates a more intimate audience. Lowenthal and Wilson, the second director, have limited seats to a mere fifteen a night. As Lowenthal explains, this does seem less restricted if you consider the week long nature of the exercise.

How, though, did the company go about preparing for such an unpredictable and unconfined project? There were, of course, the usual improvised mechanical exercises to bring everybody up to scratch, but then there was the rather less traditional trip to London to work out where Nina and Charlie, the couple in question, actually live. (Raines Park, Wimbledon if you're interested.) Attenborough and Cranney also had to build not just a backstory, but the whole relationship that will take them up to the point of the first show. They have improvised, or lived through, the first time they met and moved in and their first major argument. All the experiences of a normal relationship have gone into the foundations of the one that audiences can witness next week.

For the directors, the whole nature of the show poses an intricate set of

problems. They can't dictate rehearsals or influence what happens on opening night. Nothing can be predicted or pre-empted. It is all part, as Lowenthal admits, of the "difficult tension between creating something dramatic or naturalistic." One way around this was for the directors to create alter-egos who could interact with their stars. Mostly though, rehearsals were conducted in coffee shops or in bed and spent discussing and living out the very fibre of these characters. Care had to be taken – any false, unsubstantiated memory or improvisation could be misleading.

Attenborough talks about his fear of simply building a character that was just him in another form – striking the delicate balance between identifying with Charlie and understanding that he did things differently: "You can't have too many points of contact." For Cranney, finding Nina's unique accent and pattern of speech helped solidify her separation and existence as a distinct

character.

They both admit, however, that "there's just no end in sight." Unconstrained by scripts or predestined journeys, no one can predict the paths that will be taken by Charlie and Nina come opening night, especially not the cast. The point of the show's rolling style is to allow for this unpredictability and offer the audience a brief moment's perspective into the lives of these on going, indefinite characters. The Bedroom Exercise is, the cast admit, "not really a show" but maybe this kind of experimentation is exactly what Cambridge drama needs. After all, as Cranney points out, student theatre is the time to be brave.

The Bedroom Exercise takes place in the Larkum Studio at the ADC next week: Tue 29 - Sat 2 Feb, 8pm



ALEX F. WEBB



Everything  
Everything

Arc

by JILLY LUKE  
Music Critic

People, it is 2013. We are officially living IN THE FUTURE. Even if some industries haven't been pulling their weight on getting us up to sci-fi standards of modernity (hoverboots manufacturers, I'm looking squarely at you), Everything's latest offering *Arc* provides a suitably modern soundtrack to the year ahead.

Sophomore albums are always tricky, but *Arc* takes the best of the busy, creative foundation laid by *Man Alive* and runs with it. The album bounds from one hectic track to the next, each song like a maze in which every turn takes you somewhere unexpected. As a whole, it feels fresh and relevant to where the music scene is now.

What so easily could have turned into boring bland Indie-boy pop instead combines great electronica with an R'n'B sensibility (think, perhaps, Postal Service with a touch of the Weeknd). It may even deserve that most over-used of monikers: ladies and gents, I think it might even be "eclectic".

Opening number 'Cough Cough' is something that you could easily imagine going ballistic to at a gig. It's a strong

beginning to a strong album and sets the tone for what follows by combining great hooks with witty, quickdraw lyrics and is catchy as a cold. It's busy and bold, with a great chorus.

It's followed by the second single off the album, 'Kemosabe', which looks set to be one of those words that everyone will sing loudly without actually knowing what it means. I refer in particular to the young Jilly's adventures with Nelly Furtado's 2006 song "Promiscuous". It's definitely not one of the more exciting songs from the album, but it's decent pop music nonetheless.

'Torso of the Week' could have been the best track on the album but its strong Pet Shop Boys-esque beat and eerie falsetto vocals are let down by a lazy chorus. The first place is instead taken by 'Duet', which glides on the back of swooping violins before finishing with a full, noisy, excellent crescendo.

It has all the best features of the album: great lyrics and busy orchestration but it deploys them with a restraint that other tracks lack. The album is full of great ideas, but they've been thrown together in a kind of jambalaya.

'Undrowned' is a creepy, watery ode to modern life, wavering on the edge of delicious hysteria as it builds to a melodramatic and unsatisfyingly abrupt end. 'Armourland' is a jutting, '80's cry of lust, but it somehow works quite well, although the transitions between the suave choruses and erratic verses are far from smooth.

*Arc* is a good album but its "chuck everything in" feel means that some tracks lack a certain restraint that could have led to something a bit more polished.



Christopher  
Owens

Lysandre

by LOUIS DEGENHARDT  
Music Critic

It has been six months since Christopher Owens left Girls, ambitions unfulfilled, disillusioned with the project he started and was increasingly carrying. Despite the five years he spent as frontman, Girls only ever released two full-length albums. Thankfully, though, it would appear that Owens, the man some dubbed "this generation's Kurt Cobain", is making up for lost time.

Owens' songwriting has always appealed through its vulnerability, the sense of emotional honesty it arouses, and this - more than ever - is evident in his new record. This is no small part due to the upcoming album's concept; written entirely in one night, aside from an epilogue looking back one year on, *Lysandre* is a personal account, in his own words 'a coming of age story, a road trip story, a love story'.

The album seems to mark, in some ways, a deliberate shift away from Girls. Previous EPs could be accused of incoherence - rousing ballads followed by tender moments of reflection - but *Lysandre*, composed entirely in one key, has a much more complete feel.

The opening track, 'Lysandre's Theme', drifts sweetly into 'Here We Go', perhaps the strongest stand-alone song of the album. Owen's soft voice

wisps effortlessly over delicate guitar and flute parts, perfectly capturing a sense of new beginnings. Each song revisits *Lysandre*'s theme in one way or another, and these are often the most powerful moments of the album. In the otherwise frantically excited

'Here We Go Again', the theme feels reminiscent, an unexpected daydream, whereas 'Closing Theme' provides some much needed respite from the overwhelming 'Everywhere You Knew'. Even the clichéd saxophone in 'New York City', a song largely spoiled by its dominance, is slightly redeemed by association with its rendition of the theme at the track's end.

Owens is known for being an intelligent, emotive lyricist, and in this debut solo album he fails to disappoint. Aside from 'Love is in the Ear of the Listener', which verges on hackneyed, Owen's vocals are a highlight, always unquestionably sincere.

Owens has become something of an unlikely iconic figure in the arts world, now the face of Hedi Slimane's YSL relaunch. There is little doubt though, that music remains his main passion - recently stating that, regardless of commercial success, he wants to make music for the rest of his life.

Not that he feels such success is beyond him; he has also spoken about building the legacy he was not able to with Girls. *Lysandre* is as a good a start to that long-foretold legacy as he could have possibly hoped for.



MUSIC

## BREAK A LEG



RICHARD STOCKWELL

Cambridge theatre is full of originality. Directors tend to see student theatre as a place to be daring, and rightly so. But it is original writing that makes Cambridge so unique. New writing is widely in evidence this term, especially at the Corpus Playrooms. This is definitely to be encouraged, so long as the airing of new writing is justified on merit, and is not just over-indulgence on the part of play selection committees. Whether the purpose of student theatre is to experiment or to entertain is a choice that hopefully has not been made in selection processes.

What Cambridge theatre is most famous for, however, is the originality of its comedy. An immense amount of comedy is performed here: to take the ADC's Lent programme as the flagship of Cambridge theatre, five productions are categorised under the 'light blue' of comedy, plus smokers. What's more, every single one is new writing.

This analysis certainly poses methodological questions, the most significant being that the self-proclaimed farce, *An Italian Straw Hat* is categorised as a drama. I also realise that a good number, if not the majority, of full length dramas have comic moments, some outright hilarious, others darkly funny. But these issues aside, checking the descriptions more closely reveals that while the content of Cambridge comedy may be original, the form is not - sketch shows have a monopoly on the Cambridge theatre scene.

The quality of Cambridge's comic writing is not in question; if anything, it is all too often taken for granted. But could theatre-goers ask for more variety in the context of so much originality? Even when productions are play length, the recent trend has been to write sketch shows, which are then intrusively and clunkily pasted together into some excuse of a narrative.

That is why I applaud the attempt by *An Italian Straw Hat* to bring farce back to Cambridge. Farce has been almost entirely uncharted territory in my time here, with *Noises Off* the only salient example - and that play's development of physical slapstick to the extreme makes it a genre unto itself. The 'village hall' style of classic farces would suit some of our smaller venues and would deserve a serious hearing from selection committees.

Yet it is not only the format, but also the universal originality of Cambridge comedy that can be questioned. It is possible to be original with a script as well as when writing one, and this deserves recognition. I would like to see some of the big Footlights names test themselves in a classic comic play. Such is the blinkered focus on originally-written comedy that when something like *The Importance of Being Earnest* is produced in Cambridge - as it was twice last term - it is by college, not university, drama societies.

Directors should probably not look quite as far back as *Bartholomew Fair* - a brave attempt, but a stretch too far. Unlike jokes, the old ones are not necessarily the best ones; but it'd like to see some of the old ones given more of a chance.



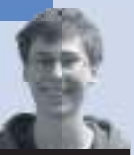
# FILM



## Django Unchained

Dir: Quentin Tarantino

## RE:ROLL



## ANGUS MORRISON

I game, he games, she games, we game. You can claim otherwise, but I won't believe you. Last year *Angry Birds* passed one billion downloads, and those copies have to have gone somewhere. Ever swiped away at *Temple Run*? *Fruit Ninja*? *Flight Control*? See? You're a gamer.

Granted, mobile games are easy to overlook, regarded for the most part—and not always unfairly—as childish frivolities of low quality. This is something of which even their publishers are guilty. Games such as *Call of Duty* or *Skyrim* are branded “core” games as a matter of course. They are self-consciously targeted at those prepared to spend £30 on a triple-A release for their living room. “Mobile” games, accurate though the tag may be, speak rather less of mainstream status and more of a fringe group; they are add-ons to the real business of gaming.

But let us not forget that the very concept of mobile gaming was alien less than ten years ago. Yes, you could play *Snake* on a Nokia the size of a small dog, but the problem was that there were an awful lot of small dogs, each with its own operating system and network rules that govern available content. It was only with the advent of the iPhone in 2007 that a powerful, standardised and wildly popular device allowed mobile gaming to become a legitimate pursuit. In only five years, then, the sector has gone from non-existent to boasting a larger player-base than console gaming. This is a staggering achievement.

