

Why women still can't have it all



PHILIM BRADY

THE GENDER ISSUE

In this week's issue, in advance of V-Day on 14 February, we investigate the challenges facing female students and academics in higher education today.

by JOSH SIMONS
Deputy News Editor

Varsity has collated data indicating that women are still under-represented at all levels of academia. We analysed statistics relating to the University and its constituent colleges as well as national higher education institutions. Women are less likely to supervise, lecture and tutor undergraduates. Female professors are a significant minority. The higher up the academic career ladder you look, the fewer women you will find.

The *Varsity* News Team has examined gender inequality in various forms. We explore whether men are driven to a greater extent by competitiveness, driving a minority in academia towards research misconduct (see

page 8). A Cambridge academic has gone as far as to suggest separating men and women in employment is likely to decrease the pay gap (see page 8). The story is not just about divides between sexes, however. Men and women have joined forces to organise Cambridge's contributions to celebrating V-Day next week, a day designed to raise consciousness of violence against women and girls (see page 3). Finally, we broaden our horizons beyond the bubble to explore how one Cambridge-based charity is working to improve the educational prospects of girls in the developing world.

Freedom of Information requests submitted to all the Cambridge colleges reveal that at college level, the representation of women among academics varies significantly. At Queens,

just 17 per cent of all its Fellows are female. At St Johns and Selwyn, the figure is 18 per cent. Significantly, those colleges with the highest gender gap were also less likely to have female staff in the most senior positions, and more likely to have a smaller percentage of their student body identify themselves as being of non-white ethnicity.

Not all colleges paint the same picture. 58 per cent of Murray Edwards's Fellowship is female. At Girton, the figure is 52 per cent, while at Homerton it stands at 38 per cent. Older and larger colleges, with a less ethnically diverse student population, are less likely to have a fellowship which reflects the number of women in academia nationally.

The University of Cambridge has also yet to considerably narrow the gender

pay gap for its staff. The average salary for a male employee at the University currently stands at £39,698, while for women it is £31,023. The overall pay gap is therefore 21.9 per cent. This has been narrowing by 0.5 per cent annually over the last five years, since the 24 per cent recorded high in 2007. The University boasts stringent regulations and policies designed to ensure that men and women are on the same pay scale and represented equally, but the rate of change remains stubbornly slow. Moreover, women are less likely to be represented in senior positions of academia and management. Just 16.2 per cent of the University's professors are women, compared to 33.5 per cent of lecturers.

The University and College Union (UCU) recently conducted a wide-ranging national study into the under-representation of women and ethnic minorities in academia. Their report established that over the last five years the national higher education sector has achieved on average a figure of over 50 per cent for the representation of women among its employees. Cambridge has yet to break this half-way barrier. Nationally, women make up 46.8 per cent of non-professoriate academic staff, but less than 20 per cent of professoriate staff. UCU calculates that it will take nearly 40 years for women to be represented at the professorial level in the same proportion as they are currently represented at the non-professorial level. The picture is a bleak one.

The problem of under-representation in UK academia does not stem from an absence of degree-educated women. In 2010-11, 55 per cent of undergraduate students were female. Equally, the fact that women are well represented at lower levels of academia demonstrates that the problem is not a lack of motivated candidates.

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Arsalan Ghani responds to allegations of "madness" within Graduate Union

by LOUISE ASHWELL
Senior News Editor

President of the Graduate Union, Arsalan Ghani, has reacted angrily to accusations levelled at him in the last ten days in the Cambridge student press about his professional conduct.

In discussions with *Varsity*, and in a letter to the News Editor, Ghani has refuted criticism of his behaviour as GU President, as reported in the last two print issues of *The Cambridge Student*. He alleges inaccuracies in many of the judgements made against him, and claims they are the result of an

environment of frustration among GU members in the continued absence of a working constitution. "In order to divert the attention from the main constitution, non-issues are being propped up and highlighted to confuse the graduate community", he says. The absence of a constitution, Ghani laments, is preventing the Graduate Union from making vital changes on behalf of the student population.

The Graduate Union has been operating without a constitution since 18th September 2012, when the CCSSU (Council Committee for the

Supervision of Student Unions), a sub-committee of the University Council, identified that under the terms of the new constitution which the GU had been operating under since July of that year, the GU was operating with an insufficient number of trustees. This was despite the fact that the CCSSU had been presented with and approved the constitution in April 2012. They instructed Ghani to suspend the constitution with immediate effect, and work with their recommended lawyers, from the law firm Taylor Vinter to draft a new constitutional document.

In the meantime, the CCSSU froze the Union's bank account.

Ghani has been accused of dragging out the creation of a new constitution owing to his "perception that there is a controversy against him". His response is that it is not him, but the CCSSU which is hindering progress. Ghani has also expressed concern that the university's decision to impose their own lawyers to draft a new constitution may see any new document failing to address the issues of graduates properly: "...whatever advice the lawyers will give will favour the University

Administration, not us - that is why I want to make sure GU Trustees and MCRs (Middle Common Rooms) are actively involved in the constitution making process".

The GU President has identified inaccuracies in nearly all the allegations levelled at him in the last two articles published against him in *The Cambridge Student*, which use evidence from an anonymous source close to the Union.

The newspaper last week reported...

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EDITORIAL

In the House of Commons debate on gay marriage that took place on Tuesday, the Honourable Member for Gainsborough, Edward Leigh MP (Con.) put forth the interesting contention that "we must get away from the idea that every single thing in life can be forced through the merciless prism of equality". His statement was baffling, not only because of its regressive politics, but also because of the empty grandiloquence of his metaphor.

The debate in the House of Commons has already done much damage to Tory unity by exposing the parochial stubbornness of those who fill the Coalition back benches. These people, like Edward Leigh, have milked contradictory rhetoric to its hollow bone in what sounds less like politics and more like useless incantations, the likes of which are all too easy to emulate. As we emerge from the winter of our discontent, we know that spring is sure to follow. We can see it through a scanner darkly. Noble liberalism has been unearthed under common tarmac. etc.

Rhetorical flourishes aside, it seems strange to vocalise one's hostilities towards a piece of legislation that is trying to blur distinctions with an analogy that suggests the opposite. The proposed changes to marriage laws in the UK don't really sound like the work of the identity politics PC brigade; when it comes

to matrimonials, we're very close to being all in it together. But before we rest on our laurels, it is worth reflecting on matters pertaining to equality on a more local scale.

This has been a fortnight in which discrete steps of progress have been achieved. Shadowy inequalities based on gender, sexuality and ethnicity have seen some light. But we can't forget the lights on Parker's Piece that were vandalised. Things still need doing. We need to make sounds that make sense.

Long live the prism of equality. Let it be merciless for years to come. As for Edward Leigh... his kaleidoscopic vision seems to be somewhat distorting matters.



LETTERS

IN RESPONSE TO 'JESUS PRICED! COLLEGE SPENDS £100K ON REFITTING MASTER'S LODGE' (PRINTED 25TH JANUARY 2013)

The Master's Lodge is a Grade 1 listed building which requires regular maintenance and upkeep. This was the first significant expenditure in a decade. The College took advantage of a window of opportunity on change of Master to carry out essential work on the Lodge and a number of guest rooms, which was approved by appropriate committees in advance and completed within budget. The Master was not involved in the process and neither made nor was entitled to make any "claim" in respect of that work. The Lodge is integral to the College's operations, used intensively for meetings and hosting guests (including royalty) so expenditure on interior upkeep, again the first for some time, was necessary.

The sums expended on wine were used for College entertaining, not exclusively in relation to Fellows.

The statement that the Chaplain has an unlimited entertainment allowance is false. The limit is £1,000 per annum and actual expenditure (for entertainment of students) in 2011-12 was £957.

The allegation that kitchen fixed charges, utilities and room charges are very high at Jesus is not correct; these are about the Cambridge average.

The above is a statement from Jesus College

DON'T GET SWAYED BY THE ANTI-ARTS AGENDA

Great article ['Essay: Arts Cuts'] - but who is to say that those collages are terrible? That comment plays to the

idea that the grass roots art is inferior - which it doesn't have to be. It can be better than something you might see at the National Theatre..

PHILIP OSMENT, VIA FACEBOOK

WHAT A BETRAYAL...IN RESPONSE TO THIS WEEK'S REVIEW OF PINTER Really?

JAMES MACNAMARA, VIA FACEBOOK

Perhaps you're not the best person to ask this of a review, James... FRED MAYNARD, VIA FACEBOOK

No doubt Fred, but this is bafflement of a rather different kind. JAMES MACNAMARA, VIA FACEBOOK

see, i thought the writing was fantastic. your criticism of the plot either misses the point, or is a criticism of all Pinter, in that it basically never much matters what actually happens in his plays. what's revealed if generally subtle and non-revelatory, and held in the dialogue. plus, his words are funny. JOEY FRANCES, VIA FACEBOOK

ON THE SAME-SEX MARRIAGE DEBATE

While I agree that it is important to have a reasoned debate and not resort to name calling, clearly obvious and almost universally held if not practiced opinions, I think your arguments are flawed.

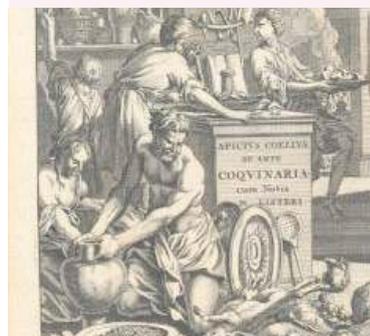
To compare the the oppression and derogatory terms used in relation to a minority to the criticism of those from a religion held by the majority of people and which is part of the state itself is to belittle the effect that the use of the term 'gay' has to create shame and discomfort amongst in particular gay youth. WILLIAM MORLAND, VIA FACEBOOK

A PEEK ONLINE

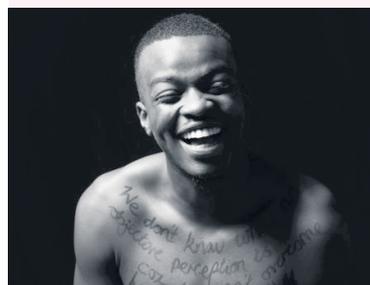


Rosie Sargeant continues her round-up of Cambridge eateries, this week focussing on coffee spots, including Urban Larder (pictured above), situated on ever-eclectic Mill Road.

Varsity Features sticks to the culinary theme, with Florence Smith-Nicholls providing us with a taste of what the Romans did for us, souffle-wise (and she's so very helpfully provided us with a recipe too, though not from Apicius' own cookbook, pictured below)...maybe worth a try come Valentine's Day for some antiquated indulgence.



This week, the team behind The Days take more photographs of Cambridge students, including King's College's own George the Poet (pictured below).



And finally, Sebastian Funk asks the eternal question: should true love come before tortoises? Rehearsal shot of Esio Trot pictured below.



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14 February: V-Day in more ways than one

by AILEEN DEVLIN
News Reporter

Thursday next week will see the fifteenth celebration of V-Day, the date earmarked by charities and activists around the globe to raise awareness for the campaign to end violence against women and girls. The CUSU Women's Campaign is mobilising with events in Cambridge including a play and a party with live music.

V-Day is associated with *The Vagina Monologues*, a 1996 play written by American author and activist Eve Ensler. The play is based on testimonies from different women, read aloud with a new monologue added each year to highlight issues currently affecting women around the world. On Valentine's Day 1998, spurred by the positive reaction to the opening of *The Vagina Monologues*, Ensler and others founded V-Day as a charity working for a cessation of violence against women worldwide.

V-Day campaigns, held on 14 February each year, are usually centred on performance of *The Vagina Monologues* and other productions which raise the

issue of violence against women. The charity also provides workshops which educate and inform the public on the issue and work to change attitudes in society towards the sexual and domestic abuse of women.

This year as part of their 15th anniversary, V-Day is launching the 'One Billion Rising' campaign based on the



statistic that one in three women, one billion people, will experience violence in their lifetime. The campaign invites one billion women to 'rise up' and

make their opinions known. The movement aims to work towards justice and gender equality and an end to violence against women.

Fundraising for the charity involves annual performances of the play in venues around the world and this year *The Vagina Monologues* will be performed at Cambridge's ADC Theatre

from the 14th-16th February. The production, jointly directed by Joshua Simons and Lauren Steele, aims to raise awareness for V-Day but also to raise

funds for the Cambridge Rape Crisis Centre and Women's Aid.

Simons acknowledges the power of the play, "The monologues tell eleven powerful, moving and funny tales. It will make you feel angry, sad, happy and hopefully sexy. They manage to delve into the depths of women's sexuality, opening everyone's eyes to what it's like to be a woman." He ends with the invitation to attend the show and "come and be part of the global V-Day movement".

CUSU Women's Officer Susy Langsdale has stressed the importance of V-Day "in the fight for equality." She notes that "with 13 million separate incidents of physical violence or threats of violence against women and on average two women a week killed by a former partner the international

campaign to stop violence against women is as important as ever."

Langsdale goes on to highlight *The Vagina Monologues* as the cornerstone of the movement in Cambridge and the importance of the production in raising funds for "two fantastic charities that support women who experience sexual or domestic violence; Cambridge Rape Crisis and Women's Aid." She goes on to state CUSU's hope that "by raising awareness and money we can have a real and lasting effect on the lives of women in Cambridge both in enabling better support and in educating everyone about the realities of domestic violence."

CUSU will host a 'Vagina Party' at 21:30 on 12 February in the Clare Cellars featuring live music. The party will be used both to boost awareness of V-Day and to raise funds to cover the production costs of *The Vagina Monologues*.

THE VAGINA MONOLOGUES

TELL ELEVEN POWERFUL, MOVING AND FUNNY TALES. IT WILL MAKE YOU FEEL ANGRY, SAD, HAPPY AND HOPEFULLY SEXY

Why women can't have it all (continued...)

(continued from p.1...)

This leaves two possibilities open: either women are being turned away at the highest levels, or they aren't applying.

The UCU study convincingly demonstrates that it is the latter explanation which holds. Four times fewer women apply for the top professorial roles than men. When women did apply, they were actually more likely to secure the posts. Why, then, are women not applying?

One explanation relates to the paucity of female role models, and the notion that women simply are not prepared to 'sit at the table'. The prospect of entering a male dominated environment, where competition and tussling for power are seen as prerequisites for promotion, is not an enticing prospect.

Lauren Steele, Welfare Officer on the CUSU Women's Campaign asked, "Why do fewer women apply for JCR

positions? Because the environment is so heavily white male dominated. The point here is that it is the structure which is geared towards men; there is a 10% gap between men and women getting Firsts in the Tripos."

As discussed in Tom Arnall's article *Cambridge academic find women earn more if separate from men* (page 8), certain workplace behaviour

is perceived to be characteristically male, putting off potential female applicants.

With an employment system geared towards cultivating and rewarding male characteristics, it is little surprise that few women apply for the top jobs. Maternity leave, and the difficulties of combining motherhood and a career, are further concerns.

Alice Figes, a member of the Oxford Feminist Network, points out "all of my female friends have thought about how they will balance family and work in the future. Almost none of my male friends

have."

Anne-Marie Slaughter clarified the issues powerfully in her widely read article, 'Why Women Still Can't Have It All': "Only when women wield power in sufficient numbers will we create a society that genuinely works for all women. That will be a society that works for everyone."

Asked for her thoughts on these figures Sylvania Tomaselli, Fellow at St John's College, noted that "The problem with simply focusing on statistics, specifically in relation to the proportion of men and women at the top of the career ladder, is that it paints an overly simplistic picture.

"Equality does not have to be equated with similarity of achievements. The point is that you ought to be able to value different career choices. Measurement of success in this linear, top down fashion is a simplistic, and possibly a patriarchal, way of looking at the problem."

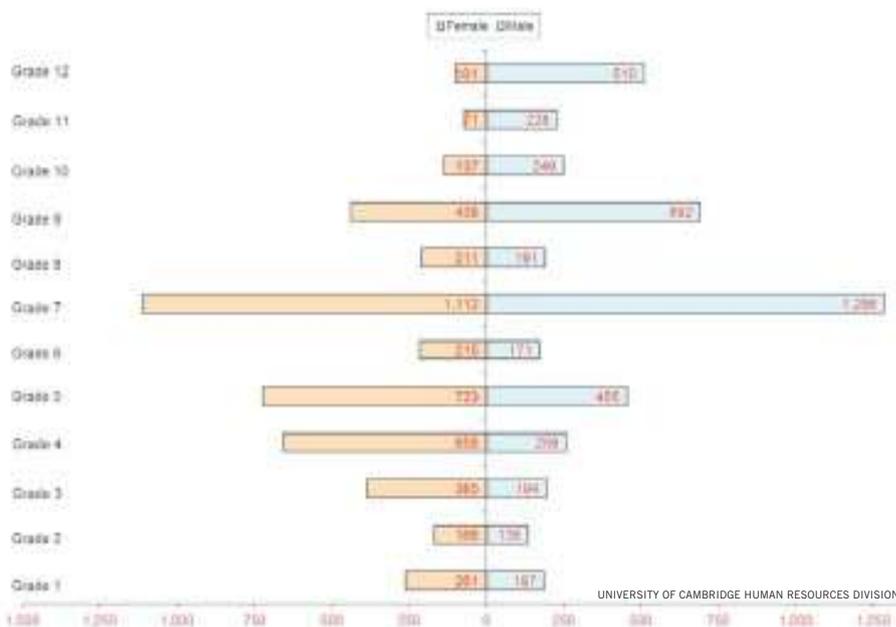
The gender issue is a complex one. The *Varsity* News team at least attempts to shed some light.



WHITE MALE DOMINATED

...THE CAMBRIDGE ENVIRONMENT

The number of University of Cambridge employees at each pay grade by gender in 2012



AVERAGE SALARIES FOR CAMBRIDGE EMPLOYEES

MALES
£39,968

FEMALES
£31,023

FEMALE COLLEGE FELLOWS

QUEENS' 17%
ST. JOHN'S 18%
SELWYN 18%



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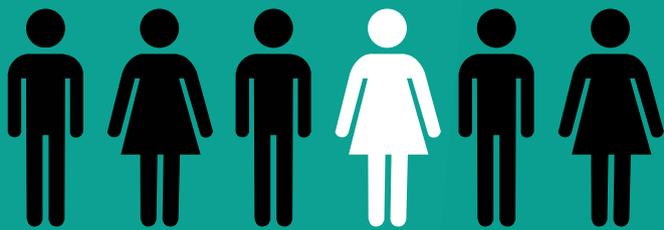
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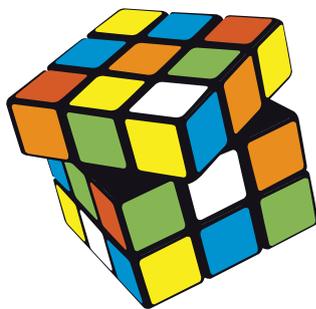
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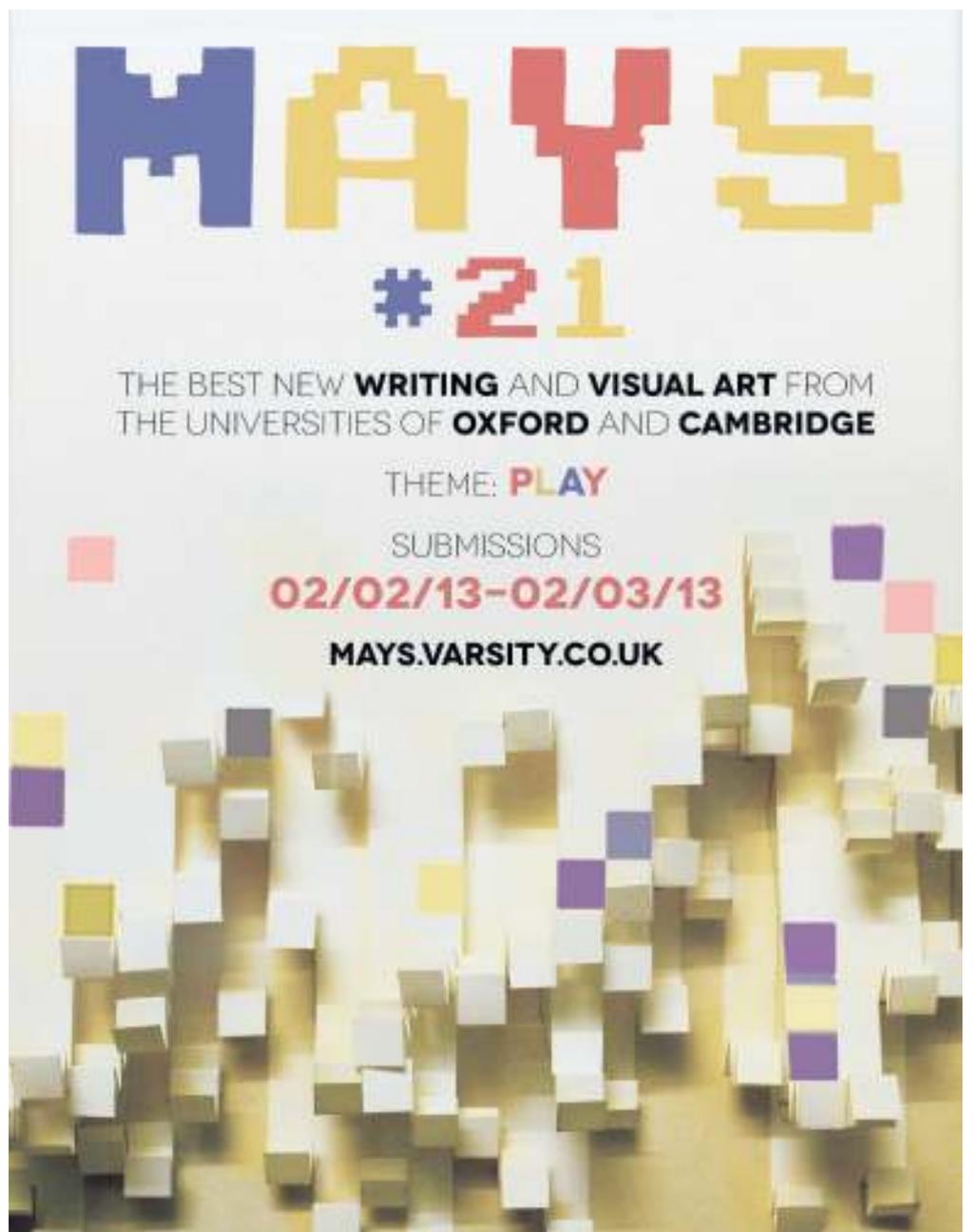
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Varsity speaks to Owen Jones

“Welfare cuts are going to inflict misery on hundreds of thousands of people; it’s going to destroy lives,” the popular left-wing commentator and author of *Chavs* tells **Phelim Brady**

“I look a bit younger than most of the room,” joked Owen Jones to the packed Keynes Hall in King’s College on Tuesday night. Aged just 28 years, Jones has already earned himself a prominent position as media star, writer and icon for young left-wingers. Since publishing his book *Chavs: The Demonization of the Working Class* in 2011, featured in *The Economist* and *The Guardian* and labelled one of the top ten non-fiction books of that year by *The New York Times*, Jones has established himself as an influential commentator, appearing regularly on Question Time, Newsnight and in newspapers.