Mobile gamers also represent one of the most balanced groups in terms of gender, with reports claiming that women make up between forty-five and sixty per cent of users. Where does such broad appeal stem from? It's not as if handheld platforms are a new concept; there are precious few among us who weren't transfixed by a Gameboy at some point during the nineties. Portability is not the issue. Accessibility, however, is inherently tied to mobile gaming. While it's hard to imagine someone spending £130 on a Nintendo DS, the entire back catalogue of iOS and Android games is sitting there in the pockets of half the nation. Many are free, and those that aren't are rarely more than a pound—if it turns out you're not an *Angry Birds* fan, you could be easily reimbursed by picking change off the street.

With the 21st-century platforms affording such games unparalleled exposure, it's getting hard not to be a gamer.

by JOHANNES RUCKSTUHL  
Film Critic

It was only a matter of time before Quentin Tarantino would get his hands on a Western.

With its combination of pulp and high drama in a lawless setting, one might go so far as to argue that most of the director's work owes some debt to the genre; the vigilante figures of Vincent Vega and Jules Winnfield cast a long shadow.

The release of *Django Unchained* just precedes that of Steven Spielberg's examination of the man behind the 13th Amendment, in *Lincoln*, and the two stories concerning slavery could not be more different.

Travelling across Texas in 1858, bounty hunter Dr King Schultz (Christopher Waltz) purchases a slave named Django (Jamie Foxx) who can point out to him three nefarious nasties wanted by the law. In return, Django earns his freedom and enlists Schultz's help in freeing his wife (Kerry Washington) from the ownership of cruel and temperamental plantation owner Calvin Candie (Leonardo DiCaprio).

The pair are immediately suspicious, especially to Candie's butler (an almost unrecognisable Samuel L. Jackson), and not just because they spurn the conventions of racial segregation and ownership.

Waltz simply feeds off Tarantino's exposition, his embodiment of the moustache-twirling “dentist” always teetering on the edge of camp. As a far more classic hero figure, Foxx sometimes needs to pull in the opposite direction, grounding the film's plot, even if it does render his character a lot less interesting.

In the antagonist's quarter, the fascinating aspect of DiCaprio's delicious Candie is that his humour functions on the same level as Schultz's, the two constantly vying to out-charm the other. The latter does have the added and unsettling affinities for cruelty that variously involve Mandingo fighting, hammers, and fierce dogs.

This sort of juxtaposition is inherent in all of Tarantino's films and he certainly does not disappoint here. The film is stylish and macabre, entertaining and disgusting, often displaying all four in the space of minutes.

In response to some of the criticism the film has received it can be said that, unlike in the frankly less-than-stellar *Inglorious Basterds*, this is not so much re-writing history as pointing out some of the idiosyncrasies of the pre-civil-war West.

In turn, do not make the mistake of looking for a serious message where there isn't one; Tarantino makes films to tickle our sides, nothing more, although he may be deliberately trying to attract controversy.

**THE FILM IS**  
STYLISH AND  
MACABRE,  
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AND  
DISGUSTING

That is not to say, however, that one should airily wave away *Django Unchained*'s mud and barbarity in light of its entertainment value – don't forget that Monty Python did more for the portrayal of the Middle Ages than any Robin Hood film ever could. Tarantino's script – both in terms of narrative and dialogue – is nowhere near as inventive or as downright cool as those that launched his career.

Nevertheless, the end product is undeniably entertaining, with fantastic performances and enough references and cameos to keep even the most arduous of fans content.

## Lincoln

Dir: Steven Spielberg

by JIM ROSS  
Film Critic



You could be forgiven for thinking that a Hollywood biopic of America's 16th and, arguably, most revered President could result in a rather fawning affair. Factor in as director Steven Spielberg, a man who, for all his masterful command of the art form, has been prone to over-sentimentality, and apprehension from a British audience would be understandable.

However, *Lincoln* is a superb piece of cinema that is notable for the great lengths it goes to in avoiding a clichéd portrayal of Honest Abe.

The setting is 1864 and the period after Lincoln's reelection while the US Civil War rages. The film chronicles the attempts of Lincoln to pass the 13th Amendment outlawing slavery. Naturally, this proves a difficult task, and the President must muster all of his political skill – both above-board and otherwise – to have the law passed.

At the core of the film is a truly outstanding performance from the peerless Daniel Day-Lewis. As with much of the rest of the film, his performance eschews cliché. The voice is not one we are used to. It is thin and almost frail, though always captivating. The giant Lincoln is shown as a man who perhaps once was physically intimidating but has been wearied by age, politics and war. This is not the idealised version of the man or a \$5 bill caricature.

Although this incarnation of Lincoln

is shown to have a moral core, his reasons for pursuing the 13th Amendment stem from a desire to better his country, which is, for him, a political necessity. Tony Kushner's script reveals a skilled political pragmatist, rather than a moral crusader.

In addition, the script also goes to lengths to avoid well-worn traits associated with the prominent historical figure, even lightly satirising them at stages. One Lincoln aide just about loses his cool when he feels the President is gearing up “to tell another story”, and the words of the Gettysburg address are uttered at the film's outset, but not by Lincoln himself. Even the – possibly unnecessary, it must be said – inclusion of the assassination is presented in a fashion that is unexpected.

As with most Spielberg films, the technical craft of the picture is stunning. Excellent cinematography is backed up with a director with the experience to make a compelling picture, even in this more restrained addition to his oeuvre.

Much like David Fincher's *The Social Network*, *Lincoln* is a film depicting folk talking in rooms about procedural details, but it is utterly engrossing and riveting. Compare this engaging drama with the similarly-themed, but deathly dull, *The Conspirator*, directed by Robert Redford in 2011. Credit must go to Spielberg and screenwriter Kushner.

In 1838 Abraham Lincoln said: “Towering genius disdains a beaten path. It seeks regions hitherto unexplored. It sees no distinction in adding story to story, upon the monuments of fame, erected to the memory of others.” Whether *Lincoln* is “towering genius” is up to the individual viewer, but it certainly disdains the beaten path.

# What really happens in Malia...

Charlotte Chorley defends her girls' holiday to Malia in the wake of telly controversy

About as conventional as passing out on your 18th birthday, the girls'/guys' holiday is something of a rite of passage into adulthood.

Popularised by T. shows, party towns such as Malia, Magaluf (or should I say ‘Shagaluf’), Zante and Kavos are satirised as a “modern paradise”.

And every year young Brits flock in their thousands to such resorts in the hope of having the time of their lives, escaping their parents for the first time, and partying to the extreme point of hospitalisation.

But when the Daily Mail condemned *What Happens in Kavos* for showing a “shameless” 42-year-old mother taking her 22-year-old daughter on a three-hour binge, the popularity of the shows and the reputation of these resorts was soberly clear.

And, if my mother's words are anything to go by, it certainly seems as if the shows are having a negative effect on the public's opinion on the youth of today – they think we're all alcoholics, sexually magnetised to anything with a remote pulse, and not to be trusted when we fly the nest.

It is not a pretty picture. Yet, as someone who went to Malia this summer to celebrate the end of A-levels in true style, I feel a kind of nostalgic, rose-tinted loyalty to this rich cultural hub in Crete. (I joke, of course, unless by ‘culture’ you mean burger-and-pizza cuisine and doing a shoddy

job of ‘the Dougie’ on the dancefloor). But seriously, I do feel that these TV shows over-exaggerate the resorts in the name of cheap entertainment, and at the cost of my reputation. Admittedly, when I arrived last July, I did feel about as out of place as Will McKenzie in *The Inbetweeners Movie*, probably because my expectations were clouded by stories of teenagers dying from jumping off balconies and such shows as *Sun*, *Sex* and *Suspicious Parents*.

The next 10 days did, to me, look incredibly bleak, especially when we were dumped at the top of the infamous ‘Strip’ and the first thing we had to navigate was a sunburnt lad sprawled on the curb, passed out, and adorned in a kebab-stained ‘Malia fucks Ibiza’ vest. It soon became clear that alcohol is definitely at the forefront of everybody's mind, forcing everyone into a ‘go hard or go home’ state of mind. Speaking of going hard, sex is also at the top of the agenda. There really are no limits.

**A SUN-BURNT LAD**  
SPRAWLED ON  
THE CURB,  
PASSED OUT

Despite witnessing a couple having sex on the incredibly sanitary bar in ‘Safari’, a friend getting urinated on in ‘Candy’, being pushed off a bar and smashing my face on the floor, and having to survive without air-conditioning, I am not ashamed to admit that I would love to do it all again.

These TV shows pride themselves on mocking the naivety of teenagers that go there and exaggerating the worse possible side of the towns. Though some of it is true, it is not necessarily an obligatory experience. I would argue that, although

there is a sense of ‘anything goes’, it rests on ‘anything-goes-as-far-as-you-want-it-to-go’. Admittedly some people do go out there to drink their own body weight in alcohol, sleep with as many people as they can, and wake up the next morning with no idea of their own name, let alone where they're staying. But, certainly for me, I went there just to have fun with my friends on a holiday that cost me less than £500.

I felt ‘free’. I could sleep all day and party all night. And I never felt pressured into anything. I drank, but not excessively, and always with one of our 11-strong group remaining sober.

**A COUPLE**  
HAVING SEX  
ON THE... BAR  
IN ‘SAFARI’, A  
FRIEND GETTING  
URINATED ON

Yes, there is a lot of inappropriate, and often offensive, groping. Yes, it is nothing short of ‘wild’. But in spite of this, it was one of the best times of my life. Indeed, I feel a kind of gratitude to Malia for teaching me a lot of useful lessons.

For one, I was proud that I even survived. And I learnt a whole lot about personal safety. About saying no. About budgeting. About friendships. We all loosened up, but only to our maximum limits. I guess my opinion is due to who I am and who I decided to travel with, but even so, it can't help but affect how I view these TV shows. To me, Candy and Zig-Zag were no less sleazy than some of the clubs I've been to in the UK. The groping is still there, the sweat is still essential; the only difference was that the alcohol was a lot cheaper.

I think that, ultimately, everybody loves a bit of debauchery. It makes great entertainment. But there will always be a special place in my heart for Malia.