As we settle down for a pint in the King’s College bar, I ask him whether his plan was always to follow this route: from journalist, to writer, to left-wing pin-up. Did he ever think his first book would appear on reading lists across several faculties at Cambridge just a few years after it was published? “I didn’t really see myself doing any of this stuff,” he says. “I think it’s sometimes funny when people think you’ve kind of had this ‘game plan’ when actually most people I know just stumble into things, inadvertently,” he says.

He pulls a face when a fellow drinker says he has become a “role model” for young lefties. “You’re scraping the barrel there,” he laughs. Jones studied history at University College, Oxford, where he says that in third year he panicked: “I thought there wasn’t really anything extra-curricular on my CV, so I wrote stuff for the student newspapers. Because the training you get here [at Oxbridge] often makes you write in quite an abstract way, or in quite an academic way, actually I had to unlearn some of that, to write in a more populist way.” This was before he graduated and began working for trade unions and left-wing magazines – apparently his literary agent warned him against making his writing too “clinical”.

Even if he had no ‘grand plan,’ Jones’ political outlook must have informed *Chavs*, the book that famously deconstructs working class stereotypes in Britain. Jones, who describes himself as a “fourth-generation socialist”, has spoken about how he was influenced by his relatives’ involvement with left-wing groups. Is this where his inspiration comes from? “Yeah, undeniably. But they [the relatives] all come from very different strands of socialism.”

Jones’ grandfather was a communist, and his parents met through their shared membership of a Trotskyist group. His father’s “full time job was trying to fight for the revolution, but he quit after the miner’s strike... the revolution didn’t really pay any bills”, he jokes. He says his family are all socialists: “but it’s funny, I didn’t actually grow up being brainwashed.”

Asked if socialism was the driving force behind *Chavs* Jones begins, “obviously, as a socialist...” before qualifying: “I don’t know if I even use the word socialist in the book, I mean that’s the point I guess. You can talk about socialism without using the word.” The book would not have been so popular



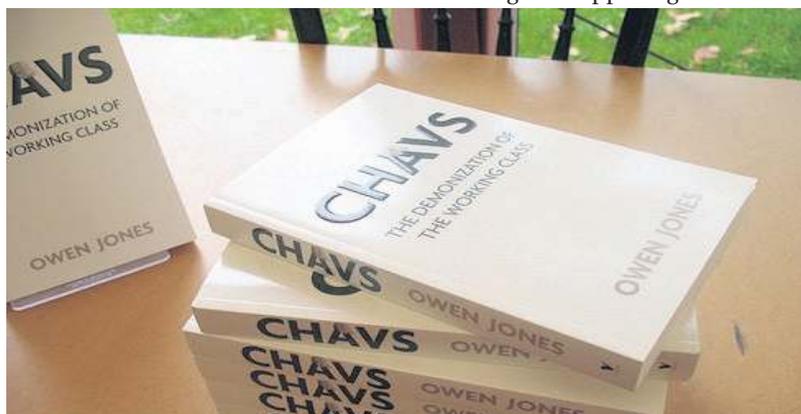
had it been published a few years ago, Jones claims, but “class is back on the agenda. What I was trying to do [...] was to get a debate going about class,

I WANT TO EXPAND DEMOCRACY TO EVERY PART OF LIFE

because it had been airbrushed out of existence, with this idea that we’re all middle class now, apart from the feckless remnants of the working class [...] I wanted to challenge that.

“That was the point of the book. That was the only point of the book. You know, I never wanted to be a writer, so that was just a means to an end.”

Probing him on where his political allegiances truly lie, Jones explains: “well I’m definitely influenced by Marx, but I’m a democratic socialist, I want a society based on people’s social needs, not the interests of private property. I want to extend democracy to every part of life”. At which point a person on the other side of the bar shouts: “Hear, hear!”



Chavs: The Demonisation of the Working Class was published when Jones was just 27

Asked if he would want Britain to move towards the Scandinavian social model, he responds: “I’d want to go further than that.” A “society that’s run by working people in the interests of working people,” is further, “but that’s not going to happen via a revolution,” Jones says. Completely unfazed by the group of people huddled around us in the bar

hanging on his every word, Jones says that he was never heavily involved with party politics at Oxford: “The danger of student politics is that it ends up in a bit of a bubble.”

An opponent of much of the coalition government’s welfare and economic programme, Jones refers to the looming benefit and tax credit reforms in the spring, such as the so-called ‘bedroom tax’, as “black April”. How can people fight this? “You’ve got to start where

people are and where the world is [...] so say welfare at the moment. Obviously I want to take on welfare cuts which are going to inflict misery on hundreds of thousands of people; it’s going to destroy lives. People will kill themselves over that – well they already are. I can’t state enough how horrendous the impact of what will happen will be.”

At the same time, Jones recognises the danger of opposing the cuts: “I

know that because of the demonisation of unemployed people, disabled people ... the whole debate is poisonous.” The government is “turning [...] the working poor against the unemployed [...] private sector workers against public sector workers,” he says with urgency. “There are lots of people who are struggling to make ends meet, to pay the

“bills” and they look down the street and see neighbours out of work, “something that right-wing journalists and politicians have exploited ruthlessly.” Jones is clearly more comfortable talking about these “bread and butter issues” than discussing varieties of socialism.

David Cameron is leading a “transformative government”, Jones argues, “transforming this country in the way Thatcher did before him.” We have “a world in which parents have to choose between heating their homes and feeding their children.” “The real deficit deniers are holed up in Number 10 and 11”, he says.

Jones advocates a different kind of austerity which targets the wealthy and those businesspeople such as private landlords who he claims get rich off the state. Quoting Keynes, he argues the government’s focus must be on unemployment, rather than the deficit. “Look after the unemployment, and the budget will look after itself” is his message, in the appropriate surroundings of King’s College’s Keynes Room.

Alongside his speeches and journalism, Jones is currently working on another book on the British establishment. “It’s a polemic about unaccountable power and how it works,” Jones explains. “At the moment I’m interviewing lots of politicians, on both sides, journalists, business people, I’m going out to lunch with people from the City on Friday, because you have to do that.” But the book will also look

THE REAL DEFICIT DENIERS ARE HOLED UP IN NUMBER 10 AND 11

at what the establishment means for those who are outside it. “There’s one chapter on the police, so I’ll talk to young black men getting stopped and searched, and then I’ll talk to police officers, so it’s about seeing both sides.”

I ask him if Oxbridge, as part of the British establishment, features in the new book. In 2011, Jones wrote an article for the blog *LabourList*, provocatively titled ‘Abolish Oxbridge’, arguing that the two universities “remain the preserve of the wealthy and the privileged.” Have his views changed? He laughs, but says: “The problem with the Oxbridge system is it isn’t really simply an educational elite, it is partly a social elite, because the people it draws from overwhelmingly are from the most privileged backgrounds.

“Automatic enrolment for the brightest working class kids”, regardless of whether their grades match the standard offer, is what Jones advocates. “Someone like that, even getting an A and two Bs, they’ve done a lot, lot better than someone at Eton who’s had everything stacked in their favour since day one and went up with three As. I also don’t like the idea of two universities right at the top which are automatically seen as better than anywhere else,” he says, lamenting Oxbridge’s image as the be all and end all of higher education.

As Jones leaves, someone from the talk thrust into his hand a pot of money collected from the audience for his taxi to the train station. Smiling, he said he would walk. Jones left the bar to murmur of: “nice bloke” and “what a great guy”. He had clearly done his job well.

NEWS IN BRIEF

CAMBRIDGE UNIVERSITY NEWS

PHISHING EMAILS HIT CAMBRIDGE STUDENTS

HACKING Students at the University of Cambridge have been subject to an email phishing attack. Phishing emails mimic genuine communications from institutions like banks in an attempt to force users to divulge sensitive information such as passwords and account information. The avalanche of emails sent on Tuesday morning masqueraded as emails from the University Computing Service (UCS) and demanded that users to enter their Hermes username and password on a malicious webpage. Around 6000 emails were targeted at Cambridge students according to the UCS, who also said the emails were sent from addresses registered to the University of Michigan.

PARKER’S PIECE LIGHTING ATTACKED BY VANDALS

PARKER’S PIECE Lighting bollards installed on Parker’s Piece last week following a campaign to make the area safer at night have been damaged by vandals. Police say six of the lights, fitted as part of a four-week trial by Cambridge City Council, were attacked between 5pm on Wednesday and 9am on Thursday. The lights are currently lining the main path in the centre of the park and if residents support the installation of further lighting £30,000 will be spent on lining all paths. Police ask for anyone with information to call 101 or Crimestoppers, anonymously, on 0800 555111.

ROWAN WILLIAMS BECOMES FOODBANK PATRON

MAGDALENE COLLEGE The former Archbishop of Canterbury and newly installed master of Magdalene College Rowan Williams has become a patron of the Cambridge Foodbank. The charity distributes food in Cambridge, Ely and Peterborough and says it has helped almost 3,000 people since April. Williams said he was “eager to support any steps that [...] help the spiralling number of people in our own communities who can’t afford to feed themselves adequately because of the pressures of benefit changes, unemployment and debt.”

CAMBRIDGE REVEALS CHURCHILL THE POET

CHURCHILL Academics at Churchill College’s Churchill Archive Centre have revealed the wartime prime minister’s only known attempt at poetry. The poem, found about 115 years after it was written, is titled ‘Our Modern Watchwords’ and pays homage to the British Empire, featuring references to many of Britain’s imperial outposts. Churchill’s attempt at verse will go on sale at Bonham’s auction house later this year.

**FROM OUR FOREIGN
CORRESPONDENTS**
**INTERNATIONAL UNIVERSITY
NEWS**
**ROW OVER FRENCH
MEDICAL COURSE**

TOULON The French minister for higher education and research has said she is concerned about a private institution accused of offering an easy route to medical degrees. Université Fernando Pessoa, in the town of Toulon, charges annual fees of between £6,360 and £8,100. In return, students are allowed to pursue their studies without having to pass highly selective first-year exams, taken by students at most other universities. The university offers courses in dentistry, speech therapy and pharmacy. The government said it was "concerned about the quality of teaching and the level of relevant infrastructure." The university responded by branding their attitude "xenophobic".

**BRAZILIAN UNIVERSITY
HIT BY NIGHTCLUB FIRE
RE-OPENS**

SANTA MARIA One week after the harrowing fire in a Brazilian nightclub which claimed the lives of 237 people in the southern town of Santa Maria, the university where most of the young victims were studying has opened its doors. One mother of a student involved in the fire said: "they are crying, they are too young to be hurting." The fire, one of the deadliest in Brazil's history, took place just before the start of term at the university. The event prompted calls for a crackdown on safety in public places. Over 4,000 people attended a memorial service for the fire's victims.

**DUKE UNIVERSITY PRO-
TESTS OVER 'OFFENSIVE'
FRATERNITY PARTY**

NORTH CAROLINA An Asian-themed fraternity party at North Carolina's Duke University has led to outrage among the university's Asian community, with some claiming the party played on offensive stereotypes. In retaliation, a group of students have distributed photos of party attendees dressed in 'Asian costume', including straw conical hats. One student, Tong Ziang, said the students deserved to be shamed for their "participation in the racist imagery of the party." The Kappa Sigma fraternity has since apologised, emailing students that they "should have completely canceled the aforementioned party."

**98 YEAR OLD STUDENT
RETURNS TO UNIVERSITY
ON OSAKA**

OSAKA Born in 1915, Nobukatsu Murakawa has enrolled in a course in International Law at Momoyama Gakuin University in Osaka. Twice a week he makes the two hour journey via public transport to study, and is reported to be one of the university's most active students, often making contributions to discussions based on his lifetime of experiences. "Being given this opportunity, I want to give it my all and learn as much as possible," Murakawa said. Having lived through World War II, Murakawa says he hopes to understand "just what was the meaning behind" the conflict.

Cambridge: the government's new economic hub?

by **AMY HAWKINS**
News Reporter

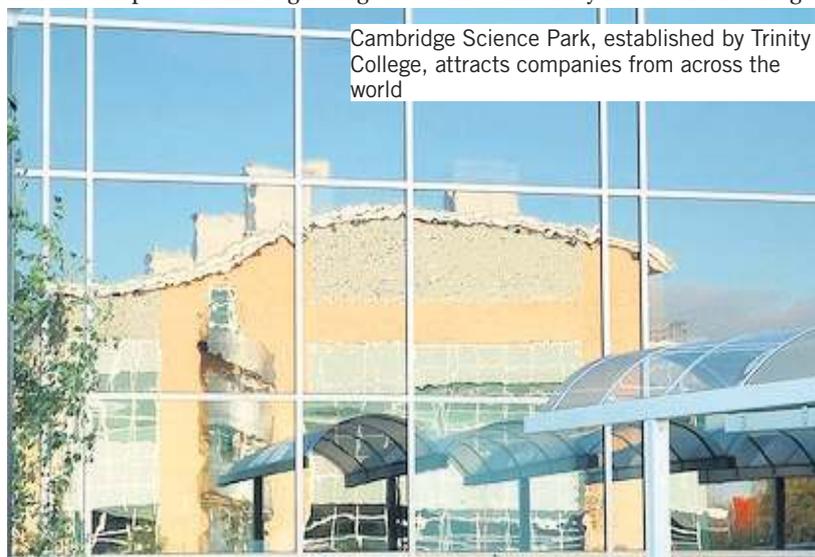
Cambridge, known as the UK's 'Silicon Fen', has recently received a grant from the European Union to fund research into graphene development. This has prompted Downing Street officials to take a greater interest in the city's business potential.

A wave of new initiatives looks set to create closer links between the University and Downing Street. Business Secretary Vince Cable is scheduled to open Cambridge Awards Week next month, which celebrates the success of Cambridge-based technology companies.

Meanwhile, Prime Minister David Cameron has chosen Cambridge Vice-Chancellor Professor Sir Leszek Borysiewicz to lead a trade mission to India next month. Business commentators have pointed to this as indication of Cameron's confidence in Professor Borysiewicz personally and in the University's international pulling power. The trip will involve a visit to Bangalore as part of the new Bangalore-Cambridge Innovation Network launched last year, and is tipped to become one of the world's most productive international research and technology collaborations. The initiative will strengthen ties between Cambridge and Bangalore, as well as between the UK and India.

Earlier this year, the European Commission named the material graphene as the focus of one of its "Future

Emerging Technology" flagship programmes and launched a €1 billion fund for research into its uses, of which €54 million was awarded to the University of Cambridge. This follows an award of £12 million to the University last year from the British government. Together, they have allowed for opening of the new Cambridge Graphene Centre, which took place at the beginning of



Cambridge Science Park, established by Trinity College, attracts companies from across the world

February. Dr Andrea Ferrari, the director of the new establishment, commented that "The large funding the EU is ready to invest in our vision puts a huge burden of responsibility on our shoulders."

Business interest in Cambridge is not unprecedented. The region has become

home to 1,400 companies in recent years, with more than 40,000 jobs in the cluster of high-tech start-up companies that has established here. The immensely successful microprocessor company ARM, founded in Cambridge in 1990, produces the microchips used in iPhones and achieved profits of nearly £577 million in 2012.

The University has been encourag-

ing the commercial use of academic research undertaken at the University. Regarding the potential marketable uses of graphene, Professor Borysiewicz said, "The pioneering work of Cambridge engineers and scientists in fields such as carbon nanotechnology and

flexible electronics, coupled with our record working with industry and launching spin-out firms based on our research, means that we are in a unique position to take graphene to that next level."

Following the success of the science park, Cambridge Enterpris, a body affiliated with the University, has even been established to undertake the licensing and consulting of university research to profit-making companies.

Cambridge's brand identity has contributed significantly to this burgeoning interest in the city. Both domestically and abroad, the name 'Cambridge' has innovative and academic connotations which companies can benefit from, even if they are not explicitly linked to the university. The world-renowned quality of the University's research encourages financial investment in the area.

Aside from academic prowess, the community spirit and quality of life in Cambridge are important factors, inciting successful researchers and entrepreneurs to stay and mentor the next generation of pioneers. MP for Cambridge Julian Huppert, talking to the Guardian in May 2012: "One of the things that makes Cambridge work is that it's a smallish place. There are lots of pubs where you're very likely to find other people who work in the knowledge economy. Lots of the really interesting ideas ... happen through that sort of informal interaction: people bumping into each other in the pub, on the streets, in the shop."

Harvard students caught in cheating scandal

by **BEN REDWOOD**
News Reporter

125 students of Harvard University have been implicated in the largest cheating scandal in the college's recent history. Over 60 of those students have been forced to withdraw for a standard length of two to four terms.

The investigation centered around a take-home exam on 'Introduction to Congress' sat by almost 280 students last Spring. The results were to count towards the students' final grades.

The statement, released by the university last Friday, announced the results of the investigations that concluded in December of last year. An email was sent across campus on the same day by Dr. Micheal D. Smith, Dean of the Faculty of Arts and Sciences. The email assued that the academic integrity board had resolved all of the cases and dealt with them accordingly.

The Harvard Crimson, the University's student newspaper, reported that 279 students were enrolled in the course.

It was common knowledge around campus that the course was considered easy and classes optional. Previous exam regulations encouraged "open collaboration" between students. However last year the exam regulations were changed, forbidding any collaboration or discussion with "professors, teaching fellows, and others".

This change in exam rules appeared to have caused confusion, as some teaching fellows reportedly went over the exam in open discussion. The university has not yet commented on whether any

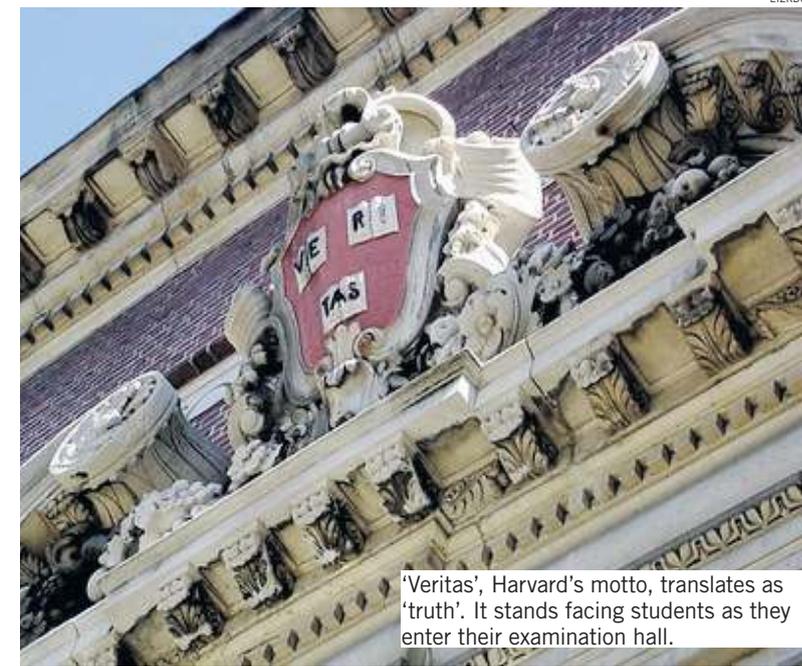
blame rested on the academic staff or teaching assistants. While some students reportedly copied and pasted notes, others were implicated just for using notes from these classes in which a collaboration of ideas had been encouraged.

The scandal has had an adverse effect on the college's sports teams. A large proportion of varsity athletes were enrolled in the course and several sports teams have been affected. Two basketball team co-captains have resigned from the team roster themselves in order to preserve their eligibility for future enrollment in the inter-college league.

The internationally renowned Ivy League University's reputation has been affected by the scandal, whose motto is "Veritas", Latin for 'Truth'. Smith stated that the school committee is now committed to "strengthening a culture of academic honesty" and "promoting ethics in scholarship."

The founder of Staples and a Harvard alumnus, Thomas Stemberg, has a son currently studying there. Stemberg heavily criticised the probing as having "embarrassed innocent students" and "vindicated a guilty faculty." He was disgraced with the time and resources spent on investigations, reflecting upon the negative effects it would have had on students.

Harvard undergraduate Council President Tara Raghuvver told *The Huffington Post* that some implicated students were anxious about whether they would be able to finish the year due to the amount of time the investigations took up. "The students who are implicated in this scandal from last spring still need



'Veritas', Harvard's motto, translates as 'truth'. It stands facing students as they enter their examination hall.

to be recognized as members of our community ... They shouldn't feel alienated from Harvard," she said.

The question of where the accountability lies has yet to be fully addressed. Jay Harris, Harvard's dean of undergraduate education, told *The Boston Globe* that the incident is evidence of students' shifting attitudes to the idea of intellectual property and "what's involved in moving bits and pixels around."

"This is not a unique student problem...it's a national and international problem," he added.

Cambridge alumnus Nabir Kabirpour, a former Harvard postgraduate, thought the style of

testing may be suspect. "It makes it very easy for students to confer... With the immense pressure they are under, the force of temptation is amplified by several orders of magnitude."

Howard Gardner, a professor at Harvard's Graduate School of Education told *The New York Times* that the university should give a much more complete account of what happened and why.

Whether the incident is indicative of a large-scale trend at this present time appears unclear, but the number of students implicated here has alarmed many. Since the scandal, attitudes towards exam regulations in the university have been treated with extra caution.

Cambridge celebrates LGBT month

As the gay marriage bill passes through the Commons, **Paul Merchant** examines Cambridge's LGBT past and present

Anyone who has seen the rainbow flag flying above the Guildhall in Market Square will not be surprised to discover that February is LGBT History Month in the UK. The celebration, inspired by Black History Month, has been marked in the US since 1994, and made its way to our shores in 2005.

The 2013 edition of the event is likely to feel special to many, since Wednesday 5th February saw the gay marriage bill pass its second reading in the House of Commons.

In Cambridge, the Encompass Network has organised a full and varied programme of events, which range from theatre performances to club nights, film screenings and a church service.

CUSU's LGBT campaign is one of the main sponsors of the month, and launched an Awareness Week on Wednesday 5th with a new edition of its *[no definition]* magazine. An awareness poster campaign is also planned to launch next week.

Just how aware Cambridge students are of the series of events is questionable, however.

When asked about LGBT month, Emily Black, a student at Gonville & Caius, said she did not feel that CUSU LGBT had done a great deal in the way of publicising the events, a view that has

been echoed by other students, both LGBT and not. There is no mention of it on the campaign's website.

Harry Prance, CUSU LGBT Communications Officer, acknowledged that awareness levels among non-LGBT students were far too low. He suggested, however, that the diversity of the LGBT community and the huge variety of expectations meant that the campaign would never be able to please everyone.

For Black, it is this diversity which CUSU LGBT does well at accommodating. In fact, she speculated whether a specific 'history month' might work in an anti-inclusive way, while accepting that the experience of being LGBT at Cambridge was easier than in most of the country.

The University of Cambridge was the highest-ranking higher education institution in the 2013 edition of gay rights charity Stonewall's annual Top 100 Employers list.

The University can in fact boast a long history of openness in LGBT affairs, at least as far as was possible under the legal framework of the past.

'Buggery' was a capital offence until 1861 in England, and homosexual sex between adult men was not legal until 1967. Yet, as Graeme Grant wrote for CAM magazine in 2008, the University of Cambridge was an entirely same-sex environment "for the best part of 600 years".

And homosexuality is hardly a modern invention, although that word itself was not used until the 1860s.

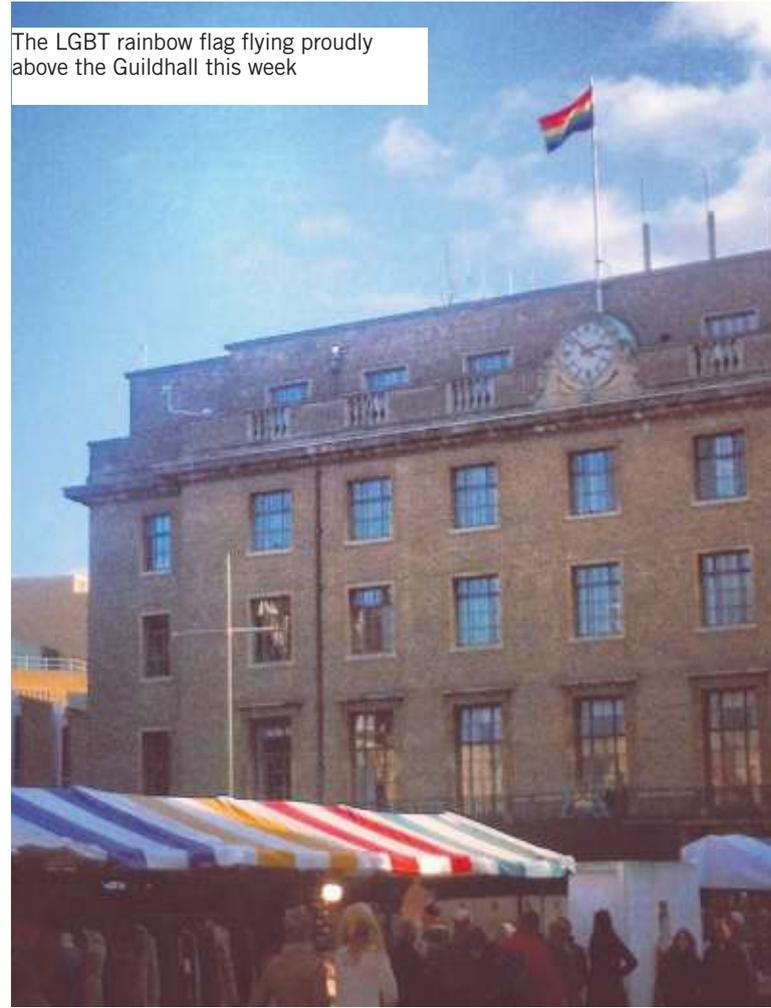
So perhaps it should not be too surprising that Dr John Gostlin, a 17th-century Master of Gonville & Caius, should be buried next to one Dr Thomas Legge under the inscription: "Love joined them living. So may the earth join them in their burial. Oh Legge, Gostlin's heart you still have with you". Their tomb can be found in the college's chapel.

The list of famous LGBT alumni in the following centuries is too long to reproduce here. A name worth mentioning, however, is poet Edward Carpenter, who was at Trinity Hall during the 1860s. He was one of the first pioneers of homosexual equality, writing daring books such as *Love's Coming of Age*. Carpenter had a strong influence on future generations at Cambridge, particularly at King's College, in the figures of Goldsworthy Lowes Dickinson and writer E.M. Forster.

Cambridge's LGBT history is not all so happy, however. Alan Turing, a student at King's in the 1930s, is undoubtedly the best known of those who suffered as a result of their sexual orientation.

Amnesty International is holding a speaker event on Turing on Sunday 24th February, as part of the city LGBT History Month programme.

Other events will include a talk by former actor and MEP Michael Cashman entitled 'From first kiss to human rights defender', in which he will speak about challenging homophobia.



The LGBT rainbow flag flying proudly above the Guildhall this week

AVARAGADO

DIVERSITY OF THE LGBT COMMUNITY

AND HUGE VARIETY OF EXPECTATIONS

Graduate Union President defends his record

(continued from p.1...) an accusation against Ghani that he was implicated in the disappearance of £1,000 from the Union's safe. This followed the hosting of an 'international event' in the GU's name in September last year. Ghani insists the charge is a "totally ridiculous and blatant lie". He notes that no more than £200-300 can be held in the GU safe at any one time, and that the accusation he "lost" the key to the safe is unrealistic, since it is operable by dial rather than key. The GU's Finance Clerk has never reported a disappearance of money from the safe during any audit.

Ghani's response to the allegation that he hired unpaid interns without authorisation from other GU members, meanwhile, is that the intern concerned was hired only for the summer period, when a constitution for the union was still in place, and with the full backing of colleagues. The possibility of recruiting an intern on a short-term basis was put forward in a Graduate Union board meeting on 7th August, where it was noted that any intern would have to be employed in full compliance with the law.

Under those terms, the intern's appointment was confirmed in the minutes of the GU Committee Meeting on 14th August 2012. Ghani claims to have raised the question of remuneration in the meeting, but was told that the budget did not allow for this, and so the minutes note the agreement made that interns should be allowed to achieve something tangible during their engagement with the Union to enhance their CVs. When



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the GU constitution was suspended in September, the board agreed that interns could no longer be hired in the absence of a contract of employment. No interns are currently working for the

Graduate Union. Reporting the financial irregularities in this week's issue ('Grad Union update: The madness continues'), TCS has changed tack from the week

before to suggest that it was the GU intern who took the cash proceeds home. This represents a turn-around from last week's article, when Ghani is cited as having "attempted to blame" the intern, and is implicated directly in the money's disappearance, the article stating that 10 per cent of the sum had been returned by him.

The allegation that Ghani changed the minutes of Graduate Union committee meetings is an issue dating from August 2012 concerning the GU treasurer, Carmen Jack. The amendment to the minutes was not to "fire" the treasurer, Ghani says, as last week's TCS article claims. Instead, it was to reflect a decision reached by the whole board to transfer some of her financial oversight responsibilities to another board member owing to her research commitments in the Brabham Institute at the time, which were preventing her from attending meetings.

Speaking to *Varsity*, Ghani argues his only intervention was to make this decision explicit in wording, which the draft minutes of the meeting had not done. Jack has already communicated with TCS to express concerns about inaccuracies in last week's article, and to ask that her name be removed.

Ghani insists: "I always remained professional in my dealings and communication". He points to instances during the last six months when he has requested college MCR committee members including Luke Fletcher, MCR President of St Edmund's College, to sit on GU Executive Committee meetings to make them feel more included in the constitutional situation.

Fletcher, speaking to *Varsity*, defended Ghani's record. "My observations from attending the GU Executive Committee meetings last term are that the GU Secretariat, including the President, have been working very earnestly, under not inconsiderable pressure, to resolve a very tricky situation that was not of their making. As far as I can tell, what everyone involved wants is to see a new constitution in place and the GU up and running at full capacity as soon as possible."

Ghani has taken issue with the short notice given by TCS about their article last week before they went to print, saying that "it was impossible for me to respond to those questions [they asked me] in the given time. I was looking after my 4 year old child at that night who was severely ill for some days and they demanded answers within 2 hours - this is totally unacceptable."

"I am extremely disappointed with this irresponsible journalism from TCS, who have not checked any of the allegations by their anonymous source - which I have previously answered - against the facts. They have breached the privacy of all the concerned officers of the GU and tried to sensationalise the story in a bizarre manner."

Speaking after the Graduate Union council meeting held on Wednesday 6 February, Ghani told *Varsity* the meeting had been "overwhelmingly positive", and that "developments are being made towards the resolution of the constitutional issues". He added, "minutes of the Council meeting will be released soon, and the dirt spilled by TCS will be exposed".

'It's not fair, miss': men commit most research misconduct

by **ANDREW CONNELL**
News Reporter

A study by three senior academics at American universities has found that men are more likely than women to be involved in research misconduct at every level of academia. The data also showed that, proportionally, faculty members are twice as likely to be exposed for research misconduct as students. Researchers from the universities of Washington, New Jersey and the Albert Einstein College of Medicine in New York worked on the study, which suggests that men are more likely to take risks to further their academic careers. It points to increased pressure and competition among academics to publish research as one factor behind this trend.

Men make up about 70 per cent of faculty members in the life sciences in American universities, but account for

88 per cent of those found committing misconduct. Among postdoctoral researchers, 61 per cent of whom are male, 69 per cent of offenders were men. Men also accounted for 58 per cent of misconduct cases involving students, even though just 45 per cent of students in the life sciences are male. The report's findings are based on a study of 228 cases of misconduct dating back to 1994 from the US Office of Research Integrity, which polices public funded research within the life sciences.

Logically, the study does not take into account any plagiarism that is not exposed; the report points to the possibility that females may be less likely to be detected, or indeed that they may be more able to resist any temptation to falsify or plagiarise research.

The University of Cambridge's statement outlining their approach to research misconduct claims that cases of improper behaviour are rare,

but says they are "investigated with all possible thoroughness and vigour." It underlines that they are dealt with in the strictest confidence, following a three-point procedure. The document specifies that all members of the university have a responsibility to be aware of misconduct, and that if found culpable, dismissal is normally merited.

Professor Fang, one of the academics behind the new research, is a professor at the University of Washington School of Medicine and Editor in Chief of the journal *Infection and Immunity*. He believes that increased scrutiny is not the only reason for the report's findings and that the rate of published retractions in scientific journals is indicative of a deeper problem.

The increasingly lucrative appeal of publishing scientific

research in an increasingly cut-throat world of academia is thought to be the predominant factor behind these findings.

Researchers early in their career may feel the need to resort to misconduct in order to get their work published or to gain a higher standing within their field. But the report says that since many of humanity's great problems rely on scientific findings, misconduct threatens to undermine trust in the validity of research.

Some commentators have called for tighter mechanisms to root out deceptive or plagiarised research before it comes to be published, in addition to the need for more transparency in the data used in studies. A well-known example of research misconduct involved the fabrication of an entire 900-patient study, published in 2005

by a Norwegian researcher, Jon Sudbø. It was regarded by the *Lancet*, one of the most respected medical journals, as being one of the biggest scientific frauds ever undertaken by a single researcher.

This new report highlights a growing trend. Research carried out by Daniele Fanelli at the University of Edinburgh in 2009 pooled the results of 21 surveys asking researchers whether they or their colleagues had either fabricated or falsified research. It showed that an average of 1.97 per cent of scientists admitted to having "fabricated, falsified or modified data or results - a serious form of misconduct by any standard - and up to 33.7 per cent admitted other questionable research practices. In surveys asking about the behaviour of colleagues, admission rates were 14.12 per cent for falsification, and up to 72 per cent for other questionable research practices."

88%
 THE
 PERCENTAGE
 OF FACULTY
 MEMBERS
 COMMITTING
 MISCONDUCT
 WHO WERE
 MEN

FROM THE ARCHIVES

EACH ISSUE, THE VARSITY NEWS TEAM DELVE INTO THE NEWS ARCHIVES TO INVESTIGATE WHAT WAS HITTING THE HEADLINES IN YESTERYEAR

VARSLITY - Saturday February 2, 1963

O.K.—SO DON'T LET US IN



UNDETERRED by the failure of the attempts to allow women to become members of the Union, a committee of four Newnham undergraduates has been formed to run a new debating society for women. President of the new society, Wendy Hudson, announced her plans of totalistic by commencing: "Men will be banned on principle, except when we hold a debate with Trinity College on Valentine's Day." The subject for this mixed debate will be: "It is better to have bread and not than never to have loved at all." Members of other women's societies will be allowed to join the Newnham Debating Society, which is soon to attain an official status under the Senior Tutorship of Newnham Vice-Principal Miss Edmunds. The new Society replaces a former Newnham debating group called "The Boobies", quipped Miss Hudson: "The Boobies finally died out, which is hardly surprising with a name like that."

Homertonians: meet your new principal

by **RACHEL PARRIS**
News Reporter

Homerton College has elected a new Principal, Professor Geoff Ward, who has told *Varsity* he is "looking forward immensely" to his new role.

Professor Ward has significant experience as a university academic. After graduating from Clare College in 1975 with a first-class degree in English, he lectured in universities in countries including Japan and the United States. Closer to home, Ward has held senior positions in several universities, and since 2008 has been Vice Principal at Royal Holloway, University of London.

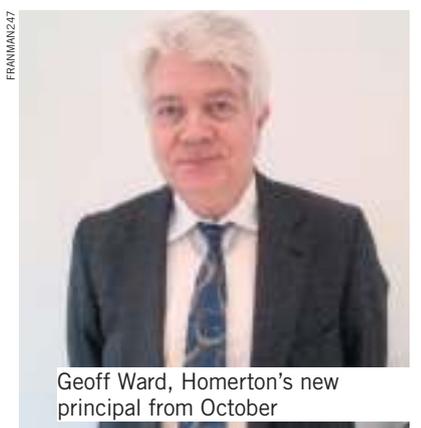
Ward's successes are not limited to university life. He defines himself as a "critic and literary historian", and is

considered the leading international authority on the poet John Ashbery. A published poet and novelist himself, Ward's expertise lies in American literature, and has written studies on topics ranging from the work of the Puritans to Stephen King. Ward has also shared his love of American literature in programmes for BBC Radio 3.

Professor Paul Layzell, Principal at Royal Holloway, believes Homerton College will benefit greatly from Ward's influence, not only due to his academic accolades but also

his personal attributes. He told *Varsity*: "Geoff is a wonderful company who offers intelligent conversation, a wonderfully dry sense of humour. His colleagues at Royal Holloway will miss him very much."

Speaking to *Cambridge News*,



Geoff Ward, Homerton's new principal from October

Ward said of his new post at Homerton that "Working with fellows, staff and students, I aim to build on its traditions as well as the great achievements of recent years to ensure that it is recognised ever more widely as a first-class place for study, teaching and research."

Ward will assume his new position in October, succeeding Dr Kate Pretty who has held the role for over two decades.

INTELLIGENT
 CONVERSATION, **INSIGHTFUL**
 COMMENT AND A
 WONDERFULLY **DRY** SENSE OF
 HUMOUR

Cambridge academic finds women earn more if separate from men

by **TOM ARNULL**
News Reporter

A new study conducted by Cambridge academic Professor Blackburn, a Fellow of Clare College and Emeritus Reader in Sociology, in conjunction with Dr. Racko of the Warwick Business School and Professor Jarman of Lakehead University in Ontario, has concluded that there is greater pay equality between the sexes in nations where women and men tend to do different jobs.

The findings were published in his study 'The Dimensions of Occupational Gender Segregation in Industrial Countries', which reviewed data from twenty industrialised nations. The researchers accounted for the correlation by claiming that "the greater the degree of overall segregation, the less possibility exists for discrimination against women."



The highest level of pay inequality was found in Japan, with Mexico, Brazil, Sweden and Hungary seeing almost equal rates of pay between genders. In Slovenia, women on average earn slightly more than men, while the level of pay inequality in Britain was found to be higher than average.

Professor Blackburn has, however, warned that while "it is a mistake to regard segregation as a measure or even an indication of gender inequality

disadvantaging women", that "the existence of segregation creates the opportunity for gender inequality across occupations, and restricts occupational choice for both men and women."

The study comes at a crucial juncture in the debate concerning gender pay inequality in the UK, only a month after leading pay equality campaign group the Fawcett Society warned that continuing public sector cuts risk exacerbating the 14.9% average

disparity between the pay of men and women for the same work.

Speaking to *Varsity*, Professor Blackburn said that "the practical effect [of these findings] may, I hope, be an understanding that men and women working in different occupations is not in itself a form of inequality. Only the Vertical dimension is inequality. Thus the EC [European Commission] has wrongly criticised Sweden for having high overall gender segregation when it has relatively low inequality (low vertical segregation). The aim to reduce inequality is likely to be frustrated by pressures to reduce overall segregation."

The study also analysed the desirability of occupations according

not only to pay, but to social status and other factors, concluding that women generally hold the more attractive positions in all of the twenty countries except Austria.

However, Anna Isaac, a member of CUSU's Gender Agenda team, has responded that: "What Blackburn's research really shows us is that we should be asking why it is

that the less women are in competition with men, the greater their attainment of senior positions. Above all we should ask why a pay-gap still exists at all. Blackburn hits the nail on the head when he says there is significant 'gender inequality across occupations', and when I see as many men as women making beds in this town, I will feel like there has been real progress."

14.9%
 AVERAGE DIFFERENCE
 BETWEEN MALE AND FEMALE
 PAY FOR THE SAME WORK

Camfed celebrates its 20th birthday

Emily Chan speaks to founder Ann Cotton on why the world is waking up to the need to educate girls in the developing world



CAMFED/JONATHAN BIRCH



Ann Cotton speaking to Elizabeth and Nasara, Cama members at university in Accra, Ghana

CAMFED/JONATHAN BIRCH

“At the time it was literally me at the kitchen table,” says Ann Cotton, founder and president of Camfed. Now, the Cambridge-based charity is celebrating its 20th birthday and is one of the leading voices on girls’ education in international development, counting among its high-profile supporters former American president Bill Clinton and actress Emma Watson.

Cotton, a former teacher, visited the village of Mola in the Nyaminyami district of Western Zimbabwe while studying at the London Institute of Education in order to look at the imbalance in the education of boys and girls. “When I first went to Zimbabwe, and really saw the extent of the problem,” she says, “I stood before it with a sense of complete humility and hopelessness really.”