OOOOH AARRR

TV



## Final Fantasy: All The Bravest

Mobile



byANGUS MORRISON  
Video Game Critic

*Final Fantasy: All the Bravest* is not the newest chapter in the world's best-known RPG series. In fact, it's barely a game at all. Think of it rather as the most staggeringly cynical attempt to exploit cherished intellectual property that has ever befouled the iOS App Store.

The app—not game—possesses but a single objective: battle. Even a limited offering such as this might be fine, however, were it not for the fact that battles require no form of cognitive input whatsoever.

Where other *Final Fantasy* games present a complex array of tactical considerations, *All the Bravest* offers only the option to attack, executed by touching the screen once.

Even the acquisition of a veritable army of disposable minions—each of which is capable of attacking and that alone—demands no alteration of this strategy.

Find any exposed piece of skin and give the screen a few good rubs. Congratulations, you've mastered *All the Bravest*.

Priced at £2.50 it's one of the more expensive apps—still not a game—on offer for Apple's mobile devices, and an insulting expense for a creation of so little depth. What is truly infuriating, however, is the persistence with which the user is urged to shell out for extra content.

The most expensive bundle on offer costs almost as much as the app itself. Charges are levied to travel to other lands and summon heroes

from previous *Final Fantasy* games in a brazen exploitation of earlier, more fondly remembered, instalments, leaving no doubt that Square Enix have simply dragged their cash cow out for a vigorous beating.

Worst of all, a player hoping to break the monotony by forking over another £0.69 for a classic character is offered no choice over which hero he receives.

But it might be argued that these optional extras are just that—optional and entirely avoidable. And they are, but the pace at which the user will progress is best described as glacial.

Unless you're willing to part with more money each and every time your party of 20-plus members is defeated—an occurrence of laughable regularity—three minutes per character must elapse before the team is back to full strength.

The rudimentary graphics and animation are the final nails in *All The Bravest's* horrible coffin. There are some who may claim that the 16-bit style is

## SQUARE

ENIX HAVE

SIMPLY

DROPPED THEIR

CASH COW OUT

FOR A VIGOROUS

BEATING

“all part of the charm”, but as such charm is clearly non-existent I shall label it “unforgivably lazy” instead.

The presence of a pleasant soundtrack caused a brief moment of confusion, promptly resolved upon realizing that each and every track is drawn from previous *Final Fantasy* games. Oh, and there is utterly no story to speak of. Whatsoever.

Closer to an iPhone-holding simulator than a game, *Final Fantasy: All The Bravest* is a vacuous exploitation of a long-running series. It is utterly without merit.

## Playstation All-Stars Battle Royale

PS3



byTOM RUDDLE  
Video Game Critic

It's the epitome of water-cooler discussions: who would win in a fight between X and Y? This must have plagued the designers of *Super Smash Bros*, which led to an extensive franchise spanning three consoles.

Now Sony have decided that enough is enough and that they want to get in on the cross-franchise brawler action. Cue the mouthful that is *Playstation All-Stars Battle Royale* (PSASBR), by Superbot Entertainment.

Initially, the game looks similar to the *Smash Bros* series, with up to four unlikely characters scrapping on one screen, picking up items and dodging obstacles. However, there are major differences. Defeating an opponent does not involve knocking them off-screen, but using character-specific Super Moves, which instantly kill if they hit.

Attacking an opponent builds up a bar from level 1 to level 3, which grants the use of increasingly powerful Super Moves. Also, there are three attack

buttons, compared to *Smash Bros'* two, boosting its complexity, and the stages are an ingenious mishmash of two franchises, such as *LittleBigPlanet* and *Buzz*.

Complexity is further extended by the fighting styles available—there are simple characters like Big Daddy from *Bioshock*, with whom you can just mash buttons, but also Sly Cooper, who can turn invisible, or Sackboy, who can imagine objects into existence. However, there are overpowered characters like Raiden, creating some (but not unassailable) imbalances.

Superbot pushes the offline Arcade Mode, where you choose a character and attempt to beat all the others until you reach an uninspiring final boss, but the main draw was the online play, which, after initial connection problems, is challenging without making you feel out of your depth.

There's an extensive tutorial system, which helps you learn your character quickly, and the option to play locally against friends or computer-controlled opponents. Finally, you can unlock numerous costumes and taunts for your character.

However, the main problem is



immediately evident: Sony just doesn't have enough iconic characters to populate a game like this. It is exciting for obsessives to play as the obscure Sir Daniel Fortesque from *MediEvil*, but it's nothing compared to the roster of Mario, Link, Pikachu et al. that *Smash Bros* boasts.

## SONY

JUST DOESN'T

HAVE ENOUGH

ICONIC

CHARACTERS

TO POPULATE

THE GAME

The Super Move system is also flawed. If you miss a Super Move, then all your work so far is wasted, so players hoard their attacks, creating a lack of pace.

In *Smash Bros*, there's tension when everyone has high damage and one attack could win the round. In *PSASBR*, this tension is lost when everyone has Super Moves to use with reckless abandon.

A further criticism is the boring menu screens, average art assets and unimpressive music direction, especially in the levels. The main menu does feature the brilliantly apt 'Finale' by Madeon, but its repetition gets annoying quickly. Controlling the menu is also difficult, as the game sometimes counts one button press as two, making the player choose the wrong option.

Overall, I would say that *Playstation All-Stars Battle Royale* is a reasonably intricate fighter which still manages to be accessible. However, it's not even close to the brilliance of *Super Smash Bros. Brawl*, which has everything *PSASBR* has, but with recognisable characters, a better fighting engine and a deeper offline mode.

My advice? Only get this game if you want something for parties and you don't have a Wii.

# VIDEO GAMES

## A LOOK AT THE BLOGS

byTANYA GOLDHABER  
PhD Engineering student

I was educated across the pond, and while certain aspects of the Cambridge undergraduate experience continue to mystify me, I can see definite benefits of the education itself beyond acting as some sort of gold-plated funnel to overpaid City jobs. However, there are drawbacks to the Oxbridge system, including favouring depth over breadth, almost without exception.

The strength of Oxbridge continues to be in its supervisions. In most institutions of higher education, it is perfectly possible for a student to have no interaction with instructors outside lectures. Supervisions or tutorials, conversely, force students to understand the material presented and discuss it at a high level with an expert.

There are, nonetheless, drawbacks to an Oxbridge education. The main one is the rigidity of the disciplines in which students are educated. As an undergraduate in Engineering, I took classes in music history, linguistics and psychology among others. It was mandated by my university as a necessary part of a world-class education that I be required to have a breadth of knowledge as well

as expertise in my chosen area.

Today, I am grateful for the time I spent learning about subjects that initially seemed to have little to do with what I would eventually do or study. As I progress in my studies and career, the ability to think in the style of many different disciplines has been invaluable.

It is here that I believe that Cambridge fails undergraduates. The interdisciplinarity required in the modern world is almost entirely absent from the lecture hall and supervision room. While the college system encourages discussion between students in different subjects, it cannot replace focused study and thought outside one's chosen discipline. A friend of mine who has supervised NatScis in a history of science class has noted how rigid their thinking can be – helpful for passing exams but not necessarily for furthering thinking in the field.

While the admissions procedures of Oxbridge may sometimes fail to admit some of the best students, the educational style of Oxford and Cambridge is still rigorous and challenging. However, in the modern world, it is necessary for students to get a more interdisciplinary education than is currently offered.

byKATERINA PASCOULIS  
Law student at Robinson College

I enjoy studying Law. However, sometimes my degree does feel like academic battery farming, focusing on quantity rather than depth.

A common complaint from students (especially when exams are near) is that the sheer amount of content doesn't leave any room for creativity. It's difficult to find time to read into an aspect that you find engaging when there are 600 plus 'essential' cases to learn. Is something that can feel like a memory test the best way to encourage students to think critically and form their own opinions?

The best supervisions are often those where we wander off the reading list, where the supervisor adds something you won't hear in their textbook or



explains their current work.

Unfortunately some students see these as a waste – nothing was covered that will be of use in the cage of the exam except as a short aside.

Recruiters now are also requiring an ever increasing list of 'strengths': innovation, leadership, teamwork, a long list of extra-curriculars and an in-depth knowledge of their company and of current affairs. Nowhere do the 'skills' I used to try and rote learn hundreds of case names come into play. The same applies for careers generally – even a barrister would have notes, as would somebody in a meeting, or while presenting.

The law course could include long essays in place of a paper, or even have oral exams (with cue cards) like they do abroad. And we could even be allowed to take lists of cases or notes into the exam, as surely it is the skill of application that demonstrates your understanding and grasp of the subject? That way a good grade might be a more accurate measure of a student's ability to understand complex ideas, and less one of who has spent the most hours in the library feeding themselves acronyms of all that key case law.

# “Battery farming for brainiacs?”

Tanya Goldhaber and Katerina Pascoulis on how to make studying an Oxbridge degree less of a memory test and more useful to students entering the workplace.

*Varsity Live* is a daily blog of news, comment and culture, with discussion of the week's news, discussion, international events and suggestions for what to watch and listen to when you're procrastinating.

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- Jessica Murray's Queer FAQ column, on why seeing two girls kissing is most definitely not an invitation to join in

- Katharine Howell and Isabel Rimmer on the challenges and benefits of trying to do some good with your consumption choices

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## THE ESSAY

## Writing History

Thea Hawlin fits Cambridge's writers into the frames of their forebears

It's sometimes hard to imagine a world without the writers of Cambridge. They're everywhere we go, lurking in Libraries, scurrying the streets, skulking in to bookshops to casually move their volumes to the front of the display. They live among us, work among us—sometimes they even lecture us

if we're lucky. They've foddered most of us from an early age and they're still around today. In the Review section of *The Observer* it is their names that are in large print to lure in readers, not their stories: 'Zadie Smith', 'Ian McEwan'. Cambridge writers seem to have transformed themselves into a brand, the greatest, like other celebrities, identifiable by a single name.

As Virginia Woolf noted: 'Writing is like sex. First you do it for love, then you do it for your friends, and then you do it for money.' In the public eye, it seems there is little point in writing unless you're going to be paid vast sums of money for it, so carving a literary identity in these fame-

haunted streets can be tricky: I am not Plath, I am not Thompson, I am not plagued by black marauders – if anything I crave them and they shy away from me. I inhabit a concrete tower, overlooking the trees as they stoop into grey twigs outside my window, searching for inspiration. What have the Cambridge writers to offer me and the other undergraduates of today, seeking to follow in their footsteps?