She founded the charity three years later “as a personal response to what the community and what families had been telling me,” explains Cotton. “I was in a position to make that difference.” Not everyone was supportive, however. “There were a lot of naysayers who said, ‘Well this won’t work, it’s definitely about culture. You’ll find that girls will be pulled out of school after 6 months or so when families have realised they have lost their labour.’”

Many in the field still considered the gender gap in education to be a result of cultural attitudes, rather than a product of poverty. Cotton points to the problem of these perceptions caused by the transferral of responsibility:

“The poor are often presented as an amorphous mass of poor people – ‘if only they would make the right decision’. The reality is that they cannot make the decision that is of benefit to their children.”

“In some ways perhaps it could be argued that if we lay the responsibility for the exclusion of children in the

hands of poor parents, then it does not become a problem of poverty, it becomes a problem of poor choices. And for me, the issue is one of poverty, the brutality of poverty and the choices that are enforced in that context.”

Over the last 20 years, Camfed have supported two million girls through education across five countries in sub-Saharan Africa. In the last fourteen months alone, the charity has received \$150 million in funding.

Yet, the organisation remains comparatively small, with only 164 members of staff working across seven offices, with field offices in Zimbabwe, Malawi, Ghana, Tanzania and Zambia operating in addition to the Cambridge office in Castle Street and an American base in San Francisco. The charity operates a policy of recruiting from the countries themselves, rather than sending expats out to Africa.

Cotton explains that large numbers of staff are simply unnecessary: “We have 91,000 volunteers in Africa and 5,000 partner schools. This is what Camfed is.”

While explaining the importance of developing “organic partnerships” with local communities to allow the programme to operate, Cotton recalls a large village meeting called by the chief at Mola on her second visit back in 1991 where “the community decided that the education of children was the responsibility of all.”

A committee was then established to represent parents and schools to decide which girls were in the greatest need. This model

is still employed by the charity today, with volunteers working in around 2,000 communities to help get girls into education.

In 1998, an alumnae association called Cama was set up, which comprised the first 400 girls to have received Camfed bursaries. Graduates of the programme end up in a wide

range of jobs, from teachers, to lawyers, to businesswomen. The group aims to promote female leadership and peermentoring, with members working as activists within the community to help a new generation. By 2015, Cama will have around 50,000 members.

One of Camfed’s first beneficiaries, Angeline Murimirwa, is now the Executive Director of Camfed in Zimbabwe and Malawi. Born to subsistence farmers in the rural district of Sadza, her family could not have afforded to send her to secondary

A DIRECT RELATIONSHIP

BETWEEN GLOBAL SECURITY AND THE EDUCATION OF GIRLS

school without Camfed’s support. Becoming director of Cama at just 26, Angeline serves as a prime example of how the charity’s projects can lead to female empowerment.

The lack of access to education for girls leads to “an incredible waste of human potential in a world that frankly can’t afford it,” Cotton argues. “The relationship between girls’ education and the welfare of the population is very acute. Educated women have children who are likely to be well, can thrive, are likely to go to school, and they are likely to have far fewer children.”

“There is a direct relationship between global security and the education of girls. The world to a certain extent has woken up to this fact.”

In recent years, there has been an increased focus within the field of international development on investing in girls and women. Last July, London hosted a family planning summit during which more than \$2.6bn was pledged for the next eight years to expand access to contraception for 120 million women in the global south by

2020.

Speaking yesterday, International Development Secretary Justine Greening emphasised the importance of making the “women and girls agenda” a “central plank of the DfID (Department for International Development) agenda”.

Camfed works with teachers, schools and national curriculum departments to improve education in sexual health and reproductive rights.

“Teenage pregnancy, HIV and AIDs among teenage girls are a direct result of poverty. They now use the only resource available to them, which is their bodies,” Cotton says. “Sexual reproductive health becomes part and parcel of the whole programme.”

When asked about the problems that exist within the international development community, Cotton speaks of “a certain arrogance in play” and the problem of a predominantly “top-down industry”. She notes wryly that “Africa is often seen as a country, not a continent,” adding that “everyone’s poverty is different.”

The charity has become a model, however, for its governance structures in delivering aid to developing countries, and has worked with the global law firm Linklaters on a report into the most efficient ways for NGOs to support communities in a “lasting and effective way”.

For Cotton, the focus has always been on the community “hold[ing] pride in the process” and the “ownership of people in the delivery of solutions”.

“Poor people are not just supposed to be on the receiving end,” says Cotton. “If people feel that they somehow have got to be grateful, that maintains the power dynamic.”

“What we need to do is change that power dynamic completely on its head so for people to see and understand their own power in this to make a difference. Once that happens, then you have change.”

“That’s their success – it’s not Camfed’s”.

RUNYARARO'S STORY



CAMFED/MARK READ

“I used to go to school barefooted with my face full of hunger. If only I get the chance I will do something great”
- a letter to Camfed in 1993

“Life was so difficult for me and I had to work very hard in the fields so as to learn a living. Years with no rain were years of poverty for me and my family. At primary school I was very intelligent. I passed my examinations very well but my parents were unable to pay for my education. My teachers put me forward for CAMFED’s support and I cried with joy when I heard I was successful.”



CAMFED

In 1993, I started at Assisi High School. The headteacher, Mr. Chiurayi, used to encourage me and my fellow Camfed-supported girls very much. Some of the teachers thought that we rural girls would bring down the reputation of the school but Mr. Chiurayi kept on encouraging us.

I worked extremely hard and was top of all the girls in the school in my Form Four examinations. Who could have imagined that a poor rural girl could reach these stars? This was only the beginning of further successes. I gained three As at A-level in chemistry, physics and biology and was awarded a full government scholarship for the University of Zimbabwe.

I graduated in medicine in 2002 and I am now a Houseman at Harare General Hospital specialising in paediatrics. My husband is a pharmacist and we have been blessed with our first baby boy.”

THE FIGURES

MORE THAN 90%

SUPPORTED BY BURSARIES REMAIN IN AND COMPLETE SCHOOL

GIRLS WHO RECEIVE AN EDUCATION ARE **THREE TIMES LESS LIKELY** TO GET HIV OR AIDS

24 MILLION GIRLS IN SUB-SAHARAN AFRICA CANNOT AFFORD TO GO TO SCHOOL

IN ZIMBABWE **68%** LIVE ON LESS THAN **\$1.25 A DAY**

Dear Sir: exams weren't like this in our day...

BACC to the drawing board for Gove after GCSE U-turn, while Cambridge stand firm in opposing AS-level reforms

by **EMILY CHAN**
 Deputy News Editor

The announcement yesterday that the government is no longer scrapping GCSEs in favour of new English Baccalaureate Certificates (EBCs) follows increasing disquiet in recent weeks over proposed education reforms, which are still set to affect the current A-Level system.

Education Secretary Michael Gove had announced sweeping changes to the current GCSE exam format - with a focus on "core" academic subjects - to be introduced from September 2015 for English, maths and science. It was announced that GCSEs would remain, but major changes to the qualification would go ahead, with modular testing kept to a minimum, less emphasis on coursework and extended essay questions.

Reacting to the decision, vice-president of the National Union of Students (NUS), Toni Pearce, said: "Michael Gove's climb down is a victory for the alliance of students, parents, and teachers which steadfastly opposed his past their sell-by-date proposals. These plans would have created a narrow and unbalanced curriculum at just the time we need a flexible and open approach.

"The Education Secretary's attempt to relegate high quality creative and vocational subjects to a non-essential second tier smacked of his 1950s prejudices rather than the long-term interests of today's young people."

Opponents of proposed changes to A-levels will hope that the government

will perform a similar U-turn. Last month Gove announced controversial plans for sixth-form pupils to take one final exam at the end of the two-year course, with the AS exam becoming a standalone qualification. The University of Cambridge voiced its strong opposition to these changes, with 40 academics from the University - including the admissions director, Dr Mike Sewell - signing an open letter to *The Daily Telegraph* in protest of the new proposal.

"Good results give students from all backgrounds the confidence to compete for a place at highly selective universities, including our own," the letter read. "They reduce reliance upon grade predictions and enable schools to hold the line in the face of pressure to raise predicted grades unrealistically."

"AS marks are the best indicator of a student's success at Cambridge. They enable us properly and fairly to assess applications. Neither GCSEs nor admissions tests come close to matching the effectiveness of AS marks in this regard. If AS-levels disappear, university entry will become less fair."

It had been reported that the University would bring back entrance exams in response to the changes to the A-level system. However, speaking to Varsity, Dr Sewell said that the University currently has "no firm plan" in place.

He said: "What is clear is that the disappearance of externally moderated Year 12 examinations as proposed would reduce significantly the ability of students to make well-informed choices of universities to which to

apply, [and] would mean that some students may not apply here without the reassurance that a strong set of AS results gives". Since the introduction of AS-levels with 'Curriculum 2000' under Tony Blair's government, Dr Sewell notes, applications to Cambridge have risen from 10,000 to 16,000.

A spokesman for the University added: "Detailed selection criteria vary from subject to subject but in all we are looking for academic ability and potential; motivation and suitability for the chosen course; and commitment and self-discipline. Every applicant is considered individually in a holistic assessment using all the information available to us."

"Ultimately, all admissions decisions are based on academic criteria. Without the AS-level, universities are left to rely on GCSEs - which are already over a year out of date by the time students apply to university, and taken at a point of less academic maturity - or on teachers' predictions, around 50 per cent of which are inaccurate by around one or two A-levels grades according to research by UCAS."

It is also argued that the current system offers greater breadth, with most sixth-form pupils taking AS-level exams in four subjects and many Cambridge applicants taking five subjects in year 12.

The University had already voiced disquiet over A-level reforms in a letter to Michael Gove in 2010, although it was noted that there were shared

UNIVERSITY ENTRY

WILL BECOME LESS

FAIR IF AS-LEVELS

DISAPPEAR

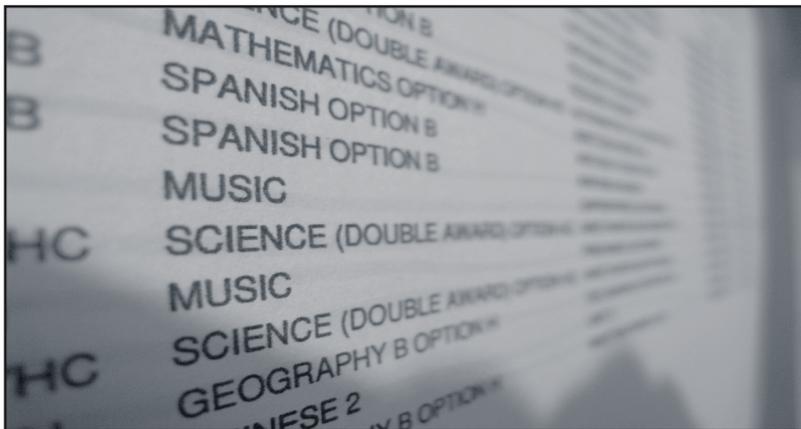
"concerns about certain aspects of the current A-level system" including "the academic or technical content of some subjects, and the lack of synoptic assessment at AS-level."

Under current plans, the Russell Group will set up an academic board to advise the examinations

watchdog Ofqual on the content of A-levels in maths, science, languages, geography, history and Classics.

Many within the student body have echoed Sewell's concerns. CUSU President Rosalyn Old noted that "Michael Gove has united schools, private schools, exam boards, universities and business leaders against his attack on fair access to higher education. Cambridge's usual caution about challenging Government policy makes the University's categorical statement of opposition all the stronger."

"Government spin-doctors are pretending that the Russell Group - of which Cambridge is a leading member - has agreed to go along with his plan. This is false, but they are considering doing so. Students will not stand for the University allowing the Russell Group to undermine our access work in this way", she added, "and we look forward to confirmation that Cambridge has vetoed it."



Google chief Eric Schmidt draws crowds to Cambridge lectures

by **KATIE FORSTER**
 News Reporter

In a series of talks in Cambridge last week, Google's executive chairman Eric Schmidt laid out his predictions for the world's online future. Schmidt is the Cambridge Humanitas Media Professor for 2013, a visiting professorship aimed at bringing leading professionals and academics to talk about major world issues in Cambridge. The packed-out talks, organised by Cambridge's Centre for Research in the Arts, Social Sciences & Humanities (CRASSH), took place across four days.

He envisaged a world in which false online identities are traded on the black market, politicians are absolved from incriminating content posted on the web before their 18th birthday, and parents have an internet privacy talk with their children long before any

mention of 'the birds and the bees'.

As chairman of the tech giant behind the world's most-visited website, Schmidt is responsible for Google's external and business affairs. He has worked at the helm of the multinational megabrand since 2001 and is one of the world's 150 richest people.

Schmidt was in Cambridge for four days and gave talks on the subject of global connectivity, the future of identity, citizenship and reporting, and the effect that technological advances will have on conflict, combat and intervention. His visit concluded with an open symposium on 'Connectivity and the diffusion of power'.

He drew on his recent visit to North Korea, where there is what he termed an "utter information blackout", to highlight the differences between connected and unconnected societies. He predicted that the 5 billion nations currently without internet would be

connected "within 5-7 years" and reflected on the effect of this on global politics, predicting drone strikes on cyber-terrorists and increased pressure for government transparency.

Peter Malcom, a third year chemical engineer who attended Schmidt's talks, told Varsity, "I went along because he is one of the most successful businessmen alive. He was an interesting speaker and quite funny too. I thought he was perhaps a bit too good at evading tricky questions from the audience, though."

Some of these difficult questions referred to the recent controversy over Google's tax avoidance and privacy issues. James McAuley, a second year computer science student, is a fan of Google's products but admits that "there is something rather unsettling about their sheer omnipotence and the vast amounts of data that they possess about their users. It's vital that they stay

true to their 'Don't be evil' motto if they want to maintain their integrity and sustain their users' trust."

During last week's CRASSH lectures, Schmidt voiced concerns that "deep reading" of books was going out of fashion due to the internet's omnipresence. McAuley agrees that there is such a thing as technology overload: "Whilst I enjoy chatting to friends online, I am concerned that young people's lives are gradually shifting away from reality and into the virtual realm. It's crucial that we all turn our smartphones off from time to time and appreciate our real-world interactions."

A theme that ran through Schmidt's talks was the idea of increasing overlap between real and virtual identities. Our indelible online footprint means that the way we present ourselves online and then protect that virtual identity has never been so important.



Schmidt's speeches are available to watch online on the CRASSH website

GLENN JOBSON/CRASSH

VARSLITY ONLINE

DAWKINS V WILLIAMS: THE UNION DEBATE [Renowned atheist Dawkins loses out to the new Master of Magdalene in the Cambridge Union's debate on religion.](#)

WILLIAM AND KATE VISIT COST OVER £60,000 [Concerns voiced by students and councillors over the cost of the royal visit to Cambridge in November last year; Cambridge University paid £30,229 for a giant marquee.](#)

OXBRIDGE ACCUSED OF DISCRIMINATING AGAINST PUBLIC SCHOOL APPLICANTS [The master of Wellington College has claimed Oxbridge are biased against applicants from top independent schools, calling it the "hatred that dare not speak its name".](#)

UNIVERSITY APPROVES £1 BILLION NEW TOWN DEVELOPMENT [Regent House approves the university's plan to expand into North West Cambridge.](#)

RECLAIM THE NIGHT MARCH COMES TO CAMBRIDGE [Cambridge women took to the streets to protest against street violence and sexual harassment.](#)

FEZ HIT BY ARMED ROBBERY [Police appeal for information after thief takes cash from night club staff in raid on Wednesday.](#)

CAIUS FELLOW AMONG ACADEMICS OPPOSING GOVERNMENT PLANS FOR OPEN ACCESS RESEARCH [Willett's proposal would allow anyone to read publicly funded research in journals for free.](#)

SCIENCE Cambridge Science Festival line-up announced

by **Andreana Panayi**
News Reporter

Nobel laureate Sir John Gurdon is among the big names set to appear at this year's Cambridge Science Festival, which is taking place at the University next month.

The annual festival, running from the 11th to the 24th of March, will be comprised of more than 200 events geared to people of all ages. The announcement of this year's guest director, actor Benedict Cumberbatch, appears to have

SCIENCE IN BRIEF

ALTRUISTIC MEERKATS?

MEERKAT BEHAVIOUR Cambridge research has shown that meerkats are more likely to exhibit typical behaviour patterns like standing on their hind legs and scanning for predators when there are pups present in the group. Peter Santema, a PhD student at the University of Cambridge's Zoology department explained: "biologists have been debating whether the protection that other group members enjoy is a side-effect or one of the reasons why individuals perform these guarding behaviours. The results suggest that vigilance and sentinel behaviour in meerkats are forms of cooperation."

PLAIN PACKAGING OF TOBACCO PRODUCTS WOULD CUT SMOKING

TOBACCO PACKAGING A new study has found that plain packaging of tobacco products would cut the number of smokers. It is estimated that after two years of plain tobacco packaging, the percentage of smokers would decline by one per cent. This equates to 500,000 fewer smoking adults. Significantly, it is estimated that the percentage of children trying to smoke would be reduced by three per cent. Dr Rachel Pechey, author of the study from the University of Cambridge's Behaviour and Health research unit, pointed out, "this suggests generic packaging could have a greater impact over a longer term period, as the impact on young people starting smoking feeds through into the adult smoking statistics."

SCIENTISTS CLOSER TO UNDERSTANDING GENETIC TRANSFER OF EXPERIENCE

EPIGENETICS Research has revealed the mechanism behind epigenetic reprogramming (the system that turns our genes on and off). The process works using chemical tags known as epigenetic marks, which attach to DNA and tell cells to either use or ignore a particular gene. Dr Jamie Hackett from the University of Cambridge, the academic who led the research, said: "Our research demonstrates how genes could retain some memory of their past experiences, revealing that one of the big barriers to the theory of epigenetic inheritance - that epigenetic information is erased between generations - should be reassessed."

boosted public interest. More than 3,000 bookings have been made online since the beginning of the week, with some events - including 'Ten things you didn't know about ice cream' - already fully booked. Most of the events are free to the public.

Big names will be speaking over the course of the fortnight: Sir John Gurdon will discuss cell replacement in age and disease; Professor Alister McGrath, author of *The Dawkins Delusion?*, will explore the relationship between Christianity and the sciences; biomedical theorist Aubrey de Grey will talk about the science and science fiction of immortality; and the Master of Trinity, Sir Gregory Winter, will be appearing in a panel discussion on the cost of developing drugs.

Other speakers in the line-up include BBC Radio 2 *Drivetime* host Simon Mayo and comedian Robin Ince, who will host a show-and-tell event that promises "punchy presentations from some of the best science presenters from Cambridge and beyond, as they show off their favourite things"

There will be a number of hands-on events, including a journey through a gallery of optical illusions, a chance to build a model robot and an opportunity to view your own DNA. The new Cambridge Science Centre in Jesus Lane,



which is packed with interactive exhibits, workshops and demos, will be open throughout the festival.

Highlights picked out by Cumberbatch include a mock crime scene at the Central Science library and a pre-concert talk by Professor Jim Woodhouse discussing how computer modelling can

shed light on the 'playability' of string instruments. The *Sherlock* star said: "[A] festival of this range and accessibility is a hugely important bridge between the public and science." He adds, in his note on the festival, that "while there is much to marvel at, scientific discovery is a step-by-step, day-by-day

process that involves incredible hard work and devotion. Those aspects can be related to so many of our lives and other non-scientific pursuits. We hope the programme entertains and inspires you to take a deeper look at our extraordinary world, and our existence in it, and the universe."

Excitement surrounding the upcoming festival has not been limited to festival organisers. Stephanie Taic, who is studying law at Lucy Cavendish, said, "After being buried under piles of books, it's great to explore new subjects and learn about other aspects in life! The topics seem to cut across different fields and are not only confined to science, just check out the programme."

The Cambridge Science Festival runs from 11th to 24th March at various locations around the city. For more details, including the latest event updates and ticket booking, please visit www.cam.ac.uk/sciencefestival, or call: 01223 766766. The Science Festival also tweets regular updates, #csf2013



RAG Blind Date has started well for this pair... Research by the Department of Psychology finds male jays in committed relationships are able to identify their partners' food tastes

Why a microchip is like a bungalow - and how new research suggests how that might change

by **Caroline Sogot**
News Reporter

Scientists from the University of Cambridge have created the first ever microchip that allows data to travel in three dimensions, a breakthrough which has the potential to significantly improve the performance of microchips in the future. Until now, conventional microchips could only pass information in two dimensions: from left to right or from front to back.

Professor Russell Cowburn, lead researcher of the study said: "This is the 21st century way of building things - harnessing the basic power of elements and materials to give built-in functionality." The ability to spread information across several layers, instead of the current method of compacting data into one layer in microchips, would create valuable additional storage capacity.

The discovery might lead to "potentially higher density memories and novel high density logic devices", and future research will involve "looking at a range of new industrial and medical devices".

Unlike the majority of today's chips, which use charge-based electronic

technology, scientists from the Thin Film Magnetism group at the Cavendish Laboratory used a special

called "sputtering" and layered atoms of cobalt, platinum and ruthenium. Each layer is only a few atoms thick. The



The creation of a new 3D microchip allows data to travel across layers

spintronic chip, which exploits the magnetic moment or "spin" of the electron.