Coming to a University that holds so many literary alumni has limitless advantages but also provokes expectations. Maybe there is a great writer in all of us—who doesn't churn out an essay a week here?

## BOTHER BECCA

BECCA LAWRENCE

*"I'm worried that I'm starting to get a reputation, after a number of escapades last term with boys in my college. I never intended for them to happen, but after getting very drunk with friends on several occasions, one thing led to another. I don't think this is immoral, just weak; yet the judgements being levelled at me are completely unforgiving."*

First of all, I don't think you should be too hard on yourself. These things happen all the time, and are not a sign of you being particularly 'weak'. (As the great Shania Twain once said, it's your prerogative to have a little fun).

Perhaps looking at it in a different way will help: what are you supposed to do if all these boys keep throwing themselves at you?

Clearly your problem is that you are far too attractive to enjoy a casual night out with friends without finding yourself inundated with male attention.

Therefore, drastic action should be considered. Ditch that flattering dress in favour of a shapeless brown number, and save yourself time before going out by neglecting the hair straighteners and foundation. "But what if this is not enough?"

I hear you cry. Further steps could involve employing some kind of buddy system, so that a trusted friend will launch themselves in the way of the subject should they spot you getting a bit too close to an admirer.

If all this fails, you may have to admit to yourself that you're just too attractive. Maybe it would be better for everyone if you checked into your local convent and began living a blissful existence in the style of Julie Andrews.

If you are genuinely worried about this sort of thing happening too frequently, and do want to put a stop to it, there are a few practical steps you can take.

It's fairly dull advice that you've probably heard before, but if you're getting together with people against your better judgement, drinking less will help you to stay a bit more clued-up.

If it's being the focus of college gossip you're worried about, it isn't the end of the world – you can at least console yourself that by next week it will be someone else's turn.



KIT HOLDEN responds to TED HUGHES

## A Hughes Unconscious

*Poet and nation circle each other;  
Legacies nudge a tragedy that was without doubt  
A Freudian slip to the mother,  
Does not a metaphor make.*

*That the past is no calamitous change;  
But a lesson which must be learned.  
The soldier must remember what he has lived.  
If he is to live on - no malice must derange.*

*And though death be matched against death,  
Though verse be his only escape from self harm,  
He must always remember  
That there never was a lesser death.*

*I, though, do not speak for the soldier.  
I speak for all mankind (winced out).  
A claim far beyond my station.  
One which has seen better men fall.*

*From here, there is no parody.  
But rather a reminder.  
That the poet voices himself.  
He cannot do much else.*

*So, dear student, if you wish.  
To converse with a good man's verse.  
You would do better,  
To find some Auden.*



OLIVER MARSH responds to JOHN MILTON

*Now where did I put my Paradise? I know I had it somewhere. Maybe I left it on the northbound Citi 9 bus. Maybe I left it under that nice Mulberry tree. Maybe I dropped it in excitement when I discovered that formals end with everyone kissing my bust (turns out I'd misunderstood). Or most likely all those rugby lads have stolen it again. I don't understand why I'm such a target for them; and using my flowing blond locks to hide my face when they come past never works. Effeminate? Whatever happened to metrosexual? And whatever happened to my Paradise?*



GEORGIA WAGSTAFF responds to VIRGINIA WOOLF

*I could stay in bed another fortnight, and watch as snow-laden boughs exhale into new-budding leaf, and twigged bundles of bird-nest appear in high tree-spires. That is to see life, to observe*

*the spherical whole, when the frost melts from the flawless geometric green of the Cambridge courts, and crocuses spill into life over the walkways. The cyclists pulsate and disappear as they fly along the roadside, trying to retain a grip on their handlebars and reality. The tide of scholars that flow in October and ebb in June erode the stone with sighs, encased in a bubble and engaged in this continuum of learning.*



What people seem to forget about 'Cambridge authors' is that they are still being created, typing away slowly in locked rooms, scribbling furiously on napkins, worrying about getting their work in on time. The almost sanctified status of the literary big-shots makes us forget where they started from. So I persuaded some new writers to take up the robes of the old and try them for size: what would it feel like to be Milton or Coleridge, Woolf or Plath, trying on the clothes, or trying on the literary style?

Writers have had increasingly mixed views and experiences of Cambridge. Coleridge was an undergraduate at Jesus. His time as a student was trying, debt-ridden and full of heart-break (sounds familiar, doesn't it?). So dismal was the accommodation he finally 'left the friendly

cloysters and the happy grove of quiet, ever honored Jesus College' and ran away to join the army.

Milton (enacted by Oliver Marsh) on the other hand relished his time at Christ's. His only problem was he wasn't challenged enough by the curriculum (something harder to relate to than student debt I fear). However Milton suffered in different ways, renowned for his ladylike looks and pallid physique he suffered horrid teasing. (Oli uses his curly locks to make people laugh instead).

Lovers met here. Ted Hughes, (Kit Holden) had a great time serenading Sylvia Plath (Ana Thorpe) from Pembroke, the Fulbright, full-bright scholar who

bit him one night (yes, biting was sexy back then, even before the Buffy/Twilight phase). The two poets blossomed in each other's

**WHAT**  
WOULD IT  
FEEL LIKE TO  
BE MILTON OR  
COLERIDGE,  
WOOLF OR  
PLATH?  
company, 'We kept writing poems to each other and then it just grew out of that I guess, a feeling that - that we both were writing so - so much and having such a fine time doing it we decided that this should keep on,' says Plath in a recently found recording. Hughes has to begrudgingly admit, 'the marriage overtook the poems.' Just your average student love story.

So the authors of our university shouldn't scare or intimidate, they shouldn't hound us and make us weep that we haven't

written Lycidas at the age of sixteen, or that we don't have a pet bear to show off to our friends (Oh Byron). They worried about rooms, and friends, and falling in love, and being teased like the rest of us, and out of that mundane mix came some of the greatest writing in the world. Writing shouldn't depend on opinion and statistics, or even on what *The Observer* says. As Plath put it, 'The worst enemy to creativity is self-doubt.' So don't doubt, create because you want to create. Not because a pay check or an essay deadline is looming. The ordinary lives of the writers of Cambridge should remind us, in the words of Woolf (Georgia Wagstaff): 'No need to hurry. No need to sparkle. No need to be anybody but oneself.'

## CONRAD LANDIN responds to ADAM GRAY

(untitled)

*Once I'd finished my reading,  
my washing, documentary eavesdropping  
I'd thrash out the persona of Cynthia Iso.  
Cynthia, forever waiting there on the sheet  
where I wrote her name.*

*BlackBerrys rattle desks like academic  
jackhammers in the heart of Cambridge.  
On Panorama fourth-rate apologists  
talk cross-purposes and frown.*

*Reading's off, I don my black beret,  
scan the room but no unwanted 2-pound coins  
emerge. The laundry-room's off bounds it seems,*

*and still Panorama thinks it's You and Yours.*

*Cynthia Iso shouts at me  
from where I wrote her name.  
A mental note takes shape around the paper.  
And she's off again; you develop me later;  
for now I'll stay as I am; 2D; amazed.*

## ANA THORPE responds to SYLVIA PLATH

*The doors slid open to a crowded train. People poured out,  
stepping on each other's toes,  
half-apologizing. He found  
himself a seat between two  
city men, who seemed to be  
dressed the same way and  
looking at their watches at  
the same time, even on a  
Sunday. The woman made  
her way into the train,  
the doors snapping at her  
heels. She stopped in the  
entrance, looking intently at  
a baby gurgling in a pram,  
the mother clutching at the  
handle.*

*Greg took out a book from his bag:  
Civil Disobedience by Thoreau; an old  
copy with a spine hollow as a celery  
stick. The train rocked away, and he  
looked at the landscape, the marshes  
and houses and blue sky, the black  
faces around him. There was the ring  
of a mobile and a tall man with a  
crutch fumbled in his pocket, picking  
out a vintage mobile the size of a  
walkie-talkie. 'What? You're telling me  
he ain't gonna pick me up?' He swore  
and shouted and called off and slid his  
mobile back into his trousers; he had a  
koala imprint on his tee-shirt.*



**ROBERT  
HAWKINS**  
responds  
to

**RUPERT BROOKE**

Chione

*Still-born morning is silently delivered,  
snow borne grudgingly by the kept-off grass.  
Back lawn, creaking, under foot-fall slidings -  
Atlas, complaining, shoulders extra load.*

*Two days I wait, face down, left  
for dead. Gristly-gritting porters operate,  
opening arteries, swabbing flags.  
Boreas, bereft, howls along the backs.*

*Scooped up, rolled and trampled, thrown  
and shaped, I am used. Helios,  
sleeping thus far, rises cloudy-eyed:  
my undertaker.*

## UNTO THE BREACH



SAM HUNT

As I see it, there are three fundamental reasons people decide to plunge immediately into a Masters degree.

The first is pure, unrivalled, academic passion: a love-affair that will one day find you smugly dealing out the reading lists from your own leather wing chair.

The second is sharp-edged business ambition, felt by the efficient, C.V. savvy student with an eye for the employment pages. They know that, in some industries, the MA is fast becoming the new BA: employers are wanting that extra-special something to differentiate them from the homogeneity of the degree-bearers. For type two, degrees are yesterday's news.

Our third and final type is procrastination. These finalists can't face the decisions involved with the outside world and therefore escape these pressures by remaining in the motherly arms of education.

If you find yourself currently fitting into the final type, I would advise you to think again. On the January checklist of references, funding applications and research proposals, your top priority should be questioning your own dedication to the cause. If you can't find a better reason than "there are no jobs; I can't think of anything better to do and this way I can defer the decision for another year in the hope of national financial overturn", I just hope you aren't studying economics.

Taking a Masters for the sake of it is no longer financially viable if you aren't able to pay from your own pocket. Current funding opportunities are taking a turn for the worse: the undergraduate upheavals of 2012 are turning into the predicted postgraduate funding nightmares of 2013. If you are one of these enviable aristocrats able to fund yourself, you are only proving the recent assertions that Masters are turning into the 'preserve of the wealthy.'

Instead of panicking over the financial red-zone, consider taking time out of education. Get out for your sanity and maturity. The majority of us haven't been out of full-time education since age four, glimpsing it only briefly over the years in our Saturday jobs and summer vacation plans.