The researchers used a technique

ruthenium atoms act as messengers and communicate information between the neighbouring layers of cobalt and platinum, which store this data.

The construction of these layers enables vertical transmission of data, in addition to the conventional two-dimensional transfer of information that is used in standard chips.

A laser technique called Magneto-Optic Kerr Effect (MOKE) allowed them to look at the data content of the layers. By switching a magnetic field on and off, the MOKE signal showed the data climbing up through the layers from the bottom of the chip to the top. This process was also confirmed using a different measurement method.

"Each step on our spintronic staircase is only a few atom high," explained Professor Cowburn. "I find it amazing that by using nanotechnology not only can we build structures with such precision in the lab but also using advanced laser instruments we can actually see the data climbing this nano-staircase step by step."

Describing the 3D-microchip Dr Reinoud Lavrijsen, an author on the paper, said: "Today's chips are like bungalows - everything happens on the same floor. We've created the stairways allowing information to pass between floors."

A Brief History of the *Mays*

Arabella Milbank takes a look at high and the low points in the history of this Oxbridge institution

There are three Cambridge things that may (but usually don't) happen in May: the May Bumps, the May Balls and the May Anthologies. A hallowed Trinity of things which matter outside of work for the muscularly, socially or poetically well-endowed. The Balls and the Bumps are synonymous with tradition, and their histories quote their commencements in the nineteenth century. By contrast, if we were to put our trust in the wisdom of Wikipedia, the *May Anthologies* would seem practically without history, an 'original concept' of 1992. As this year's *Mays* puts out its call for submissions of work it seems an excellent opportunity to straighten the record and give A History of the Mays in Cambridge.

In 1913, through B. Blackwell and W. Heffers Ltd respectively but using the same London printing house, two anthologies of 'undergraduate poetry' appeared: 'Cambridge Poets: 1910-1913' and 'Oxford Poetry: 1910-1913'. They were produced under the guidance of the Universities' respective head men of letters, Arthur Quiller-Couch and Gilbert Murray. The collections looked very much like our modern *Mays* anthology—the literary cream of the university milk contributing two or three poems each, the name of the college given in brackets. The latter, spurred on by an injection of energy in the twenties—with C. Day Lewis, W.H. Auden and Charles Plumb as editors and contributors—is still going today, but as a more elite publication accepting outside contributions. The appearance of one 'H. Graham Greene (Balliol)' as author of an arch free verse sonnet to a "wey-faced girl" within its pages in 1923 introduces the lesser known story of that famed novelist as a failed poet.

It is no accident that the volumes appear when they do. English Tripos did not exist until 1917, but efforts for its inauguration rode forth under the banner of Quiller-Couch's 'Battle for English'. Even more saliently, 1912-13 saw the twentieth-century renaissance of the anthology with the production of the *Georgian Poetry* collections. These, produced with the aid of Cambridge's Rupert Brooke (still reading for his second degree at Kings) effectively established the idea of poetry as the product of a generation. The first Cambridge production was this anthology's younger sister in more ways than one. It is compiled with Quiller-Couch's help by the extraordinary Aelfrida Tillyard and also featured an unrivalled phalanx of other female poets twenty-eight years before women were formally admitted to read degrees. These old anthologies open onto fascinatingly untold lives as well as the early chapters of better-known biographies.

Aelfrida appeared in the collection herself without a college—she was the product of an *ad hoc* education by Newnham and Girton lecturers. Having declared her ambition in her diary of 1899 "to be a celebrated authoress" she would, after writing two novels of early science-fiction eventually take vows for life as Sister Placida. The anthology also included poems by the then young Sarojini Naidu, the 'Nightingale of India,' who would go on to become the second female president of the India National Congress and Governor of Uttar Pradesh. Aleister Crowley, later infamously 'The Wickedest Man in the World' for his experiments in erotic magic, had already joined the Order of the Golden Dawn whilst at Cambridge, but alongside a poem more predictably entitled 'The Rosicrucian' there appears the more familiar origins of spiritual rapture 'On Garret Hostel Bridge'

*Here in the evening curl white mists and
wreath in their vapour
All the gray spires of stone, all the immobile
towers
Here in the twilight gloom dim trees
and sleepier rivers,
Here where the bridge is thrown over
the amber streams*

As well as (inevitably) 'The Old Vicarage, Grantchester' Rupert Brooke contributes 'In Examination.' This poem could stand as an emblem to the feeling of the collection, as written in an exam hall he looks around at his contemporaries - writing, mediocre and studious - but suddenly transformed by an unlooked-for glory, light flooding through the window to render them fully-fledged angelic creatures... until the clouds close again

*And they were but fools again, fools
unknowing
Still scribbling, blear-eyed and stolid
immortals.*

This note of expectancy and possibility, but with the distinct awareness of the more likely outcome of grey failure, is one which their skeptical elders adopted as well. Gilbert Murray doubts whether real poetry, "a thing of the spirit, of loneliness, of longing" can root itself in a university town whose youth have it all: "an evil seed-bed for poetry [...] steeped in satiety." Quiller-Couch's preface, presumably written from his redoubt in Cornwall, compares the flood of verse to the incoming tide, where many little wavelets must build the pressure to launch a rolling crest: middlebrow poetry carry the rest.

The tide of war would intervene as a deeply ambiguous response to that sense of expectancy. A second

anthology took up the tale from 1914 to 1920, and what had been a response to the Georgians idea of themselves as a discrete generation now appears like a tribute to a 'lost generation.' Jefferey Day (St John's) has a star by his name in the Contents Page. 'Flight-Commander Jefferey Day, R.N.A.S, was killed on active service before actually entering St John's College. He had, however, been definitely accepted as a member of the college, and his name appears on a memorial tablet of the chapel.' This is the first ghost, but the verses themselves contain many more. Day's own poem imagines a peacetime which for him, never to come, as he stalks game at dawn, alone but for the presence in spirit of his already dead brother. A Vivian Burbury (King's) writes to 'The Unborn Brother' — a kind of poetic doppelgänger like the 'other man,' who haunts Edward Thomas — but who, by precisely by his perfection "you'd have been tortured by this world's pains/And killed, like the rest, in this endless war." In this edition, too, bad poetry gets its apology: in 'Sestina for the Minor Poet' the writer uses a fiendish form to mock his own futile efforts:

*And we—we wonder more than
anyone
Why minor poets ever strive to write.*

However this edition forged in the workshop of war has the effect of demonstrating - through its undoubtedly intensely experienced poetry - that nothing is minor if meant. There is no single attitude towards the horror adopted by the writers, but every single one demands attention. J.C. Squire (St John's), another long-forgotten contributor, gives a brilliant evocation of the un-present-presence of war, and the strange chiaroscuro of England's continuing normality and the knowledge, whether direct or indirect, of the front line, in his evocation of Chiswick in 1917: on a clear and peaceful summer's evening, so calm, indeed that

*Listen! Behind the twilight a deep low
sound
Like the constant shutting of very distant
doors.*

'On hearing Flanders Guns in Chiswick, 1917'

The next chapter of the history of the *Mays* in Cambridge could be called the Bloomsbury Years. In 1929 and 1930 Virginia and Leonard Woolf's Hogarth Press published two volumes entitled *Cambridge Poetry* as Nos. 8 and 13 of their Living Poets Series. Julian Bell, the son of Virginia Woolf's sister Vanessa (later killed in the Spanish Civil War) was then at King's and his

appearance at
t h e

head of the poets in the first volume makes it a very fair bet that this was the catalyst for its publication. Their 'commercial hippogriff' of a publishing house, originally a cottage industry in their own house was now attempting to straddle the gap between 'art' and 'popular' press. It would have been an incredible opportunity for undergraduate poets to appear behind an unconventional modernist cover, from the Press which had first produced T.S. Eliot's *The Waste Land* in book form only three years beforehand, baptizing it as the typographic vessel of modernism.

Amongst the more surprising contributors we find Michael Redgrave (Magdalene), better known as a Shakespearean actor or from *The Dam Busters*, staging another talent in a poem of extraordinary tenderness about the coming of sorrow:

*Once there was a stillness,
And the sun, caught in a tangle of
mistle,
Tightened the hot buds*

And grief, grief was not

Vastly important critical and publishing careers also show their early roots in these volumes. John Lehmann - Julian Bell's close friend who would later join (and eventually buy) The Hogarth Press - launched *New Writing* and published studies of Brooke and Woolf, here makes what would have been his first appearance in commercial print. The editor, John Davenport, would go on to be the literary editor of *The Observer* and in 1976 would with Dylan Thomas, write a parody detective novel in which the poet laureate is murdered called *The Death of the King's Canary*.

It is more than striking that there are in these exciting volumes, which include for the first time versions of modernist free forms, no female contributors. The presence of women in the first Cambridge volume of 1913 was not repeated until the 1990s. However this was Virginia Woolf's own press in the years following her delivery, at Cambridge, of the lectures which were to make up *A Room of One's Own*, the statement of the need for a radical transformation of the domestic limits placed on women, and of female creative independence. In 1931, perhaps accordingly as a piece of positive discrimination, appeared *An Anthology of Cambridge Women's Verse*. Its Girton undergraduate compiler, Margaret Thomas, wrote a gutsy Woolfian preface in which she disdains most of the mere masculinity of her generation. She denigrates the prevalence of the 'Art of Bluffing' in their examination essays as much as in their

verse, and lauds the "undergraduate's lack of posing" before explaining their failure to appear in print before now was only the product of this disdain for the poetic scene and perhaps a certain misplaced modesty.

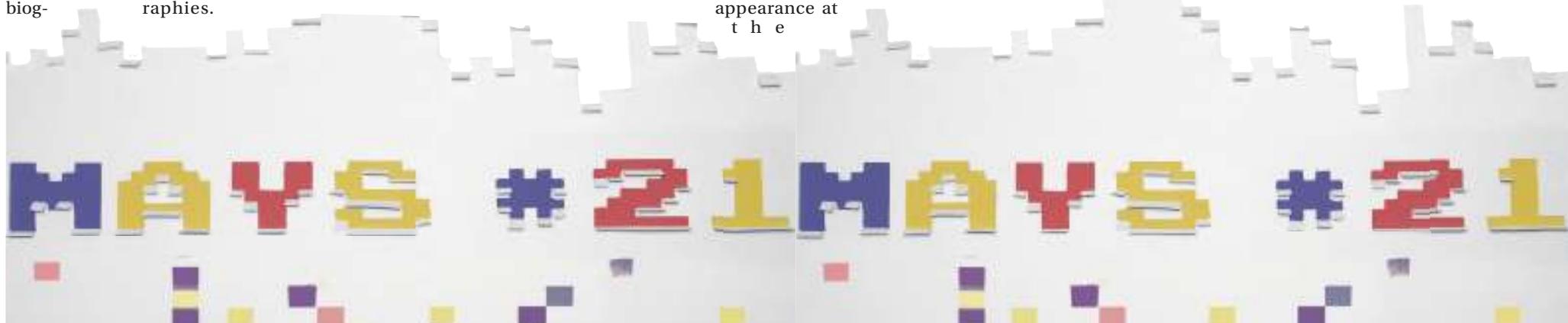
It took another war to kickstart the undergraduate anthology again with *Poetry from Cambridge in Wartime*, cementing its identification with the theme of the fragility of early promise for fulfillment. There was also a strange sense of the tenor of the poetry going back in time, tending again towards the lyrical, or sometimes with a sense of lost purpose, as in John Bayliss 'Any Poet to Himself'

*And so I sit silenced, poor echo
of answering echoes and answers,
as stuffed and mechanical parrot,
a whistle without it's one note.*

Four further volumes of *Poetry from Cambridge* appeared at intervals until 1958. The editor of the second volume remarked that the university anthology "serves as a valuable pointer to current trends in literature and thought" among whose writers may be 'the major poets of tomorrow.' This showed itself as true as ever under the fresh poetic impulse of a new 'generation': the undergraduate poets who would call themselves The Movement - Thom Gunn and Ted Hughes, whose purity of diction and spareness of language first appeared in 1952-4. In the 1958 issue Ted Hughes and Sylvia Plath, two years into their white-hot relationship, were anthologised together.

Not until 1960 with *Light Blue, Dark Blue: An Anthology of Cambridge Writing* was it that prose and poetry, Oxford and Cambridge came together for the first time as they do in the modern *Mays*. However it was again the Hogarth Press that in 1952 inaugurated the prose tradition with the *Cambridge Anthology*, a volume introduced by no lesser light than E.M. Forster. He confessed himself, at 70, both intrigued and baffled by the contributions of this generation who operate in their stories with "the poetry of disquiet, the poetry of the sum that won't add up" and finally finds joy that "the wheel of time, grating on its ungreased axle, brings up novelties."

With patronage by leading writers, from Arthur Quiller-Couch through Virginia Woolf to J.H. Prynne in the present day, and as a showcase for promise, whether it be realised or not, from Rupert Brooke through Ted Hughes and most recently Zadie Smith, the *Mays* over the last two decades has cohered the early shoots in the history of the Cambridge undergraduate anthology, grafted now together with Oxford, into a solid-oak tradition. May it so continue!



SUBMISSIONS FOR THE MAYS ARE NOW OPEN - SEE [FACEBOOK.COM/THEMAYS2013](https://www.facebook.com/themays2013) FOR MORE INFORMATION

Should we relax about doping?

Roxana Antohi thinks we should legally allow safe levels of doping in all athletes

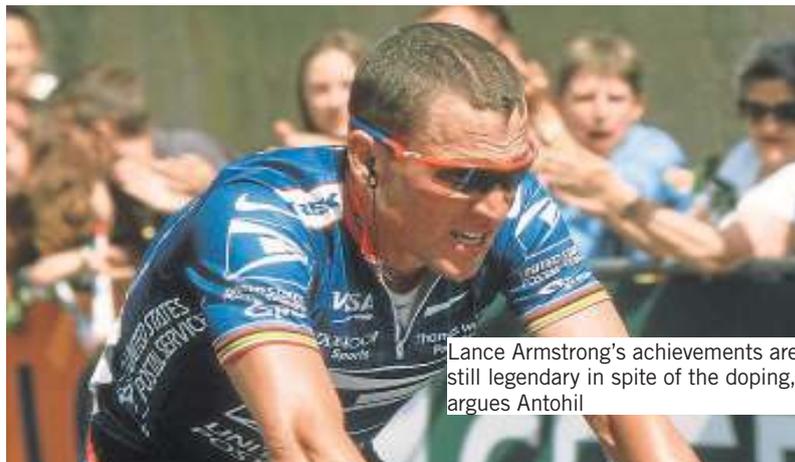
You probably read the question and immediately answered 'no'; and if you did, you're not alone. The vast majority of the people I've spoken to over the past few weeks didn't even stop to think about it. They had an innate idea that doping meant cheating and lying and was therefore wrong - with no way around it. This image was strengthened further two weeks ago by Lance Armstrong's doping confession. A storm of anger and disappointment was unleashed by the story (even in Varsity). At the same time it showed how little people actually know about what doping entails, as for many it has come to be seen as a practice involving 'magical' substances that give an athlete super-human powers.

But this is where our emotions and moral beliefs blind our vision: despite being powerful, these substances do not make an athlete superhuman. For the drugs used by Armstrong, such as EPO or testosterone, thicken the blood, raising the red blood cell counts, which increases the amount of oxygen delivered to muscles, thus improving endurance and recovery. The one thing they don't do is take the pain away. On the contrary, they make the sport more painful because they enable athletes to push their bodies for longer. In his autobiography, former Tour de France contender Tyler Hamilton wrote that EPO actually makes sport fairer, because it grants 'the ability to suffer more; to push yourself farther and harder than you'd ever imagined, in both racing and training.' It does not take away the

spirit of the sport, on the contrary - it allows those athletes who are willing to take the pain to push until the end.

As controversial as it sounds, I think doping can make sport fairer. We all want to think that sport is about athletic prowess and sheer determination, but we forget how inherently unfair it already is. We overlook the importance of genetic predisposition, which prevents some athletes from reaching the top regardless of how much they want it or fight for it. We don't think about how different athletes benefit from facilities, training regimes and sports gear of different standards, although they can make all the difference between winning the race and finishing last. We don't think there is anything wrong with some of the other means used to promote recovery, such as taking nutritional supplements or training at altitude. But caffeine and Nurofen Cold&Flu (which caused the gymnastics gold winner at the Sydney Olympics to be stripped off her medal), which are ubiquitous in our daily lives, were banned until a few years ago. Doping should be seen in the same light as any of these other techniques for gaining an edge over the opponent rather than subjected to arbitrary lines between substances.

Doping bans are meant to be in the interest of athletes' health and the potential health complications caused by certain substances seem to justify them. But athletes who dope already choose to face these risks anyway, only without medical supervision. We could take the just deserts approach



Lance Armstrong's achievements are still legendary in spite of the doping, argues Antohi

and say they deserve to suffer the consequences as punishment for cheating in the first place. But that would put at risk a lot more athletes than you might think. A study conducted in the '90s by Professor Goldman on athletes of Olympic standard asked whether they would take a drug that would guarantee sporting success but would result in their death in five years' time. More than half of the respondents said 'yes.' This proves that we can never set the penalties high enough to completely deter doping - the competitive edge is too high and getting away with it is just too valuable.

One of the major arguments against legalising doping is the fear that doing so would force athletes who wished to compete clean to give up or give in. Instead, these people suggest, we should educate the athletes and the public about the benefits of competing clean, as well as develop state-of-the-art tests that leave nothing unnoticed.

This plan is fundamentally flawed

however as the benefits of being 'clean' are not compelling enough and scientists are constantly playing catch-up with their tests, as new ways of enhancing performance keep developing further. The fairest solution to both athletes and the public is therefore to only ban performance-enhancing drugs that continue to pose health risks even when taken under medical supervision and legalise everything else. This would decrease the health risks posed by doping illegally with minimal medical support and also allow all athletes access to the same level of performance enhancing drugs, levelling the playing field. Unpopular as this might be from a moral standpoint, doping is not as straightforward a matter as it may initially seem and the rules need to evolve to take account of that. So next time you have a conversation about it don't be too quick to judge. Awe-inspiring skill and determination can be found within all athletes, not just those who pass the doping tests.

COMMENT ONLINE

FERGUS HAMILTON
Social Media ruining writing?
Don't make me LOL

Whilst we impose 140 character restrictions on ourselves, previous eras were more literally limited by the cost of paper or the inconvenience of writing by hand: the chi-rho symbol of the Papacy is an ancient but apt example of formal abbreviation (being the first two letters of the Greek Christos). During the Second World War a romantic Tommy may have signed off SWALK (Sealed With A Loving Kiss) or BOLTOP (Better On Lips Than On Paper), whilst the more patriotic-minded may have opted for ENGLAND (Every Girl Loves A Naked Dick). Compared to this, should an 'FYI' stray into an email, supervisors should count themselves lucky (or, possibly, unlucky.)

ALSO FROM ONLINE

Some of the other views you have been talking about...

The debate over same-sex marriage must remain civil
(ALICE UDALE-SMITH)

Why U.S. gun control is a more complex issue than it seems
(TOBY HAYWARD-BUTCHER)

Gove and the dangers of short-termism
(JAMES WHITEHEAD)

It's all about the history
(BARA GOLDONOVA)

The spoilt child of Asia, and beyond...

Freddie Green thinks we need to stop treating North Korea as a meme generator and take them seriously

It's a tricky affair, launching ballistic missiles. If you're North Korea, they're a source of humiliation, wasted resources and not an insignificant number of Internet memes. That was certainly the case when the DPRK attempted to send a "satellite" into space back in April. The launch pad and, indeed, entire process was so amateurish it made the handling of road works on Sidgwick Avenue look like a military operation. The launch failed, foreign journalists smirked and many others with them. But they shouldn't have done

In December North Korea had their first successful launch of a rocket into space, soon accompanied by touchingly proud patriotic citizens, energizing military parades and an announcement by a curiously over-emotional newsreader. Against all odds, be it UN economic sanctions or vocal warnings from most Asian powers, the boys in Pyongyang had done it. Then, last week, another launch was announced without, somewhat disconcertingly, a time frame.

The story graced the front page of BBC News for a few days, only to be replaced with accounts of celebrity paedophilia and football transfers. North Korea may be armed and dangerous, but while the events sent tremors through East Asia, only the slightest of reverberations seem to have been felt in Europe.

For the West, it seems convenient to ignore North Korea, or at least appease it. The US is focused on improving



ties with China, and maintaining a strong presence in what will soon be the wealthiest and most powerful region in the world. China constitutes North Korea's main (and pretty much only) ally in East Asia, and after a delicate power handover in Beijing, a provocative stance towards the DPRK is not high in Obama's agenda.

Even China itself can't take North Korea seriously. In 2010, as part of the US diplomatic cables leak, it emerged that Chinese officials saw North Korea as no more than "a spoiled child." The world afforded itself a quiet chuckle at the diplomatic kerfuffle that ensued.

North Korea's diplomatic isolation in East Asia leaves Europe and the West sleeping pretty peacefully at night. Japan, South Korea, most Southeast Asian nations and even China condemned the launch, and almost all took part in UN sanctions. Coverage of events in North Korea doesn't help their case either. Stories of dire food shortages suggest that behind a façade of military prowess lies a tired and hungry state. And the state news story, broken in November, of the discovery of a unicorn lair near Pyongyang was never going to add a great deal of credibility to a tarnished media image.