Enter the real world, meet new people, learn how to cook and clean and get a dingy flat with a couple of unhygienic friends who play the guitar and keep exotic pets. Try and find a job. Have the youth experience where everything in your room does not have to be PAT tested, and therefore live with the adrenalin thrill of knowing that your Poundland hairdryer could blow up any day now.

Liberation, even if only temporary, could be especially beneficial to us Oxbridge-leavers. We are constantly incarcerated in the libraries, books and equations of our subjects and frequently forget that some things cannot be learned in the UL.

There is no failure in craving reality, so make your decision and be your own master.





# BOOKS

## A Right Royle Success

Josie Bowerman admires this brave creative-writing novel

What it is, is many things. It's

the disturbing tale of Paul Taylor, a first-novel-obsessed creative writing lecturer, once-published author and keeper of secrets. It's an intertwined take on the writing process, weaving the tale told by lecturer Paul with the story written by his enigmatic student, Grace.

It's a magic trick, Grace's apparently fictional narrative developing into real life as author Nicholas Royle pulls away the boundaries between truth and fiction. It's also Royle's seventh novel.

Despite being a book of such multitude, *First Novel* is gripping even on its most straightforward reading. In the obsessive figure of Paul, Royle has created a protagonist whose unpleasantness makes the book compulsively readable, driven by the need to discover why he makes the skin crawl.

Even as you follow him on snatched assignments in cars and into dark reminiscences about his former life, it's impossible to break away. Royle tells you so much, in Paul's coldly precise detailing of his life, and yet gives nothing away. The tug he creates is irresistible.

Then, just above this tense storyline, is something altogether larger and denser, the themes of loss and powerlessness. They're there in the lives of the characters, in Paul's ruthlessly pragmatic take on life.

*First Novel* confronts the idea that we live in a world which offers us so little choice - either or - that in the end it all

comes down to only one thing: either we accept it, or we don't.

From here, Royle goes on to make his most daring leap. These themes become something altogether different, more subtle. From then, Royle fashions a meta-literary commentary on the writing process, on first novels themselves.

**IT'S AS BREATH-TAKING AS THE MOST AUDACIOUS DEBUT**

When a writer produces a piece, they lose a bit of themselves; a handful of ideas, a corner of soul goes into what they write. First novels are the first major loss.

Worse, they come with the knowledge that these losses are self-inflicted, an echo of Paul's predicament. They are a loss which is so bound up in the writers' decisions that they can no longer distinguish them from fate.

The writer has the potential to be in total control of their narrative, to create their own world. Only they can decide what will happen: either they take the chance, or they don't.

Writing is nothing but an either or. The realisation is a revelation. That's why *First Novel* almost could be. It's as breath-taking as the most audacious debut. Technically it is skilled, so polished that it reflects the reader back to themselves and makes them think that everything they see in the book is them, their own insight.

That's what gives Royle away. His work is the work of a master, and for that reason, *First Novel* is anything but.

## Dig A Poem

William Kennaway discusses Beatles poetry

As 2013 marks the fiftieth anniversary of 'Beatlemania', the year will see a huge array of commemorative merchandise produced. Perhaps the most interesting result of this celebration, though, is a new anthology of poetic responses to the Beatles and their songs, entitled *Newspaper Taxis: Poetry After The Beatles*.

Featuring work from Simon Armitage, Carol Ann Duffy and Philip Larkin, the collection is interesting besides its novelty value, as the poems are chosen with a discriminating deftness.

A particular highlight was Katherine Stansfield's 'Relic', a witty response to the sale of one of John Lennon's teeth at auction for thousands of pounds with compelling things to say about the way we use the past.

Another especially good poem is Armitage's 'The Sad Panda', a delightfully weird kaleidoscope of a dramatic monologue from the point of view of, as



you might infer, a sad panda.

So, yes, it's a good collection. There's still probably a broader question to be answered though: is there any particular impetus to create commemorative editions like this outside of the obvious financial ones?

The intention is probably that, with 50 years having passed since the rise of the Beatles, we can look back on their works with a new kind of objectivity.

Perhaps putting these particular poems together creates a whole new way of looking at the Beatles and their cultural impact. While it is surprising just how many varied poetic responses to the Beatles there have been over the past 50 years, it still feels a little contrived.

As mentioned, Carol Ann Duffy is featured here, writing commemorative poetry of a different sort as our poet laureate. There is a feeling that the works produced by poet laureates are generally rather contrived and a little kitsch. Duffy's poem commemorating the Olympics, for instance, is enjoyable enough, but hardly that's going to win any Nobel prizes for literature.

Maybe that fear of institutionalised, contrived verse is why Wordsworth was so hesitant to take up the position in 1843. He finally agreed only on the condition that he was never required to write any poetry, becoming the only poet laureate ever to write no official poetry.

Wider issues about the role of commemorative poetry aside, this is still a pleasant collection, with enough quality to be of just as much interest to poetry fans as to fans of the Beatles

## A city that sings with porcelain

Robert Scanes visits the stunning new contemporary Chinese art exhibit at the Fitzwilliam

Following in the footsteps of last year's exemplary Han tombs exhibition was always going to be a difficult task for the Fitzwilliam Museum.

"China's White Gold: Contemporary Porcelain from Jingdezhen" shows us a slice of completely modern day China, so much so, that over half the exhibits were produced in the last year. It marks a different tack, being focused far more on the artistry and craftsmanship than the Han exhibition.

So why Jingdezhen? There really could be no other choice. If you are going to make an exhibition about porcelain, then it simply cannot be ignored, as the former producer of imperial porcelain for the Forbidden City in Beijing, despite being some 1200km away.

In fact, it is still the largest producer of porcelain in China. Since a move by the Chinese government in the 1970's and 80's toward private ownership of the factories, there has been an explosion in the variety of wares produced. From the flea markets to high-end art galleries, the city sings with porcelain and even lamp posts are made from it.

This exhibition focuses mainly on the work of professors and students of the Jingdezhen Ceramics Institute, China's only higher education institution specialising in ceramics.

The centre piece is a spectacular vase

created for the Queen's Diamond Jubilee, which manages to combine Chinese imperial imagery and symbols of femininity in an attractive contemporary design. Entitled "Happy and Glorious" by Feng Lin Hua and Ning Gang, both of whom are strongly influenced by the great wealth of traditional designs, it is an astonishing synergy of rich history and a roaring present.

Beyond this, the JCI's work represented is dazzling in its diversity and

**RANGING FROM THE VERY TRADITIONAL TO THE DARINGLY NEW**

quality, ranging from the very traditional to the daringly new. The works of prominent international artists working in the city, Takeshi Yasuda, Caroline Cheng and Felicity Aylieff are grouped together near the start of the exhibition and are markedly different from the pieces by the JCI. This shows the versatility of the medium, producing very dissimilar work depending on whether or not the artist has received the traditional training, or in the case of Takeshi Yasuda, choices to completely depart from this.

All three of these artists work particularly benefits from the handbook which you pick up as you enter, as there are some interesting backstories to the pieces.

The real success of the exhibition to me is in representing the diversity of porcelain production in Jingdezhen today and the importance of porcelain in Chinese art. It really strongly reminded me of the city, due in part to



The exhibition - China's White Gold: Contemporary Porcelain from Jingdezhen

**THE CITY SINGS WITH PORCELAIN**

the seemingly odd idea of including a case of modern reproductions next to historic pieces. Not only did this give the show a feel of place and continuity, but also challenges the viewer to guess which piece is which. Throughout, the full range of techniques in manufacture are represented, which in itself is an impressive feat.

My personal highlight is Ren Ruihua's "Spoiling for a Fight", a depiction of an

armoured mythical beast strongly reminiscent of Durer's Rhinoceros of 1515.

The personality of this competitive beast is conveyed strongly, and combined with shoulders of the creature appearing to be spilling over with coins, I couldn't stop myself thinking this was a metaphor for China as a whole.

This small free exhibition in the Fitzwilliam museum it is a perfect mid-day break from work. It runs from now until the 1st April - don't miss out.

ART

### STORY TIME

FREYA BERRY

It may surprise you to learn this little detail about me. It is unexpected, I admit, as you see me sitting quietly behind my desk, gazing at a computer screen.

Never reading, though. Odd, for a librarian. But here is my secret: I loathe books. I have spent thirty years surrounded by the things; if you cut me open, I would bleed inky blood. My heart is a volume, tightly bound.

Yet books are my shibboleth, their black print an abyss. Their papery whisperings pursue me down the aisles; commas flicker at the edges of my vision. Thirty years of terror, my friend. Can you imagine? You may ask why I do not leave. But my spine is bound to them in a breathing, fleshy version of their own sick structures - layers upon layers of paper which mutter secret things and are wrapped oh-so-lovingly by their covers' stifling embrace.

But recently, I stumbled upon a resolution. I had taken a rare book home with me to mend. As I trembled at the kitchen table before the wretched object, the candle which I was using - times have been hard of late, and in the trauma of my work I often forget to pay my bills - flickered, and toppled over onto the book (an early Pope).

At first I leapt automatically to put it out, but then I simply gazed in awe at the flames, dancing over the page in a waltzing inferno. The ink wept wicked tears. The bindings cursed and relented. I waited until it had nearly burned through to the table before extinguishing it - upon which came over me the greatest peace I have ever known. My nemesis lay black and skeletoned.

That was two months ago. I remained euphoric all the next day, smiling at students over my spectacles. But the feeling died as the week wore on; I found the aisles closing in on me once more.

So I did what any sensible person would have done - I burnt another. A Freud. I believe he would have respected the situation, the old bore. Once again, the high came, but shorter, this time. I needed more. So I began taking books home daily, signing them out under various students' names, assigning them to oblivion in nightly waltzes of fire. It was good - better - but still I craved.

And thus here I stand. It is one a.m. I hold a now-empty carton of petrol and a lighter for the ultimate dance. They say literature creates an insatiable appetite - they just never stated for what. As I hurl the lighter and watch the library blossom into flame, I laugh triumphantly at the final destruction of my demons. I think Freud would have appreciated that.



# TONIGHT'S THE NIGHT...DENIM

AHEAD OF THE UPCOMING DRAG EVENING, WE'VE ASKED HOW DENIM MAKES YOU FEEL



I love DENIM mainly for the people-watching. There's something very endearing about the almost uncontrollable delight on the faces of a bunch of 19 year-old guys as they career through the Union in heels and ballgowns, doing what I imagine they think are feminine dance moves. But while it is easy to mock the participants for being so excited to think themselves decadent for a night, I genuinely think the event liberates people in a way they are unused to. It is the dangerous whiff of counterculture tantalisingly mixed with the celebration of a society that sees such behaviour out in the open - and doesn't really care.

FRED MAYNARD



I think DENIM is a good thing, but it's important that it doesn't just become 'straight men having their annual cross-dress session'. Queering social and gender norms is about much more than the occasional night out, and there are fairly easy ways we can all work towards a less strait-laced, heteronormative society in our day-to-day lives. It's just important to remember that when we're not out at the Union later this week.

HARRY WRIGHT



New dates for 2013

# Dinner & Jazz

at the Riverside Restaurant

Enjoy a 3 course meal accompanied by the Cambridge Jazz Company at the Riverside Restaurant

**£29.99** Per person

To make a reservation call 01223 337759

31st January  
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28th February  
7th March  
14th March

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# FASHION

PHOTOGRAPHER NICK MORRIS MODELS IMAGE ONE FEATURES EVIE PRITCHARD/UNNAMED AND IMAGE TWO FEATURES ARTHUR STURRIDGE/LYDIA MORRIS, LOCATION MANAGER DECCA MULDOWNEY, PRODUCTION MANAGER ELLA HUBBARD



## FOR THE LOVE OF DESIGN CAN BE

**I**s the design of something simply decoration or is it integral to the shaping of an idea? In literature, for example, the design of a poem might be separated from the genius that lies beneath, and dismissed as technical virtuosity. Yet, equally, it may form the very sense of the poem. Similarly in theatre, the design of a production has the potential to impart meaning, through visual cues such as the character's attire or the placement of objects around a set. But then again, is it ever able to capture the essence of the play?

by THE DESIGN TEAM OF THE GOAT, OR WHO IS SYLVIA

It was this problem that the design team for the play, *The Goat, or Who is Sylvia* (Corpus Playroom, 29th Jan. – 2nd Feb. 2013), struggled with during the design process. The story of the play follows Martin, a successful architect, whose life crumbles because he falls in love with a goat. The play is



Varsity Fashion's selection of the week's best offerings from around the Globe

## Hot stuff



From left to right: Miuccia Prada sketch for a costume from *The Great Gatsby*; Dazed Digital's February playlist on [www.dazeddigital.com/music](http://www.dazeddigital.com/music); Dior Haute Couture Spring 2013 show; black boot from Nasty Gal, £156; skirt from Topshop, £28; Jeurgén Teller's new exhibition 'Woo'



# F THE GOAT: WHY SO DIFFICULT

naturalistic and contemporary, broaching such issues as bestiality and the nature of love. However, how such concepts may be conveyed through costume or set posed many difficulties. For example, what does a contemporary American architect's living room look like? Should it be an interesting mix of raw building materials and sculptural furnishings or a stereotypical image of a middle-aged couple's home? Moreover, what does a goat-lover wear – goat-like talismans as a crude expression of his love? Or perhaps the clothes of an average, middle-class man to heighten the subtle absurdity of the play?

As a design team, we discussed this to great length and ultimately decided to keep the set and costume in keeping with Albee's intentions. As a result, the design is naturalistic, perhaps even to the extent that it is mundane. We decided that the clothes for the characters would be perceptibly 'normal' and would come from the cast themselves. In particular, Martin is clothed in a simple trouser and shirt combination. We thought this would create an interesting contrast between his perceivably average appearance and his strange desires. In this way, the design features amalgamate to create a background of the banal quotidian that highlights the shocking issues dealt with in the play. It was in the publicity of the play that we were able to stretch the creative potential of its themes. Martin's non-descript apparel is translated to the clean lines and elegance of a suit and the sinister implications of bestiality are reflected in the set.

While questions of design can be obsessed over and ceaselessly refined, ultimately whether or not anyone will notice that Martin wears a striped shirt rather than a checked shirt is debatable. Furthermore, as we experienced, design is more often than not a compromise between creative vision and economic limitation. However, despite all this, we found it still remained an integral part of our production. Perhaps, it is simply the job of us designers to create our vision, show it to an audience and just hope that the intended meaning isn't detrimentally misconceived.

*The Goat, or Who is Sylvia* shows at the Corpus Playroom from 29th Jan – 2nd Feb 2013 at 7pm.  
Tickets now available: £6/£5



BASILE ROSE



CHARLOTTE WALDRAFF



DAISY HUGHES



CHARLOTTE WALDRAFF



NINA DE PAULA HANIKA

## SHE BE PHOEBE



PHOEBE LINDSLEY

Since the middle of the 20th century, black polo necks have been closely associated with radical academics, philosophers and artists. Originally a distinctive mark of any beatnik worth his bongo, as the polo neck was absorbed into mainstream fashion it became increasingly viewed as the 'anti-tie'. Its status as the go-to garm for the rebellious was established when it was described in Esquire magazine as "the boldest of all affronts to the status quo". Recently, I have decided to live and breathe and die inside a polo neck: but don't you dare tell me that this is the subtle influence of 90s revival fashion infiltrating my wardrobe - that cuts me deeper than any too-tight polo neck ever could. Since beginning to wear polo necks, my life has only improved. It may be that I have been wearing a polo neck for so long that the oxygen supply to my brain has cut out, but in a moment of potentially-asphyxiated madness I created an OkCupid profile. Within minutes, someone – obviously not a practical man – with username 'I\_am\_a\_cliche' asked me: 'So these 6 polo necks... must they all be worn at once?'; a more direct person, 'makiavillain,' asked me if I wore '6 polo necks for a week after getting covered with hickeys?'. I die! The offers are rolling in faster than you can say roll neck jumper (of which I have two).

## VARSLTORIALIST STREET STYLE

by CASSANDRE GREENBERG





SPORT

Fresh dusting re-opens age-old debate

In light of cold snap, **Ruairi Bowen** addresses football's longest standing talking point: the winter break

As the Met Office speaks of a 'sudden stratospheric warming', so the UK has yet again become a meteorological battleground between the

North Atlantic Drift and the harsh easterly winds blowing off the Urals. The Siberian gusts have prevailed in the atmosphere, with the sporting schedule suffering the consequences on the ground; a handful of the weekend's fixtures falling foul of the inclement conditions across a variety of sports throughout the country.

Inevitably, the growing list of postponements has stirred up a timeworn dispute among the higher echelons of the UK's footballing society, with West Ham United's manager Sam Allardyce the latest to express the collaborative desire to have an extended rest over the winter months.

The point is mooted nearly every year, and seldom without reason. An established structural feature of most European football leagues, 'the winter break' affords players the opportunity to recuperate from the gruelling mental and physical demands of professional sport, all the while enjoying quality time with their families and friends over Christmas and New Year. The clubs, as businesses, are guarded against the potential that severe weather possesses to strip them of ticket and bar sales through cancellation. The purist fanatics are spared the aesthetic deterioration of the game that the punishing schedule engenders, and musicians across the country are protected, at least temporarily, from the gratuitous modulation at the end of the Match of

the Day theme tune.

With all of these benefits to consider – three of them seriously – why is it that the powers that be haven't joined hands with mainland Europe and embraced the winter break? Though the reasons are multi-faceted and complex, the message from football's administrative bodies is clear – it is not commercially viable.

A curiously mercenary stance, but there seems to be little pragmatic alternative. A framework similar to The Russian Premier League, which this season is operating on the traditional autumn/spring calendar and negotiating the unforgiving winter conditions with a break from 13th December – 10th March, would never be an option in the UK. As football's commercial

appeal is diluted during the summer months by increasing Ashes hype and the rise of Murraymania, coverage of the game would be limited, with the resulting loss in TV revenue potentially critical, particularly

for lower league clubs.

A shorter break, as is the case in Western Europe, seems no more likely. With the capriciousness of the British weather as it is, it would seem imprudent to schedule a break months in advance, as the potential for fixtures outside of the designated time period to be called off is too high. This season, for example, lower league matches were being called off as early as December 4th, and if the Scottish leagues are taken into account, the scores of postponements last weekend have pushed the list of casualties to over 100 in the last six weeks. As a result, the clubs affected will find their fixture lists cluttered with re-scheduled matches, bringing into the equation the worrying issue of player burnout towards the business



GETTY IMAGES: BENTLEY ARCHIVE/POPPERFOTO  
The Premier League's chairman has indicated that a winter break could be introduced in the English game, but only at the expense of FA Cup replays

## THE MESSAGE

FROM FOOTBALL'S ADMINISTRATIVE BODIES IS CLEAR - IT ISN'T COMMERCIALLY VIABLE

end of the season. It is here where the European leagues that are also susceptible to extreme weather can be more accommodating; crucially, the German Bundesliga has two fewer teams than the Premier league (and therefore four fewer rounds of matches), and the Italian clubs only participate in one major cup competition outside of the league, freeing up a time window which in England is occupied by the constantly rebranded League Cup.

If a winter break were to be introduced, it would be the FA Cup which would be most likely to undergo a revamp with replays being scrapped entirely, as recently indicated by Richard Scudamore, the Chairman of the Premier League in an exclusive interview with The Daily Telegraph. If the Football Association were able to see past the commercial compromise they would have to undertake in doing this, they would not only be able to satisfy the weary grumbles of players and

management staff alike; they would be taking advantage of a wonderful opportunity to inject a new vitality into the FA Cup. In his ground-breaking book *Luck: What it means and why it matters*, Ed Smith (Peterhouse 1995-98) eloquently explains the appeal of football in terms of its 'structural capacity to produce upsets, surprises and underdog victories', in essence highlighting the strength of the game's currency unit – the goal – when compared with other sports. By Smith's line of argument, if FA Cup replays are removed, the chances of a surprise result increase, with the lottery of a penalty shoot out coming into play at an earlier stage in the contest. The potential for more fabled giant killings could be realised, and the waning interest in the competition rejuvenated.

A romanticist's ideology, perhaps? It certainly wouldn't sit with any Herefordian who was at Edgar Street that famous February afternoon in 1972 when Ronnie Radford let fly. But it

shouldn't go unconsidered by the FA, especially given the increased interest generated in the Capital One Cup as a result of Bradford City's recent successes. However, the introduction of a winter break into the English game would probably not be a popular move with the masses. In an age where the dense footballing schedule is as much a part of the yuletide televisual fabric as The Queen's Speech, the idea for football fans that their Boxing Day turkey sandwiches would be consumed in front of anything other than the dulcet tones of Messrs' Lineker, Hansen and Lawrenson is unthinkable. But they needn't worry – with the seemingly unmovable stance of the games administrative powers on the matter, it appears our television screens will be spared the besieging repeats of the traditionally miserable offering from Albert Square for the foreseeable future, as the winter break will remain a talking point for years to come.