Thus the reaction to the launch at Christmas was nothing new. Increasingly unimpressed statements were issued from Washington, and economic sanctions were stepped up. It's a potent diplomatic concoction, but one that won't go straight to the head of North Korea. That's because, behind the framework of flimsy launchpads and manufactured emotions lies a much more unsettling reality. North Korea, the "Hermit Kingdom" as Western media dubs it, is not as lonely as we would like to think.

And it's that old provocateur, Iran, which is hiding behind the scenes. In September 2012, the two states signed a technological and scientific agreement. Western critics dismissed it as a propaganda ploy. But the agreement allowed for data and technical expertise sharing. As soon as one side got hold of new technology, the other would automatically benefit. The "spoiled child" was gaining some muscle and starting to flex.

That wasn't all. The two states crucially developed patterns on dealing with US-led sanctions, rendering the only action taken by Western powers largely ineffective. Iran's economy is nowhere near collapse, and soon offered a life support system to a weak North Korean market. The storm of world trade sanctions evolved into more of a trifling gust.

Russia's not exempt either. Moscow's trade links with Tehran are a well-known fact. Their links to Pyongyang, however, are not. Yet, the use of red fuming nitric acid in the North Korean rocket, a propellant used in old Soviet missiles, is a beautiful, if disquieting coincidence. The old Soviet giant may not directly be supporting North Korea's armament, but with Iran as an intermediary, Russian technology is finding its way into the leather gloves of policymakers in North Korea. In the midst of seclusion, the hermit is expanding its network.

So, when rockets get fired or bullets shot, Western leaders like to talk of unnecessary provocation. Fingers get pointed in the direction of a frosty Pyongyang. And yet, the blame must fall on us. Western policy towards North Korea has failed because countries have under-estimated this spoiled child. Too much time chortling about unicorns and not enough time severing dangerous international links has allowed North Korea to mature. Now it has some neat new gadgets. Missiles capable of reaching western shores are just some of them.

A change of policy is needed. A sterner stance is essential. North Korea may have been the source of a few good jokes, but with rapidly advancing technology and a growing international framework, that joke is quickly losing its edge.

NORTH KOREA
IS NOT AS
ISOLATED AS
WE THINK

Debate: this house believes religion has a limited place in the twenty-first century

Amy Provan argues that the debate between Williams and Dawkins asked the wrong question

This house believes religion has no place in the twenty-first century. Quite a claim. As an atheist sitting in the choir for my eighth evening this year, I find myself wondering how religion has come to occupy such a large place in my life. Religion is certainly hard to avoid in Cambridge. No college is without a chapel. Chaplains play a pastoral role for both religious and non-religious students. Grace is said in Latin or sung at Formal Hall. Furthermore, inviting Rowan Williams and Richard Dawkins to debate religion in the twenty-first century at the Union, suggests that religion remains central to intellectual life here. The debate made me reflect on the role religion plays in everyday Cambridge life, and, more importantly, what role it should play.

Tradition is strong in Cambridge, and religion forms a core part of this. Some argue that it's possible to separate the two – the chapels can be appreciated for their aesthetic value even if you don't want to use them for prayer. Grace is said because it always has been – it's part of what makes Cambridge special, not religious. Traditions should be established and upheld to commemorate past successes, or to idealise a long and honourable history.

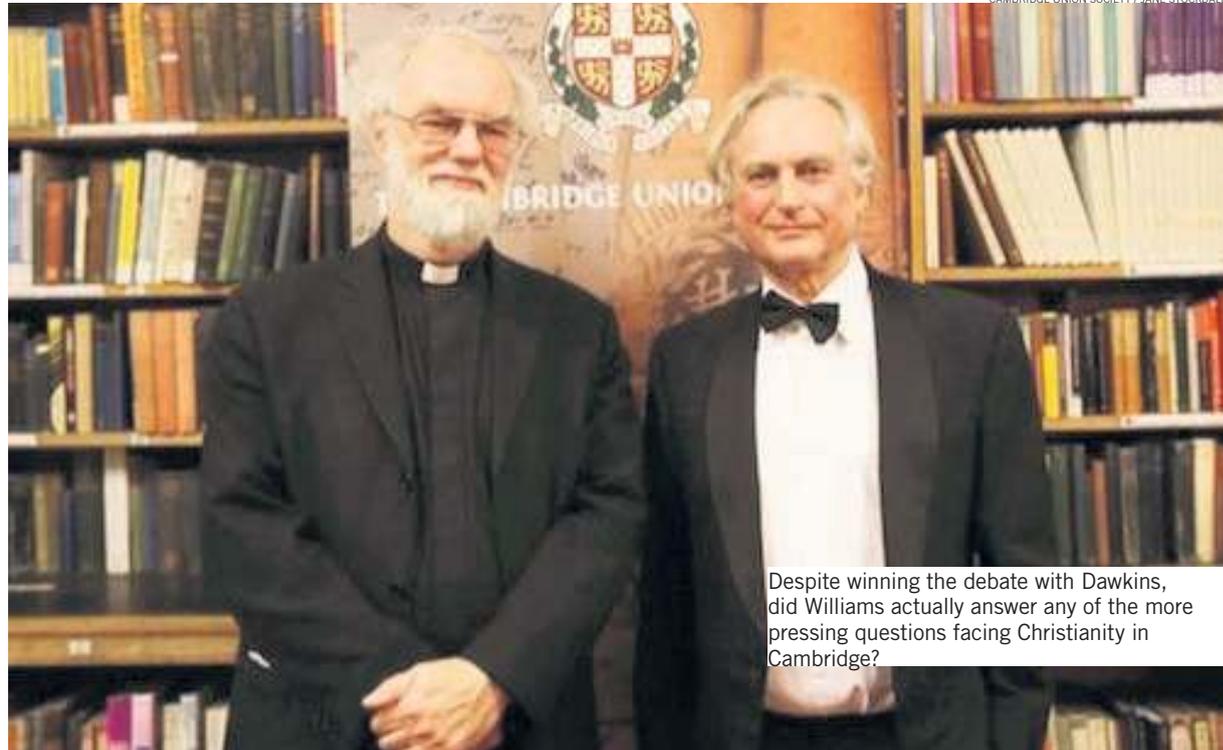
But the history of the religious side

of Cambridge is far from honourable – in many cases it is the story of exclusion. When colleges first started saying grace, only Anglicans were welcome to study and learn here. Until 1962 no college accepted both men and women. It was mainly under religious guidance that the sexes were separated and women first banned, then confined to their own colleges, miles away from the others. Personally these are not things I wish to remember every time I pass my chapel or sit down to eat at Hall. After all, doesn't Cambridge have so much more to boast about than this?

Neither is the type of traditional religion expressed in chapels and formal halls actually thriving. College chapel services often have very few attendees, but the Cambridge Inter-Collegiate Christian Union (CICCU) brings together enormous numbers

of Christians every week to worship and share their faith together. It performs an important role in supporting religious students who may otherwise feel alienated or stigmatised for 'being different', particularly in such a rigorously intellectual community. Religion is still flourishing in Cambridge, but not in the formalised, institutionalised version espoused by the University.

Being religious is now an incredibly diverse experience in Cambridge, that is remarkably inclusive of different beliefs and faith systems. On top of the tens of churches of various denominations and chapels in every college, there are also three mosques and two prayer



Despite winning the debate with Dawkins, did Williams actually answer any of the more pressing questions facing Christianity in Cambridge?

TRADITION IS STRONG IN CAMBRIDGE

AND RELIGION FORMS A CORE PART OF THIS

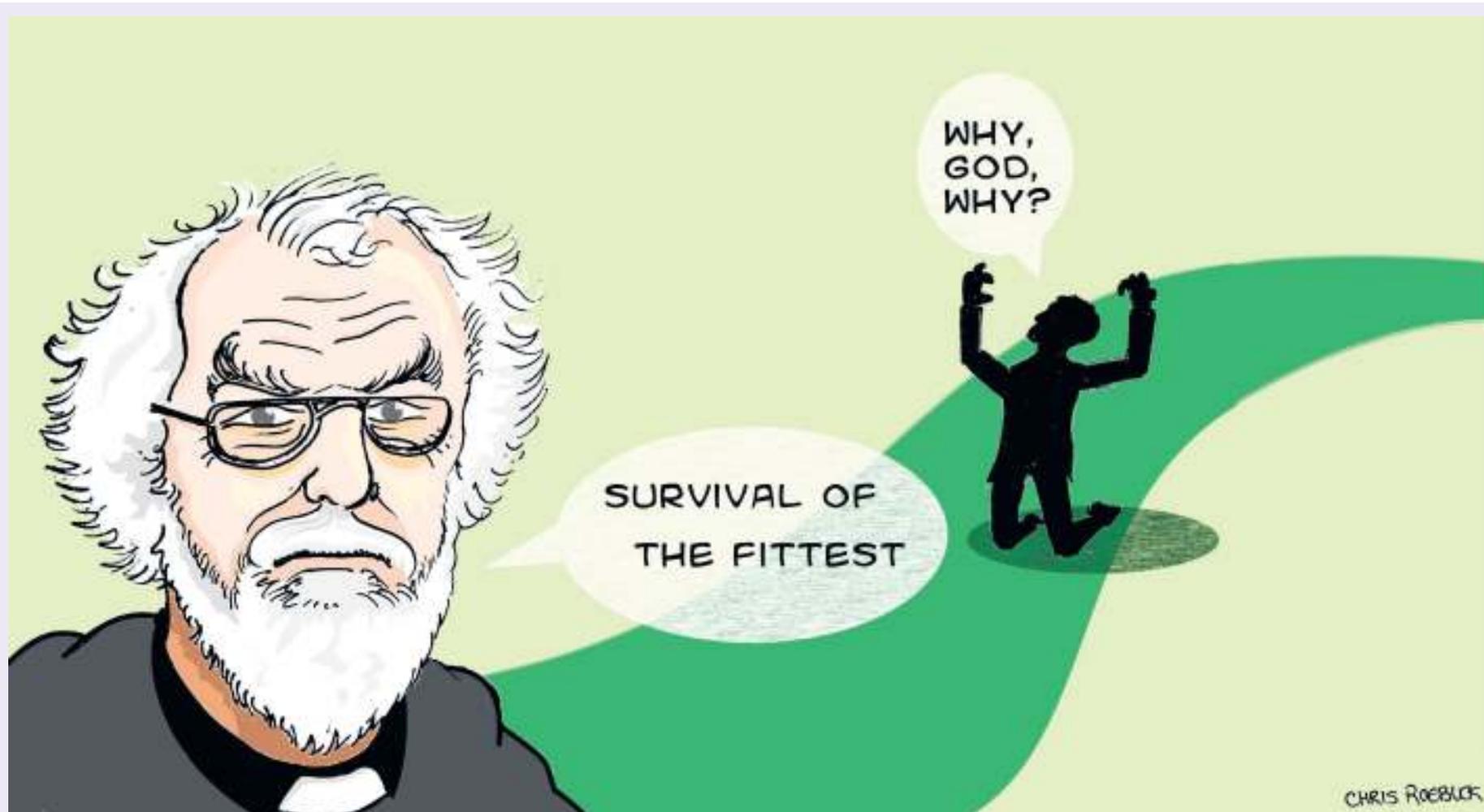
rooms. There is a synagogue open all hours and, according to a Jewish first year, Cambridge porters and colleges are 'completely brilliant' at accommodating for his specific needs. Plus there are strong Jewish and Islamic student societies in Cambridge, as well as groups to represent those of other faiths. The inclusion and willingness to accommodate a whole host of different belief systems witnessed on the student level should be translated to the University as an institution. In the twenty-first century it is only right that the Christian traditions – that are part

of the University as an institution and which marginalise students of different beliefs – begin to be deconstructed.

University is the place above all where people should be given the chance to explore new ideas. Cambridge should offer a lively and representative debate about any question students may ask, especially when this is often happening for the first time. The mere fact that there are religious people in Cambridge warrants it a place in our daily life and a strong voice in Cambridge society. But as Arif Ahmed argued on Thursday, the real question is what the legitimate

role for religion in society should be, and whether or not it is occupying that sphere.

In Cambridge, religion's rightful place is as a support system and a representative body for students and staff of any religion. The various churches and societies do this well. Where religion is not welcome, to me, is in the traditions and compulsory practices of the University. The imposition of Anglicanism on non-believers is not something those on either side of the debate over religion's role in the twenty-first century should want.



CHRIS ROEBUCK

40 years after 'Deep Throat', we still believe the lies of the porn industry

by Ruth Nicholls

Last month saw the premiere of the new film *Lovelace* at the Sundance Film Festival in Europe. Due for release in April, it's likely to raise a few eyebrows amongst cinema-goers, least of all because it's reported to be the most 'X-rated' mainstream movie ever produced. I hope its real point of interest will not be the prospect of seeing the doe-eyed Amanda Seyfried re-enacting some pretty visceral pornographic scenes, but rather that the story manages to shed light on historic and modern perceptions of the porn industry.

The film tells the story of Linda Boreman, better known as her 'professional' persona 'Linda Lovelace'. In 1972 she made her name starring in the film *Deep Throat*, the scenes of the eponymous act being some of the most celebrated, or indeed notorious, pornographic images of the era. Despite a blossoming career as a porn 'actress' Linda decided, shortly afterwards, to publicly denounce the industry, revealing that she had been subject to daily abuse, coercion and rape. She claimed that, whilst some scenes had been filmed, her husband and abuser, Chuck Traynor, had been standing just out of shot pointing a gun at her. In 1980 she published her

autobiography, *Ordeal*, in which she hauntingly claimed 'everyone that watches *Deep Throat* is watching me being raped'.

Many people, particularly those who worked behind the scenes in the industry, accused her of being a pathological liar and attention-seeker. The main evidence for their claims was that she looked like she was enjoying herself on screen: of course, it was inescapably disingenuous for those who had worked hard to distinguish porn 'actresses' from the average sex worker, to then deny

SOCIETY

STILL ACCEPTS THE IMAGE ON SCREEN AS REALITY

that Linda's apparent enjoyment was, in reality, just an act.

Forty years later it would be comforting to put her experiences down to the disturbing excesses of a pre-Feminist society. But in the parallel universe of pornography, the opposite is true. Our attitudes to pornography have barely changed since the 1970s and society is still choosing to accept the image on screen as the reality. As Angela Carter points out, this is exactly what the porn industry wants; the material portrays fantasy, not reality, 'its heroes and heroines, from the most gross to the most sophisticated, are mythic abstractions'. Mainstream pornography is designed to make us forget what it is we're watching.

Harmless escapism is one thing, and in fact many would argue that



Seyfried will portray the troubled porn star

pornography is needed as an outlet for sexual tension, but the fact that anyone chooses to buy into the notion that pornography is just harmless fun, or even glamorous, for those involved, shows that the increased awareness of gender issues since the 1970s has done little to dismantle those 'mythic abstractions'.

The proof of this is not in the harmful effects of pornography per se, but in society's inconsistent attitude to pornography as opposed to other forms of sex work. In a 2008 CATI survey, ostensibly on prostitution, 39% of men agreed that paying for sex 'exploits women and should be a criminal offence'; yet more agreed that it was exploitative but

shouldn't be criminalised. Yet I would be extremely surprised if those men had never consumed pornography. In fact a recent research project in Montreal on the effects of pornography had to be abandoned after they couldn't find a single adult male who had never watched any. McCormack Evans, founder of the 'Anti Porn Men Project', identified what he describes as "a kind of double consciousness" in his own behaviour, whereby he would profess to support gender equality and respect for women but yet still support an industry that reduces them to sex objects. I think this is probably a sentiment that the majority of people who watch porn, both men and women, could relate to and it is this which allows the myths around pornography to persist: as long as we don't let ourselves acknowledge that porn 'actors' are prostitutes, or even real, it is possible to reconcile supporting the porn industry with our stated principles.

Lovelace is set to confront both sides of that 'double consciousness', which is what makes it such an exciting project. The patina of glamour, excitement and arousal which the porn industry has so masterfully constructed could be heavily compromised by parts of the film. Pornography-style close-ups, reveal a reality of the sexual exploitation of a naïve and desperate victim and expose some of the myths we're willing to accept for society's collective piece of mind.

COMMENT IS FRED



FRED MAYNARD

It's a hobby of mine that when some great progressive victory is torn from the frothing jaws of conservatism, I head not to the snug back-patting enclave of liberal blogs, but to the *Daily Mail* and *Telegraph* websites. There are few things more fun than sorting comments on the articles of those two honourable publications by "recommends" - you get to see humanity in all its baroquely misanthropic splendour. So it proved with Tuesday night's victory for gay marriage in the Commons.

The Daily Mail's average armchair pundit had fortified their armchair with barbed wire and was standing atop it with a shotgun in preparation for the coming gay apocalypse. There was a tone of sheer disbelief at what was happening to Britain. If you wanted to distill the comments section into a single image, it was that of an old, white man spluttering indignantly over and over again: "But you... you just can't!" But we can, and we did.

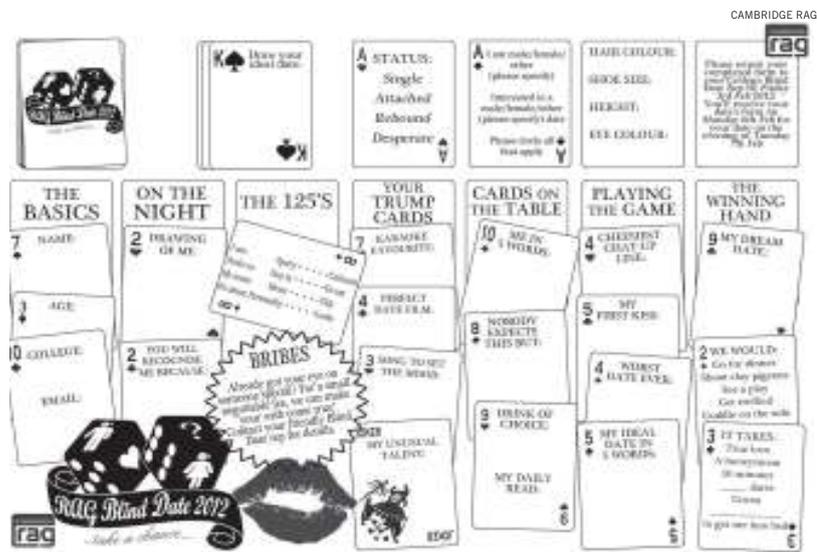
I have more sympathy for some of the opposition than might be imagined by my smugly liberal schadenfreude. Over Christmas I had the gay marriage debate with my grandma, who was pinko commie back in her university days and remains staunchly left wing. Despite having gay friends in a civil partnership, whose ceremony she had gladly attended, she wouldn't budge from the idea that marriage was between a man and a woman. In the end, I gave it up as a bad job, putting it down to generational differences.

There you have it, really. 95% of Cambridge students are perfectly happy with the open presence of gays and their participation in our society and institutions because we've grown up with them. Casual homophobia remains, but pin just about anyone in their twenties down on the issue and they'll agree that gay love is basically the same as anyone else's. For the older generation, though, this has all happened very quickly. We've gone from having the openly homophobic Section 28 on the statute books to legalising gay marriage in under ten years. I repeat: *under ten years*. It's the fastest civil rights movement ever seen in this country. Unsurprisingly, those who grew up in a very different country are not keeping up.

The most dismissive response I found was a *Telegraph* blog from Brendan O'Neill, who snarked in his post: "Gay Marriage? Meh" that no-one actually cared about your stupid gay marriage anyway. There is a really uncomfortable part of me that agrees with the "meh" part. Wonderful achievement as this is, it was always going to happen. There was no way my generation would get to their 40s living in a country where gays couldn't marry. Whereas when watching the welfare state come under savage attack or rising global inequality, we don't have the luxury of running out the clock. Put up the bunting, cut the cake, for this is a lovely victory - but it's the easiest one we're going to get for some time.

Ruled out for any decade: *The Rules*

Lottie Meggitt looks at a few of the archaic rules espoused by women to find a man



When it comes to her opinion on men, my mother is certainly, certifiably even, mad. Any poor female friend of mine who has had to be driven anywhere by her, and therefore inescapably subjected to an extended monologue on this, her favourite subject, can testify. She doesn't even manage consistency. One friend politely endured a treatise on how at 'our age' we didn't need a man cluttering up our lives, whereas another was vigorously lectured on how if she didn't start treating the males in her life better, she would never ensnare one as her own.

So frankly, I wasn't even slightly surprised by what I received in the post last week. Initially, it wasn't much of a shock to find the sole newspaper article in a hastily addressed envelope; years of boarding school had accustomed me to

my mother's bizarre postal habits, and usually I manage to pay the content of said articles as little attention as possible.

However this time it was a bit harder to take it all in good humour.

I'll describe what I received: a piece from the *Times2* section featuring an interview with the writers of the 1995 dating book entitled *The Rules* which could essentially be summed up as 'playing hard to get'. These two esteemed ladies, high-powered gym-going man-eaters from what I could make out of their veiny arms, tight dresses and 200 dollar blow-dries, had recently re-written and re-released their infamous work for the digital era.