## Clay Pigeon Shooting: BUCS Report

**Guy Simon** on a fine showing at the West Midlands Shooting Ground



Cambridge University Clay Pigeon Shooting Club, pictured here at the St Andrews Challenge

Following an impressive fourth-place finish at the St Andrews Challenge in the Michaelmas term, the University Clay Pigeon Shooting team made the journey to the West Midlands Shooting Ground in Hodnet, Shropshire for the annual British Universities and Colleges Sport (BUCS) championships.

The two day competition was attended by 16 universities and colleges and saw nearly 300 entrants with Cambridge finishing fifth overall, and Caian Andreas Koltes placed in the top ten.

After a shakystart the team soon found

their feet, with few targets escaping them after one or two stands. This trend continued over most of the course until the last two stands; generally considered to be the hardest, gusty winds compounded the difficulty but Cambridge's top shots responded strongly, with Paul Saunders shooting exceptionally well to hit all but two targets on the final stand.

Once the last shot had been fired, the team retreated to the clubhouse to await the publication of scores. The teams who had shot earlier in the weekend had been on very good form and

achieved some very impressive scores, however Cambridge had outperformed almost all of them, finishing fifth in the student class and with all 1st team members in the top 50 scores.

Varsity rivals Oxford finished in 16th place having had a difficult round, the superior standing providing the team with an early psychological advantage ahead of the Varsity competition in the Easter term.

(Pictured from L-R)

**Back Row:** David Nicholson-Thomas, Jack Fleet, Alice King.

**Middle:** Guy Simon, Ashley Hunter-Love

**Front:** Sebastian Bult, Andreas Koltes, Theodore Cosco

### CUCPSC 1st team at the BUCS Championships

1	Andreas Koltes	84/100
2	Paul Saunders	80/100
3	Theodore Cosco	74/100
4	David Godwin	74/100

## Hare & Hounds success

**Peter Gould** reports on the County Championships

A contingent of around 15 Hare and Hounds have qualified for the inter-counties races in March following an excellent performance at the nationwide cross-country championships that took place on the first weekend of January.

Polly Keen took a comfortable victory in the ladies race of the Cambridge-shire championships, finishing ahead of former Varsity Match winner Ellen Leggate, with Will Mackay and Joe Christopher finishing 2nd and 3rd in the men's competition. There were also top-2 finishes for Joanna Mobed and Alex Short, competing in the Middlesex under-20's and Essex under-20's respectively.

Lewis Lloyd was first to cross the line in the Surrey under-20's race while former captain James Kelly took 3rd place in a strong senior men's field. Chris Bannon (Warwickshire) and Tom Watkins (Berkshire) finished 3rd in their individual races, and there were also notable performances in the senior men's division of Hertfordshire meeting, as Matt Leach held off a challenge from Matt Grant, another former club captain, to finish a second ahead of him in 4th place.

In two weeks time, the Hare&Hounds travel to Leeds for the BUCS championships. 26 men and 18 women will be battling it out with the likes of St Mary's, Birmingham and Oxford, with both teams looking very strong following selection at Coldham's Common last weekend. The men's race was a close call, with the top 7 runners coming in within 22 seconds of each other. Lewis Lloyd came in just ahead of Will Ryle Hodges, with Joe Christopher in 3rd. The women's race was amore spread out affair, with Alison Greggor beating Megan Wilson home in under 20 minutes – an impressive time, especially given the less than ideal conditions.

Coldham's Common: Men's 9km		
1	Lewis Lloyd	30:36
2	William Ryle-Hodges	30:39
3	Joe Christopher	30:42

Coldham's Common: Women's 5km		
1	Alison Greggor	19:27
2	Megan Wilson	21:55
3	Holly Weaver	22:01



# Mixed mayhem

Fiona Latham reports heartbreak for CUMLC

**Sunday 13th January**

Marston Pitches, Oxford

10 - Oxford

9 - Cambridge

depleted University Mixed Lacrosse team braved freezing conditions to face the Dark Blues in Oxford this weekend, and were unlucky not to come away with a win.

Beginning the first quarter with enthusiasm and fight, exemplified by the typically aggressive attacking of centre Jeremy Sharman combined with clever cuts and well-timed runs from the straight attackers, Cambridge gained the upper hand, playing with confidence while the Dark Blues appeared to be unable to cope with the pace of the game.

The second quarter saw much of the same attacking flair from Cambridge, but Oxford began to fight back. Solid defending from Cambridge's Emily Binning, Ellen Heddle and Andy Wiggett slowed down the Oxford attackers but couldn't prevent some powerful shots, from the Oxford men in particular, narrowing the lead to a single goal by half time.

A few mistakes during the third quarter by the Cambridge team overshadowed several excellent passages of play, including a superb goal by newcomer Jacob Lam. The drama of the match intensified when, with only two minutes left of the quarter, a wayward centre draw from Cambridge captain Chloe Colliver made contact with an Oxford player's face, resulting in an injury and a yellow card, despite the innocuous nature of the incident.

Confusion reigned at the beginning of the fourth quarter as the Dark Blues, capitalising all too easily on the

fact that Cambridge were temporarily down to 11 players, appeared to have an extra player on the pitch. After a heated discussion, it was agreed to begin the fourth quarter again with player parity restored. However, the distractions worked in Oxford's favour, and Cambridge found themselves trailing by a goal. Despite a spirited effort to break through the Oxford defence, the Dark Blues' tactic of merely keeping possession for the final few minutes allowed CUMLC no opportunity to level the score in this no-tackling match, and Oxford ran out as winners.

The 10-9 scoreline was hugely disappointing but all in all, this was a very promising start to the term. The defeat has inspired sheer determination in every member of the Cambridge team to reverse the result on February 23rd, when Cambridge host the Varsity match at Parker's piece.

CUMLC are back in action this Sunday



# Beating the binge

Katherine Turner details where to get fit

*The festive binge has the capacity to affect even the finest of athletes. Cast back to Grange Road a year ago where the Blues, still bearing the scars of defeat from the 2011 Varsity Match, were outplayed by a strong Durham University 1st XV. As they trudged back to the famous pavilion on the back of a 44-22 reverse, a remark from one of the wizened Grange Road faithful, made in the direction of Cambridge's Rob Stephen, stood out. Such was the apparent gluttony of his yuletide consumption, betrayed on this occasion by his shortness of breath and acutely skin-tight No.10 jersey, the cumudgeonly old gentleman guffawed: "He looks like he's had a good Christmas!" Here, Katherine divulges the a number of ways you can bounce back...*

When I woke up on January 1st 2013 I thought 'New Year, new me'. Early mornings, protein shakes, salads, exercise... or so I thought for all of the 10 minutes before I rolled over and went back to sleep!

But since returning to Cambridge and re-assessing the situation I decided 2013 really is the year to get fit. Apart from feeling slightly ashamed when I see the rowers heading out for an early morning session, Cambridge offers so many cheap and cheerful ways to get fit. Top of my list was indoor-based activities (it is winter after all...) and Fenner's Fitness Suite has a whole range of cardiovascular fitness machines and weights as well as classes such as pilates, zumba and circuit training. The zumba and circuits are only £2 for students who are non-members

and £1 for members. I am sure that many library fees have far exceeded these costs! Kelsey Kerridge is also offering special savings for students on lunchtime aerobics every day during the week from 12.30-1.30 for just £3.70.

Upon opening my email inbox the other day I was astounded to read adverts from a range of sports clubs I had never even heard of before. Cambridge University Korfball is looking for new members; Korfball is a fun fast paced mixed gender indoor sport, similar to netball and basketball. The Cambridge University Breakdancing Society is offering the first three classes for free and after that membership costs only £10 for the year. Also, on the theme of dance, Cambridge University Contemporary Dance Club runs hip-hop, jazz and contemporary classes every week. If you happen to find yourself in King's College at 7.45 on a Thursday evening you can even embrace virtual Brazil in martial art form, with weekly Capoeira Angola classes which incorporate both music and dance. If getting fit isn't motivation enough, turning up at the bop with a new selection of dance moves can only be a bonus!

And if none of these take your fancy there is always the more traditional student pursuits of running (due to lateness), or, topically, the possibility of snowball fights! Whatever takes your fancy Cambridge will probably have it. Getting involved in a new sport not only makes you feel better but is a great way to make a whole new bunch of friends, and thus get invites to a whole host more social events. And if it takes you till the summer to start the new fitness regime the outdoor swimming pool on Jesus Green will be re-opening in May, ready for a refreshing dip.

Full details of the activities listed above can be found online: [www.varsity.co.uk/sport](http://www.varsity.co.uk/sport)

## EYES ON

## BORNA GUEVEL

preps for this week's Town v Gown with spars but no carbs

Sport:  
**Boxing**

Class:  
**Middleweight**

Rank:  
**Blues captain**

Age:  
**23**

Height:  
**183cm**

Weight:  
**78kg**

Varsity caps for Cambridge:  
**1**



KATHERINE JACOBS

### Weekly training schedule?

I've stepped up the hours the squad is training this season, so now we're on 10 times a week. That's a combination of technique, sparring (simulating fights, but with heavier gloves), ring training, sweat runs, sprints, weights and circuits. I can rest easy now that we've brought up the level of training: I wouldn't forgive myself if we lost because my fighters weren't fit enough.

### Any superstitions or rituals?

Same pair of boxers for every fight.

### Most spectacular injury?

In my first fight - against an army boxing champion (the biggest beast I've ever seen) - I broke my nose, twice. I didn't feel it at the time, but they were two pretty horrendous fractures, and I couldn't breath through it for a while.

### Sporting Hero?

It's clichéd, but Muhammad Ali. Amazing. I spend about half of every day watching videos of him, learning a lot. Most people don't realise what a huge mental aspect there is to boxing - I can really relate to what Ali has said.

### Boxer's diet?

That's the toughest thing about boxing: I struggle with it every day. Naturally I should weigh about 85kg, but I fight at 75kg. So the week before a fight I'm on porridge with water and then a chicken breast with broccoli, or spinach. It's been hard this year, fitting a boxing lifestyle around studying medicine.

### Town v Gown this week - chances?

It will be really tough. The resounding win last year was freak. This year, we're well-matched, and those guys don't stop training for summer exams.

# Why Lance Armstrong's admission discredits cycling

Toby Hayward-Butcher confesses to his misjudgement of Armstrong and the sceptre of doping in sport

A few months ago I wrote what now looks like a very poorly researched and biased article where I argued that, for the sake of perspective and given the inspirational narrative of the Lance Armstrong fairytale, we should let bygones be bygones, and the charges against him for doping should be conveniently ignored.

To recap, Armstrong was found, in a long-awaited report by the United States Anti Doping Agency (USADA) not only to be guilty of doping throughout his long career, but to have led "the most sophisticated, professionalised and successful doping programme that sport has ever seen". He was a vindictive bully who threatened, blackmailed and sued anyone who dared speak out against him. He effectively ruined the lives of many of those people, and his actions, although they took place at a time where doping was commonplace, have seriously undermined the credibility of his sport.

That Lance Armstrong appeared to be an inspirational figure of hope allowed him to keep the UCI and the media in his pocket for so long, convincing the world that he was an innocent victim

of a witch-hunt by non-believers who could not accept the "miracle" of his success after surviving testicular cancer in 1998.

Of course there is more than one side to Armstrong. The Livestrong charity has been successful in raising millions of dollars for cancer research and treatment. But the scale of hatred towards him cannot be ignored. According to the testimony of his masseuse, Emma O'Reilly, he bullied and threatened her in an attempt to cover up his drug use. She has since rejected his apology, following his admission to this shameful treatment in his interview with Oprah.

This interview was a chance for Armstrong to issue a full unfettered disclosure of the extent not only of his doping, but of his vindictive and malicious tactics of denial and deceit. This was a chance for him to not only denounce himself but to blow the whistle on those who made it possible for him to dupe the authorities for so long. But what we actually got was a tempered confession followed by a series

of moves to shift the public's perception of him. There were hundreds of people to whom he owed heartfelt apologies; they received none. He was willing to describe himself as "a jerk", a "bully" and an "arrogant prick", but he delivered this without emotion and attempted to mitigate his behaviour by making claims to the culture of the time, to which he was just another victim, forced over to the dark side in order to remain competitive. He denied masterminding the doping ring and coercing his teammates

He also denied many of the allegations of bribery, blackmail and cover-ups which, if the testimony of his whistleblowers is to be trusted, could mean that he will face criminal charges.

He even attempted to partially justify his behaviour at times. When asked why he went to such lengths and cheated on such a staggering scale, he put it down to his "ruthless desire to win". To claim that he is flawed is to couch his admission within language that makes him appear vulnerable. If someone is flawed they are perceived

to have a weakness, or a personality trait that is perhaps pathological. It is a way of shirking responsibility from his active agency. Armstrong's confession was largely contrived, and psychologist Patrick O'Donnell has suggested that his body language, gestures and facial expressions are indicative of a man who is at odds with what he was saying. For much of the interview he wore a smug expression, a wry smile appearing at the corner of his mouth from time to time. His confession lacked all the tell-tale non-verbal signs of contrition, and to many, especially those whose lives he made "hell", his confession will prove to be wholly unsatisfactory.

Without wishing to make bold predictions it seems that Lance Armstrong isn't really sorry at all. I wouldn't be surprised if I was more embarrassed about writing my previous article about him than he is about his conduct over more than a decade. So I gladly revoke everything I wrote about Armstrong before. It is in the interest of the sport, in the interest of those he bullied and harassed, and in the interest of those he inspired that the full extent of his behaviour be exposed. It's just sad that a truly heartfelt admission of guilt and sorrow is unlikely to accompany this.

## HIS CONFESSION

LACKED ALL THE TELL-TALE NON-VERBAL SIGNS OF CONTRITION



# Britain's big freeze stamps mark

University sporting schedule is heavily disrupted as snow sweeps across the UK



Snow chance: Wintry scenes at Wilberforce Road forced the Blues football team to abandon their fixture against Birmingham

## Welcoming in 2013: What to expect in the New Year

Sport Editor **Ruairi Bowen** looks ahead to what promises to be an exciting year for sport at Cambridge

**W**hen the swathes of snow that have plagued the country in the past week finally subside, the sporting calendar will emerge from hibernation uncovering a feast of gripping contests packed with feistiness, drama and competitive spirit.

For heart-stopping excitement and a demonstration of sheer physical tenacity, look no further than 31st March, where the University's first VIII take to the Thames to continue their bitter rivalry with Oxford in the 159th Boat race. The Dark Blues will be returning to Putney with every intention of banishing the memories of last year's contentious affair, while Cambridge will be looking to prove they don't need a broken oar and an objectionable activist to assert their superior oarsmanship.

While the rowers do battle on the river, the Blues football team (subject to confirmation) will be locking horns with their Varsity rivals on the Middlesex bank, hoping to emulate last year's success when they run out at Craven Cottage, home of Fulham Football Club. After a strong start to the season, the Blues are in fine fettle; this promises to be an exhilarating encounter in one of Britain's most picturesque old grounds.

You don't have to get out of Cambridge to witness the University's best sportsmen and women in action,

though. On the last day of this month, Cambridge Guildhall plays host once again to the annual 'Town v Gown' boxing match. With a 500-seat capacity and cheap drinks all night, the Guildhall is perfectly located in Market Square for those who are looking to experience a vibrant atmosphere and a bruising contest. The University's boxers will also be in action

**FOR**  
**HEART-**  
**STOPPING**  
**EXCITEMENT**

... **LOOK NO**  
**FURTHER**  
**THAN 31ST**  
**MARCH**

later in the term at the Corn Exchange, where they will attempt to regain the True-love bowl from Oxford in the annual grudge match on 9th March

For those who are familiar with the laborious trek to the train station, cut the journey short at Parker's Piece to attend the Varsity Lacrosse on 23rd February. It promises to be an exhibition in razor sharp co-ordination and agility, with all five of Cambridge's teams in action. If the fenland winds are still raging and you're without a hat and scarf, simply cross the road to Kelsey Kerridge Sports Centre where the Varsity basketball will be taking place all day, beginning at 11am with the Women's 2nds and culminating with the Men's Blues at 5pm.

Numerous other Varsity matches are also taking place in the Lent term, with Squash, Netball, Waterpolo and Swimming all taking scheduled for February. For a day out full of unsolicited aggression, you can travel up the East Coast Mainline to Peterborough to watch the

game where violence is an unwritten rule; the Ice Hockey team resuming the sport's oldest rivalry against Oxford on 9th March. For those with more conventional taste, make the trip to Southgate for the field hockey the next day.

Away from University Sport, the Lent term sees the colleges battle for bragging rights in a variety of Cuppers competitions, which reach a climax as Spring is setting in. This provides those who haven't worn the Cambridge light blue with a grand platform to shine, and the games are already underway as of yesterday when a selection of the finest college table tennis players went head to head.

Looking further ahead, the Easter term sees the Cambridge University

Clay Pigeon Shooting Club (CUPSC) take on Oxford in the Varsity shoot, and the Polo Club (CUPC) head to the guards on June 8th, where they will hope to emulate their mauling of the Dark Blues in 2012. The University's cricketers return to Lords on June 15th where they will hope to make it four Varsity wins in succession, while the Rugby team will be looking to prevent Oxford from inflicting the same fate when they head to Twickenham to seek redemption following their heart-breaking defeat at HQ last month. The all-important 'Battle of the Blues' on December 12th will conclude what promises to be a fantastic year of Sport at the University, with Varsity tracking every step along the way.



The Blues celebrate an Oxford wicket in last years Varsity match. This year, they attempt to make it four wins in four

### SPORT IN BRIEF

#### NEW RUGBY CAPTAIN

**UNIVERSITY** Cambridge University Rugby Union Football Club have announced William Briggs as their captain for the 2013/2014 season. Briggs, who will take the reigns from Rob Malaney at the end of the current campaign, is a 4th year medic and played as loose-head prop in December's Varsity match defeat to Oxford at Twickenham. Frank Sanders, a fellow Magdalenite, has been appointed the club secretary. Following last Saturday's postponed match against Durham University, the Blues are back in action on February 6th where they will take on a Penguins International XV at Grange Road.

#### SNOW CANCELLATIONS

**UNIVERSITY** Heavy snow and consistently sub-zero temperatures have accounted for the cancellation of a handful of University Sports Fixtures in the first two weeks of the Lent term. Having already lost their match to the weather away at Nottingham Trent last week, the Blues football team were forced to call off their home fixture against Birmingham University on Wednesday, with Emmanuel's Wilberforce Road pitches (pictured left) covered under a thick blanket of snow. There have also been casualties in Lacrosse; the Men's BUCS trophy tie with the University of Gloucestershire was suspended, and the Women's and Mixed away games against Oxford and Surrey respectively deemed unplayable.

#### UPCOMING FIXTURES

**UNIVERSITY** Saturday 26th January  
Rowing: Winter head-to-head  
Cross country: South of England Championships  
Table Tennis: Women's BUCS  
Sunday 27th January  
Mixed Lacrosse: Brighton (home)  
Wednesday 30th January  
Football: Blues vs Warwick (Away)  
Falcons vs Nottingham (Home)  
Table Tennis: Imperial (Away)  
Women's Lacrosse: Blues vs Southampton (Home)  
Kingfishers vs Warwick (Away)  
Thursday 31st January  
Boxing: Town vs Gown  
Saturday 2nd February  
Cross country: BUCS weekend  
Rowing: Newnham short course  
Table Tennis: Cambridge & District league  
Women's Lacrosse: Blues vs Bath (home)  
Sunday 3rd February  
Mixed Lacrosse: Northampton (Away)  
Wednesday 6th February  
Football: Blues vs Worcester (Away)  
Falcons vs Leicester (Home)  
Men's Lacrosse: Blues vs Birmingham (Away)  
Women's Lacrosse: Kingfishers vs Nottingham Trent (home)

#### HASKELL AT UNION

**UNIVERSITY** London Wasps and England international James Haskell, who was due to speak at the Cambridge Union last Tuesday, has postponed his address until next week. Haskell, who has been a prominent feature in the England back row since his debut in 2007, is part of an exciting group of speakers at the Union this term which also includes former England football manager Fabio Capello.