But what really made this article oh-so-special was that mother had annotated it. Yes, you read that correctly. ANNOTATED. What particularly bothered me was the fact she had

underlined, starred and exclamation marked the lines 'Do not respond to late night calls, texts or "booty calls"'. Thanks for that, mum. Nevertheless I had to appreciate the fact she had scribbled out the section which said 'men don't like curly hair' (I have a propensity to afro). So while she thinks I'm easy, it was good to know she still values my self-esteem.

Intrigued, and possibly hopeful of some tips, I read excerpts of the book (well, whatever I could get free online - I'm not paying for that for the same reason I will never actually give money for the *Daily Mail*). I was soon heaving one of the sighs I normally reserve for such moments as reading those Heat magazine photo spreads essentially entitled 'someone that used to be quite hot and skinny but has recently really let themselves go/discovered cake'.

I was hugely disappointed. It seems according to the great Ellen Fein and Sherrie Schneider (at least her parents had a sense of humour) that despite the great technological advances that have brought us such unique and exciting potential dating tools as Whatsapp, Twitter, and heaven forbid even Instagram (whatever floats your boat I suppose), the 'rules' - and I really dislike that word too - of dating are still living it up in 1995 along with Janet Jackson, Whitney Houston and Mariah Carey.

Some of the rules themselves move beyond the archaic and into the grossly impractical. For example, there's the

'Don't text back for two hours' rule. If applied to my own love life this would be disastrous. The majority of my textual communication with my male of choice centres around the 5pm three word question 'hall at six?' (and who said romance was dead?), so to not reply even for half of the allotted time would severely increase our chances of not getting in the queue nice and early and therefore dramatically affect his mood for the worse. And there is nothing more annoying in this world than a hungry male. Perhaps other than a hungry male in a queue.

What's more, especially in a place such as this - where the male species see their laptop as a slightly inconvenient but very useful extension of their fingertips, and have more in common with Forrest Gump than is strictly necessary - most guys just wouldn't bloody realise you were interested.

That's just the practical reasons, surely we can't ignore the apparent feminist (yeah I went there) issues at hand here. Why shouldn't women go after what we want? Most guys, particularly those in our age bracket are just too lazy, emotionally stupid and/or plagued with mummy issues to dabble in these games women think they need to play. So, when your RAG blind date texts you post rendezvous, for god's sake don't wait two hours; text him back in ten minutes. Otherwise he'll probably just think you're really slow at typing.

DO NOT

RESPOND TO LATE NIGHT CALLS, TEXTS OR 'BOOTY CALLS'

LISTINGS

Pull out and

what's

	Friday 8th	Saturday 9th	Sunday 10th	Monday 11th	Tuesday 12th	Wednesday 13th	Thursday 14th
MUSIC	<p>Laurie Lewis and the Fat Cats CLARE CELLARS 9.30PM</p> <p>With Napper joining the show, this Clare Ents night is sure to be one of the best of this term.</p>		<p>Songs in the Dark UPSTAIRS AT CLOWNS CAFE 8PM</p> <p>An evening of acoustic open mic by candlelight. Music, spoken word and poetry: all genres and all instruments welcome.</p>	<p>Everything Everything THE JUNCTION 7PM</p> <p>Join the band in celebrating their debut Top 40 single 'Cough Cough', by bopping around at this much anticipated show.</p>	<p>Delphic THE JUNCTION 7PM</p> <p>Manchester's hyped alt-rock band preview songs from their upcoming album, alongside material from their acclaimed debut.</p>		<p>Frightened Rabbit THE JUNCTION 7PM</p> <p>Emote with one of Scotland's finest indie rock bands.</p>
FILM	<p>Hitchcock CAMBRIDGE ARTS PICTUREHOUSE</p> <p>An all star cast including Anthony Hopkins, Helen Mirren and Scarlett Johansson explore the life of one of Hollywood's most celebrated film makers, Alfred Hitchcock.</p>	<p>Beauty & The Beast CHRISTS FILMS 7.30 & 10 PM</p> <p>A Disney classic, complete with princesses, dancing tea cups and a talking candelabra.</p>	<p>Anna Karenina ST JOHNS PICTUREHOUSE 7 & 10PM</p> <p>Jude Law and Keira Knightley star in the latest adaptation of Tolstoy's classic 1887 novel.</p>	<p>Babies CAMBRIDGE ARTS PICTUREHOUSE 6.30PM</p> <p>A charming documentary following the lives of four babies from around the world. This event also opens with a screening of <i>Love Letters</i> a short film by Cambridge's own Lucia Yandoli.</p>	<p>No CAMBRIDGE ARTS PICTUREHOUSE 6.20PM</p> <p><i>No</i> explores the final days of the Pinochet regime through the eyes of two competing television companies canvassing for the 'Yes' and 'No' campaigns in the referendum that toppled the dictator.</p>		<p>Breakfast at Tiffany's CAMBRIDGE ARTS PICTUREHOUSE 6.10PM</p> <p>Audrey Hepburn delivers a classic performance in this classic, Valentines appropriate film.</p>
TALKS	<p>Foresight In Scientific Method LADY MITCHELL HALL 5.30 - 6.30PM</p> <p>Professor Hasok Chang questions how, and if, science can predict future developments in the field.</p>			<p>Shifting Ideas: Library Design in the Nineteenth Century CRASSH 2 - 4PM</p> <p>Dr James Campbell discusses the buildings in which we spend most of our time.</p>		<p>Sir Roger Penrose CAMBRIDGE UNION 7.30PM</p> <p>The renowned British scientist and writer visits the Union to discuss his work on physics, cosmology and consciousness.</p>	<p>This House Believes Sex is Lost All Meaning CAMBRIDGE UNION 7.30PM</p> <p>An alternative Valentines activity- watch Peter Stringfellow, Ashley Hane and former pornographer Benedict Garrett get into debate.</p>
WATCH	<p>Coco CORPUS PLAYROOM 9.30PM</p> <p>Coco Chanel meets Spatz, her Nazi lover, for the last time in Paris, 1944. Watch as they fight to save their relationship and discover a new hidden enemy in love itself.</p>	<p>Truthspeak PEMBROKE NEW CELLARS 9.30PM</p> <p>Two half-hour-long dark comedies, to be played by the same small cast, about how often we mistake what is said for what is true.</p>			<p>ANTON: Ivanov ADC THEATRE 7.45PM</p> <p>Witness two painfully funny and heartbreaking plays by Chekhov. This double bill of <i>Ivanov</i> and <i>Three Sisters</i>, will play on alternate nights over the next two weeks.</p>	<p>Big Hits THE JUNCTION 7.30PM</p> <p>New theatre staring hard at the ideas of censorship, propriety, pop culture and the violence that can erupt when noise is stifled.</p>	<p>The Changeling JUDITH E. WILSON DRAM STUDIO 8PM</p> <p>The team behind last term's <i>Richard III</i> brings this quintessential Jacobean revenge tragedy back to Cambridge.</p>
STAY IN		<p>Dave Eggers - A Hologram for the King</p> <p>Pick up Eggers' latest novel about globalization and its impact on the American Dream.</p>	<p>Queens Arts Festival QUEENSFESTIVAL.SOC.SRCF. NET/</p> <p>This years theme is 'Three'. Why not submit some of your art, photography, sculpture or short films for this upcoming festival?</p>		<p>Apply: Easter Term Plays ADC THEATRE & CORPUS PLAYROOM</p> <p>Applications are now open for Easter Term 2013. The deadline for applications is 6 PM on Friday 15 February.</p>		
GO OUT	<p>Propaganda FEZ 10PM</p> <p>The "U.K.'s biggest indie night" returns to satiate fans of alternative music.</p>	<p>Shut Up and Dance CAMBRIDGE UNION SOCIETY 10PM</p> <p>Free entry and live music for those who need a night off from the debating scene.</p>		<p>Jam Hot FEZ 10PM</p> <p>Bass, hip hop and motown brought to you by Phaze One.</p>	<p>Twilight at the Museums VARIOUS LOCATIONS 4.30PM CAM.AC.UK/MUSEUMS/TWILIGHT</p> <p>Create glow-in-the-dark artworks, enter illuminated glasshouses and explore Cambridge museums and collections by torchlight.</p>		<p>It's The Way Valentines Garage Ball FEZ 10PM</p> <p>Enjoy the finest of UK Garage at this ball featuring DJs BMK, Noshad D and more.</p>

pin on your board

Day	Friday 15th	Saturday 16th	Sunday 17th	Monday 18th	Tuesday 19th	Wednesday 20th	Thursday 21st
	 <p>Composer's Workshop with Britten Sinfonia WEST ROAD CONCERT HALL 10.30AM Discover the inner workings of a composition in progress.</p>	<p>Paloma Faith CORN EXCHANGE 7.30PM Experience Faith's retro-soul live. Sure to be accompanied by elaborate vintage costumes and sets.</p>	 <p>Roger Wilson & Pete Morton THE PORTLAND ARMS 8PM Critically acclaimed folk musicians come together with a fiddle, harmonica, guitars, a broomstick, a dustpan and a brush.</p>	<p>Brother & Bone THE PORTLAND ARMS 8PM Mumford-esque indie folk, rousing singalongs and foot stomping are to be expected from this hyped up and coming band.</p>	<p>The Cunning Little Vixen WEST ROAD CONCERT HALL 8PM This Cambridge Opera Society performance follows the life of a young fox cub as she discovers the world.</p>		
		 <p>The Room CHRISTS FILMS 7.30 & 10PM. Dubbed "the 'Citizen Kane' of bad movies", this film is possibly the worst combination of rom-com, drama and indie film ever. Come see for yourself just how bad film can be.</p>	 <p>Amadeus GRADUATE UNION LOUNGE 7.30PM The story of Wolfgang Amadeus Mozart, told through flashbacks by his rival Salieri. Free food and drinks on offer too!</p>	<p>A Liar's Autobiography CAMBRIDGE ARTS PICTURE HOUSE 11AM Animated sequences set to Monty Python's Graham Chapman's recorded autobiography. Starring John Cleese, Cameron Diaz, Terry Jones, and Terry Gilliam.</p>	<p>Argo ST JOHNS PICTUREHOUSE 9PM An opportunity to catch one of the past year's most critically-lauded films. Ben Affleck's greatest directorial effort yet.</p>		
	<p>Foresight and Music LADY MITCHELL HALL 5.30 - 6.30PM Professor Nicholas Cook explores whether music can and does influence social trends.</p>		 <p>Information, Intelligence, and the New Wars MILL LANE LECTURE ROOM 9.5 - 6.30PM Professor Martin van Creveld delivers a lecture on the future of war.</p>	 <p>Hugh Bonneville CAMBRIDGE UNION SOCIETY 7.30 PM <i>Downton Abbey</i> fans rejoice: Lord Grantham is coming!</p>			
	<p>Peacock & Gamble THE JUNCTION 8PM The comedic duo explain why they don't want to be on television anyway.</p>	<p>Pembroke Black Tie Smoker PEMBROKE COLLEGE OLD LIBRARY 8PM An evening of high quality comedy, as well as champagne and fine food.</p>	 <p>24-Hour Musical ADC THEATRE 11PM Nine creative teams are given a theme for a musical and have 24 hours to compose and rehearse their song. Come watch the results.</p>	<p>Can't Stand Up For Falling Down CORPUS PLAYROOM 7PM This play tells the story of three women who come together unaware that they are linked by the life of one brutal man.</p>	<p>The Bald Soprano PEMBROKE NEW CELLARS 7PM A comedic play by Ionesco that follows the unravelling of a dinner party.</p>	<p>Sam Halmarack and The Miserablites THE JUNCTION 7.30PM A hybrid theatre show/stadium pop concert. Be prepared to experience pioneering interactive pop.</p>	
	<p>Indulge: Free Massage MESSAGE.SOC.SRCF.NET Fancy a free chance to unwind? Get in touch with the massage society if you're available 6:30-7:30 / 8-9 on Mondays, or Thursdays between 7:30 and 8:30.</p>		<p>Plan: CUEX Expedition CUEX.MOONFRUIT.COM Potential trips suggested for this term have included a Californian cycle ride and a Kilimanjaro trek. Why not propose your own?</p>		<p>Chet Faker: Live Sessions VEVO.LY/WE2EEB In this latest session Australian singer Chet Faker covers Blackstreet's 'No Diggity'. Keep checking back for regular covers and performances.</p>		
	<p>*UNTITLED THE FOUNTAIN 10PM Dan Fruhman & Seb Warshaw deliver a night played purely on vinyl.</p>	<p>L.O.G.I.C THE FOUNTAIN 8PM Local DJs and residents of Future Music internet radio Lee Scott and Kristoff play house and classic pop.</p>			<p>Honolulu Baby LOLA LO'S 10PM Enjoy pop, dance and disco at this lively night.</p>	<p>e-Luminate Festival VARIOUS E-LUMINATEFESTIVAL.CO.UK This festival showcases visual artists using light and installation art to demonstrate some of the breakthroughs in the Cleantech industry.</p>	<p>RAG Week VARIOUS LOCATIONS CAMBRIDERAG.ORG.UK Expect an exciting carnival, rubber ducks racing down the Cam, another eagerly awaited round of Formal Freedom and much more.</p>

Make Her Wait

Is the prevalence of male virginity glossed over in the world of Cambridge? **Justina Kehinde** discusses the final of our student taboos

“If a young, successful, handsome, heterosexual man told you he was a virgin, what would you think?”

Last summer a friend noticed we shared a ‘mutual’ on Facebook. Said ‘mutual’ had invited her out for some drinks in London and at the end of the night they had parted amicably. Yet in the summer, surprised that I knew him, she asked, “Don’t you think he’s weird?” I was surprised. Though I didn’t know the individual that well, he seemed like a pretty sound guy, with no unusual traits or hang-ups. After further questioning, it turned out that after their date, he’d finished without “even giving me a kiss.” Perturbed at this lack of first-date amorous action, my friend had taken it upon herself to warn me not to venture down that path; it was a fruitless one in the garden of romance.

This experience led me to question how we perceive male sexuality, especially male virginity. I wondered whether male virginity was such a non-issue because the culture we live in expects men to be so forward, especially in their physical displays of emotion.

Of course, as with females, an immediate assumption to be made about male virginity is that it has something to do with religion. Recently, I challenged some male friends who were Christians about this matter. Although it isn’t an explicit biblical doctrine, my perception of the Church is that it encourages men and women to wait for marriage to experience sex. Marriage, conceived in its purest form, is the most intimate

relationship two individuals can share, and, simultaneously, the most fruitful for raising children. It makes sense, then, that the most emotionally and physically intimate act should occur within its boundaries. But in reality we all know that, post-puberty, if you aren’t ‘doing it’ then you are certainly talking or thinking about ‘it’.

Too often virginity is presented as a

POST-PUBERTY

IF YOU AREN’T ‘DOING IT’ THEN YOU ARE CERTAINLY TALKING OR THINKING ABOUT ‘IT’

women’s issue. History shows sexual misdemeanours as caused by ‘loose women’ – in the post-watershed archaic sense, not the daytime television sense. Affairs were proffered at the doors of tarnished ladies and, just like their matriarch Eve, women were condemned as deceivers and tempters. Although less obvious today, the stigma attached to sex outside of marriage is still reserved for the female sex, with ‘slut’ a staple of student vocabulary. Its equivalent, ‘man-whore’, is only just beginning to edge into daily discourse – and even then, whilst the former is derogatory, the latter is, at worst, banterous.

However, it certainly takes two to tango: so why are we so silent on the male front? With the use of an anonymous (and, admittedly, rather unscientific) survey in which the comment field was, for the most part, inundated by the anxious individual who repeatedly emphasised that he got ‘BJ’ on his phallus, it seems a large

majority of male students lose their virginity sometime between secondary school and university. As one young man put it, “men are turned on like a light-switch.” Combine quick stimulation with alcohol-fuelled nights of revelry – often more accessible during this time – and sex just ‘happens.’ Why wouldn’t guys want to wait?

In the survey the argument was presented that the loss of one’s virginity provides an initiation into ‘manhood.’ Though someone quite rightly commented, “what is a man?” sadly the student survey does not the philosopher make.

So if we take manhood to mean masculine adulthood – a point of physical, mental and, hopefully, emotional maturity – then 22% of male students surveyed viewed sexual intercourse as a form of maturity, with 16% acknowledging it to be an important attribute, but not the most important.

So why wait? To answer this question I sought out a second year engineer whose decision to stay a virgin until marriage was motivated by his faith. By all accounts this guy – six foot, a former rower with blonde hair, hazel eyes, and definitely heterosexual – could have sex if he wanted. For him, however, virginity was rooted in the true nature of marriage, as described in the book of Genesis. Called upon to be fruitful and increase, to fill the earth and subdue it (Genesis 9:7), God’s plan was for married couples to be “powerfully significant and impacting in the world.” With this outlook sex becomes less about pleasure or gratification

and more an intrinsic and exclusive attribute of a lasting relationship.

If we say that most casual sex occurs under the influence of alcohol, impaired sensibilities make retaining one’s virginity highly unlikely. For an interviewed “a-religious” twenty year old it was clear that sex with someone one strongly liked and was in a long-term commitment with was much better than mechanical, casual sex. Casual sex, however, was not problematic to him: “Sex is a drive that one gets, especially when you are drunk, but it isn’t something you can try and control. It’s primal and instinctive.” So long as both parties are aware it is “just sex”, then “neither party is hard done by.”

In contrast, the Christian engineer felt that in choosing to stay a virgin, he was actively demonstrating self-control and ownership over his decisions. Not

someone that I’ve promised to love. You’re waiting until you can have it all, and better.”

Yet, even though sex is seen as the pinnacle of physical intimacy, it doesn’t always mean emotional intimacy. Quick to share our bodies, it seems our generation are still hesitant to share their secrets, hopes, dreams and even fears – all valuable aspects of a relationship. Suppose sex really is one of the greatest and most intimately shareable experiences? Have we lost that specialness-or sacredness-because we live in such a ‘now’ culture? Do we put pressure on our men to ‘be men’, in the sense that being a man requires sexual activity? Should men preserve their virginity not to appear pure, but rather so they can be “the most effective lover in every sense of the word,” someone who doesn’t carry any “baggage” with them – or is that baggage necessary in order to develop secure relationships?

MASCULINITY

IS NOT AND SHOULD NOT BE DEFINED BY A MAN’S SEXUAL PRACTICES

acting upon physical urges “shows you are in control of your body, desires and therefore intentional in your actions” all these being important characteristics of being a ‘man.’ “You could be the strongest person in the world, but if you have no physical restraint...it’ll be hard for people to love you because it would be hard for people to get close to you.” For him, being in control of sexual desire isn’t being prudish but is an investment in the “amazing pleasure [I’ll have] for the rest of my life [which will be] in total security and commitment with

This article opened with a question that many men have responded to in surprise. If they were to meet a man like the engineer – young, successful and still a virgin – they might “assume he was gay” or had “commitment issues”.

Whilst active sexuality is today encouraged in men, I hope this article has gone some way to dispelling the myth that a man’s desire for virginity is a façade for ‘emasculated’ inclinations. Indeed, as one surveyee stated: masculinity is not and should not be defined by a man’s sexual practices.

Crazy in love or just a single lady?

Freddie Green is in a relationship. Laura Hobbs is a single lady. Two students thrash out which is better.

byFREDDIE GREEN

For a town packed to the brim with students and tourists, locals and buskers, Cambridge can be a remarkably lonely place.

Once the inhabitant has reluctantly absorbed all the vodka-fuelled excitement of freshers' week and once Lent term's harsh, frosty weather brings even harsher essay deadlines, the laughter and cheer of this place can become a distant echo.

It's something that they don't mention in the prospectus and I'm pretty sure it doesn't feature in the promotional videos. Cambridge does lose its charm. And when that happens, you need someone there to remind you that this is, in fact, not real life. Your real job will not involve you weeping softly into the early hours of the morning, stoked up on blue bolt, wishing you had accepted that BBB offer from Edinburgh instead.

Having a partner at Cambridge is the ideal



BETH OPENHEIM

escape from all of that.

First of all, despite all of the *Daily Mail* articles claiming Cambridge is a completely generic British town, it is a perfect place to go on a date. The abundance of kooky coffee shops and hidden restaurant gems offers boundless opportunities for romantic encounters. Indigo, just off King's Parade, is not subject to the usual volley of snaps from tourist's cameras - it's just a classic 'little place I know'.

Soon enough, the bitter monotony of exam term will set in, and produce the 'triangle effect' - the sad byproduct of unending revision where life gradually comes to revolve around bedroom, library and hall. Having a partner in Cambridge can break this deadlock and assure that the latter doesn't become your 'fun' place to be for the day. Whether it's a revision break quickie or just a therapeutic rant about the unjustified amount of Tang Dynasty poetry you've been required to learn, a partner offers much in exam term.

Awkward moments with inopportune bedders may arise and porters may develop a surprising familiarity with your sexual schedule. But I can't think of a better place in which to be in a relationship.

Besides, Cambridge has an astonishing array of talented students from every corner of this globe, many of them destined for great things. That's something to which a quick, one-off pull in Cindies just doesn't do justice. This place deserves more than just life as a singleton.

byLAURA HOBBS

Far too many articles have been written about being single. But as of yet, not enough of them have been specifically about being single at Cambridge. What are the three biggest advantages of single life at this university?

1) Boyfriends are time consuming. In between working, getting drunk and being a CV slave, the average Cambridge student does not have much free time. When you have a boyfriend/ girlfriend there is an obligation to spend some of your precious spare hours with them. All of that time that could be better used drinking or sleeping. And if your darling doesn't go to Cambridge? Well then you have to spend even more time explaining why you are so busy. And no matter what you say, they will never really understand.

2) They steal your sleep. Sleep is one of the most precious commodities in Cambridge. Sometimes having someone to curl up with is perfect. When it's cold outside they can keep you warm. But there are other times its just annoying to have to share your bed. Cambridge beds are small - far too small to share for nights on end. If you are with someone, then it is supposedly mean to kick them out and tell them to cycle back to their own bed.

But when you are single, you are under no obligation to share your precious crib. Having someone stealing your duvet or, God forbid, talking in their sleep, is the last thing you need. And if your beau rows? Welcome to your 6am wake up call. Lucky you.

3) Not having to listen to the boring details of someone else's day. If your boyfriend is having an essay crisis you have to be sympathetic - not just tell them to pull themselves together and

BOYFRIENDS ARE TIME CONSUMING

write their damn essay. You have to listen to whining about staying up all night, how difficult their subject is, or, even worse, about that hilarious time they chundered everywhere. Singles don't have to put up with any of this. And - of course - it is only if you are single in Cambridge that you can take full advantage of all the delights Cindies has to offer.



BETH OPENHEIM

THE 20 YEAR OLD VIRGIN

Another term, another room of strangers, another game of Never Have I Ever. "Never have I ever... had sex in public" "Never have I ever...had a threesome"

Once again dread rears its ugly head and my tactics are to hide in the toilets and hope that the game disintegrates before it is my turn. Me? Never have I ever had sex. Although many people may find this bizarre, I am twenty and a virgin. I must admit, I do not think this was a conscious choice. I am not saving myself for marriage, I am not a prude and I am not hideously deformed "downstairs" - it just hasn't happened yet.

People are always quite surprised when I let slip that I am a virgin, due to my age more, I think, than anything else. They always expect there to be a reason (Christian, lesbian, asexual - I have been asked all of these more than once). Even my own mother asked me last year if there was "any particular reason why I was still a virgin". Once you hit a certain age, which I am going to put at around eighteen, being a virgin suddenly catapults you into a strange minority. I expected to lose my virginity at sixteen, and maybe even before if I was lucky. However, lest we forget that these words were spoken at an all-girls school, there was of course the added factor of actually having to meet a boy before I could

be whisked off my feet. As this state of affairs (or non-affairs) continued into Sixth Form, I found myself thinking "oh, maybe this year..." Alas, I trooped off to uni as virginal as ever.

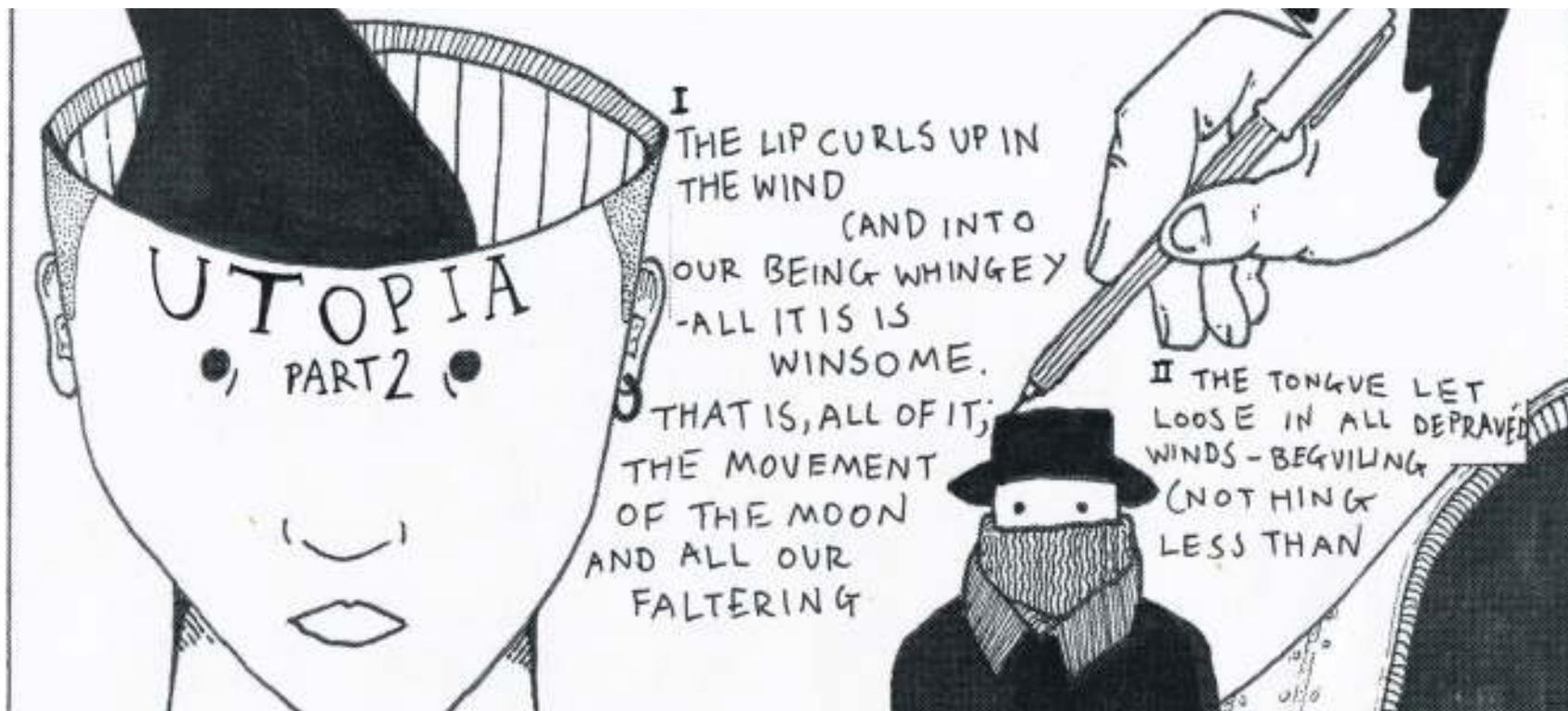
There I became the token virgin. The reaction was somewhat bizarre and I distinctly remember everyone declaring their "number" in freshers week. After announcing my own status I was met with "well done!" and some faintly reassuring smiles. People are often just a bit confused and take to mothering the token virgin as though s/he were a newly hatched chick or a foreign exchange student. Indeed, friends become more protective over your virginity than you do. The number of times I have been reassured by friends that sex "isn't that big a deal" or been lectured about saving it for "someone who you really like" is up in double figures (the latest conversation about this was yesterday) and this is often from people who have had multiple sexual partners, frequently sleep around or are carrying some sort of venereal disease. Perhaps they are nostalgic for their own virginities and don't want me to make the same mistakes they did, but it also puts more pressure on us token virgins to lose it to someone "acceptable." There is always someone who is the virgin's 'wingman', something which can be both helpful and terribly frustrating.

Having waited this long, there are times when I have considered one night stands or persuading a friend to have sex with me as a

favour. And yes, I am always fascinated by stories of people selling their virginities on auction sites for ridiculous sums (the latest was a Brazilian girl selling her virginity for \$780,000 to a Japanese man of "unknown age"). However, I have decided against all these strategic plans because I know that one day it will happen, and hopefully with someone I love (or at least like), and I am okay with that. I am now in third year, still "hymenly challenged" to quote Shoshanna from *Girls*, and I don't really care. When writing this piece I spoke to some other of my friends (also virgins) who were very uncomfortable discussing their virginities, and I think this is where the problem lies. Virginity has become somewhat taboo - it can signal innocence and encourage fetishisation, or alternatively can be attached to tragic characters like the 40-Year-Old Virgin or 'crazy cat woman'. We need to make virginity normal. People feel ashamed that they haven't had sex, or that they are waiting, but at the end of the day it doesn't matter. Despite the congratulations and reassurances from friends about my virginity status being slightly out of the ordinary, I think the nature of the reactions also signals that people don't actually care. So, virgins, just lose it when you are good and ready. As for me I am holding tight, hoping Mr Right will come along soon. My housemates, meanwhile, wait in anticipation of my "Better late than never" virginity party, scheduled to be hosted the very next day-whenver that will be!

THE COMIC

Lewis Wynn



Playing at acting in Pembroke New Cellars

Hannah Piercy talks to Matthew Clayton, artistic director of the Pembroke Players

THEATRE

When I ask Matt Clayton, Artistic Director of Pembroke Players about the New Cellars, a venue once described as "a corporate dungeon," I half expect a defensive reply. However, Matt seems fond of the small studio space, arguing that with a big auditorium – the space of choice for other college drama societies – the atmosphere suffers when audience numbers are small. The New Cellars is a more welcoming space for new writers, where "you can take risks because it's not so much in the spotlight".

The Pembroke Players have a clear commitment to original writing, a concern close to Matt's heart as well as to the society's overall aims. Matt sees the group as having an important role in enabling inexperienced playwrights to produce their plays. "People who are already in theatre have an advantage if they want to write a play," he says, because they are much more aware of how their writing will work in performance. The Pembroke Players provide support for those who don't know much about the production process, enabling the best writing to be put on show regardless of what theatrical experience the writer has had before.

The defining ethos of the Pembroke Players is their desire to experiment, so it is perhaps unsurprising that one of Matt's biggest problems with the Cambridge theatre scene is its fixation

with naturalism. He reluctantly admits it's 'not mindless,' but somewhat dismissively labels it 'fun, art for art's sake.' 'The thing is it's so pervasive. There's almost no appetite for anything else because people don't know what they're getting.' He believes people are baffled when they see anything that's not 'the naturalist norm,' and claims this has a detrimental effect on the mindset of reviewers who are unprepared for non-naturalistic pieces. Of course,

it's easy to see that Matt's personal interests emerge from his frustration with what he sees as the limiting expectations imposed by the vast number of naturalistic plays on offer in Cambridge. Nonetheless, I am inclined to sympathise with him: looking at recent reviews, the tide does seem to be against non-naturalistic shows.

In response to recent accusations that the ADC is a closed shop, Matt

has plenty to say. His issue is not with the ADC – which 'of course is great stuff' – but with 'all those people who think they're discerning.' There is plenty of vibrant theatre out there, he says, citing the recent production *Knots*, which had writers new to the Cambridge stage meeting

regularly to develop short plays. It was a flop due to marketing failure and, Matt believes, an apathetic audience

MATT IS ENTHUSIASTIC
 ABOUT THE PEMBROKE PLAYERS' FOCUS ON EDUCATION

who 'gripe' about the ADC but 'don't go out and seek the stuff which is interesting and new.' His claims that the project's failure are 'nothing to do' with his own involvement in it may fall a little flat, but it is easy to sympathise with the contention that many audience members flock to the ADC almost by default without taking the time to find out what else is on.

Something which sets the Pembroke Players apart from other college drama societies is their interest in combining theatre with education. There are surprisingly few workshops around, perhaps a symptom of the exclusivity of Cambridge theatre, or perhaps a reflection of the fact that many Cambridge thespians throw themselves into drama to run away from their own education... either way, Matt is enthusiastic about the Pembroke Players' focus on education, voicing his hopes that the next committee will continue to explore the potential of outreach projects.

There's an exciting event upcoming where the group intends to work with the Pembroke House charity in London, which provides youth clubs and community groups for a large housing estate in London. Jamie, the Pembroke Players' President, joins us to talk about plans for more educational projects. As well as



HANNAH PIERCY

workshops for members of the Players with famous alumni like Tom Hiddleston ("apparently he's really keen"), the society are currently in talks with local schools. "I live on a road with three schools," Jamie says, "and it occurred to me it would be great if we could get the local school children involved. I'm amazed it's not really happened before". The plan is to put on a couple of school performances for an upcoming child-friendly show; perhaps a modest aim to begin with, but who knows where it might lead? "You hear a lot about divisions between the town and the university. I don't know how true that is but...getting the kids involved in plays, that's great isn't it?"

It is great, I think as I leave. Matt's biggest preoccupation may be with

breaking the fourth wall, but I think breaking the Cambridge bubble is more important. It's time Cambridge theatre started to look outside of

IT'S TIME

CAMBRIDGE THEATRE STARTED TO LOOK OUTSIDE OF ITSELF

itself, forget 'art for art's sake' and focus on art for other people's sake. It's often been said the ADC should have an artistic director, but what about an Education and Outreach officer? I've heard a lot about the Pembroke Players' commitment to new writing, but what stays on my mind after I've left the interview are their other projects. If these succeed, the Pembroke Players could really be going places.

The Pembroke Black Tie Smoker is on Sunday 16 February in the Pembroke Old College Library



PEMBROKE PLAYERS

Musical theatre CUMTS again! Are we ready?

Rivkah Brown ponders how musicals with all their technical and musical demands manage to come together in Cambridge

So it's that time of year again: the unfortunately-acronymed CUMTS musical is (hopefully) ready to hit the ADC stage. Perusing the camdram entry for *Company*, I began to realise what a feat of muso-theatrical production it really is: there are over fifty people involved in the show, including fourteen cast members, a sound designer – and sound engineer –, two costume designers, and a choreographer. Oh, and a fourteen-piece band. This is what showbiz calls a 'big top' show, a spectacle whose scale it is hard not to be impressed by, even just from reading the cast list.

Musicals present a number of challenges in Cambridge: even on the most elementary level, how fifty students might even begin to coordinate their schedules in a place as hectic as this is beyond me. Then you've got the music itself: while Cambridge certainly has a wealth of acting talent, not all are gifted singers. Most audition notices for musicals state that no incredible virtuosic talent is required (though I assume this is not an open invitation to the tone deaf). And since no musicals I've seen in Cambridge have induced tinnitus, I assume that the rehearsal process must involve a considerable amount of voice training. In fact, I left last

year's production of 'Footloose' astonished at how vocally passable so many Cambridge actors were.

On the other hand, musical theatre presents myriad opportunities: the vastness of the show offers a number of production roles (electricians, musical director) that simply aren't required for any other type of show, thus encouraging the backstage-inclined to try their hand at an ADC mainshow. Actors have the opportunity to work with a live band, and gain experience in a new and challenging genre; musicians have the opportunity to accompany a stage show, and so be at the behest not only of a conductor, but of a far more unpredictable live performance. This year this even saw student actors receive some formal training, with musical theatre veteran Kerry Ellis gracing the ADC in January to give a acting masterclass.

There are also, lest we forget, huge commercial gains to be had: musicals have an inherent populist and family-friendly appeal (perhaps excluding 'Cabaret'), and unfailingly draw big crowds of both students and locals.



JAMES BOWE

They often sell out days in advance, an incredible achievement given the

HOW FIFTY STUDENTS

MIGHT EVEN BEGIN TO COORDINATE THEIR SCHEDULES IN A PLACE AS HECTIC AS THIS IS BEYOND ME

theatrical competition in Cambridge. Not only this, but certain musicals (very much including 'Cabaret') have cult followings, reeling in devotees desperate to sing (somewhat sadly) along to their favourite musical number. So catchy are the tunes that even those who, like me, spend most of the time attempting to mask their shame at not having seen

this or that classic musical find themselves singing merrily along.

Which brings me to the final and most important characteristic of musicals, especially in Cambridge: the feel-good factor. Nothing beats the Week 3, 4, 5 or indeed 6 blues better than watching a load of slightly too wide-eyed people throwing up jazz hands and belting out worryingly infectious musical numbers. There is something cheerily wonderful about musical theatre – a spirit that refuses to be crushed, that refuses the gloom of Lent term. Musical leave us with our ears occasionally ringing, but our souls invariably singing (and yes, I can end on a rhyme – it's musical theatre, after all).



ANDY ROBERTS

Playwrights co-write: a private tale

Will Attenborough and Harry Michell combine to tell the story of a scandal

The decision to write *Haggard* came whilst finishing our last play *Post*. We were up late, desperately trying to get the thing finished on time when Will briefly mentioned the infamous scandal of the American preacher Ted Haggard and how it could make a great piece of theatre. By this point it was two in the morning, and by four we realised we'd done no work on the script but were just talking about how we'd go about dramatizing this story, a story that already contained many of the tropes of a Greek tragedy.

We discussed at length where we would need to begin the story; when you're working from real life you could potentially start from anywhere along the timeline. We also discussed from whose point of view the story would be told, and tried to put our finger on why it interested us so much. This initial brainstorming is perhaps always the most exciting; you are completely liberated and free to take things wherever your mind wanders. We discussed the idea of using purely verbatim text; what would be gained, what would be lost. Finally, we both agreed we wanted to tell the private story of a public scandal. We realised the public story doesn't need to be told - it's already told itself - so we wanted to imagine what was going on behind the scenes, inside their home, around the dinner table. For this reason we chose not to stick strictly to verbatim texts, but use them as our starting point; elaborate them, and imagine and create our own scenes. What we had to

face quite quickly was that the characters we were writing about were not the real life people; they'd been inspired by them but ultimately they had to be different if we wanted the play to work.

There's been a lot of writing on whether or not writers should 'let go' of their work. Ultimately it's a decision that will vary depending on the play that's been written. We left *Post* in the brilliant hands of Charlie Risius, but for this play Will wanted to have a go at making his directing debut and we felt that, if Harry stayed out of the directing room, we would be able to get the best of both worlds.

The writing proper then took place over the holidays. Having worked on *Post*, we'd already developed a successful method of writing together. Harry had written the first draft of *Post*, which he then sent to Will, who in turn had torn it to shreds, rewritten it and sent it back; Harry then did the same, and six or seven drafts later the permutations gradually started to decrease as we reached something we were both happy with. It was at this point we started going through the script together, discussing certain points, and having long, over-drawn conversations about where to place a 'the' or 'this'.

With *Haggard* the process was slightly easier, partly because we'd now worked together before, but partly because we'd had several long discussions about

the piece before finally putting pen to paper. This time Will wrote the first draft, and so the shredding and re-writing began again.

We had several concerns whilst writing the script. Firstly, we wanted to make sure we didn't just find ourselves religion bashing. Although religion does play a role in the story, this is not a play about faith but about human beings and so it is important to present them as such: fully-rounded, beautiful and ugly. This isn't possible if their story is laden with secularist criticisms. Secondly, we didn't want to mock or reduce Ted Haggard. He is a hypocrite, but he is also charming, funny, smart and pitiable. Our final challenge was the ending.

With this play it was difficult to know where to drop the curtain. The lives of the Haggards are still going on; they have recently opened up a new Church in Colorado and appear often on reality TV. Having shown the script to several friends, the main criticism was that they felt they'd only got half of the story. But with only an hour to play with, that's all that it was appropriate to give. Unless you're doing a biopic, all you can hope to give is a snapshot, a glimpse into the ditch to see how deep it goes. If the play proves to be successful we might talk about writing a second half, but for now we're happy with what we've got.

Haggard is the Week 5 late show at the Corpus Playroom: Tue 19 - Sat 23 Feb, 9.30pm

THE INFAMOUS

SCANDAL OF THE AMERICAN

PREACHER TED HAGGARD

rewritten it and sent it back; Harry then did the same, and six or seven

drafts later the permutations gradually started to decrease as we reached something we were both happy with. It was at this point we started going through the script together, discussing certain points, and having long, over-drawn conversations about where to place a 'the' or 'this'.

With *Haggard* the process was slightly easier, partly because we'd now worked together before, but partly because we'd had several long discussions about



LUCINDA SPEARMAN

"Video games are not worth 40 quid"

Tom Ruddle likes his cash in hand

I don't know about you, but where I can save a bit of cash, I leap at the chance. The problem is, paying £40 for a new game hurts your wallet. Five years ago I wouldn't have had a choice - the market was ruled by the big name publishers: EA, Activision etc., who have produced such high-quality games that their high prices are worth it.

However, the video game market has changed radically in recent years. Ever since some developers started putting in benefits for those people who bought the game new, the used game market has declined. As some gamers can't afford new games, there has been unsuccessful pressure for publishers to drop their prices.

This meant gamers turned to different avenues like digital distribution. By not having to print a physical copy, companies who utilise digital distribution effectively have zero costs after development.

This allows Steam, the biggest digital distribution network for the PC, to offer regular sales where you can get new big-budget games for around £20. The success of Steam's business model has led to established companies setting up in competition, such as EA's Origin and Xbox Live Arcade.

Alternatively, consumers can take advantage of the fledgling independent games market, which does not command high prices. While it is prevalent on the PC and consoles, the main successes for independent games have been in mobile gaming.

For instance, a few years ago, no-one had heard of *Angry Birds*, but it's now been downloaded over a billion times and it's a household name. That's not to say that they aren't popular elsewhere, with *Minecraft* selling 9 million copies and *Amnesia* receiving acclaim for its quality.

Finally, there is the newest model of so-called "freemium" games, where the basic game is free to play, but then you pay to enhance your game experience. This was originally popular with Facebook games like *Farmville*, but has now been adopted by mainstream games, like *Team Fortress 2* and *Star Wars: the Old Republic*.

With all these methods of acquiring games for little to no money, it's clear that the price point of £40 is unsustainable, especially for lower quality games from big publishers. The recent bankruptcy of THQ, once the third biggest video game publisher, might be the rude awakening that the market needs: you

can't sell average games for £40 when there are better games being sold for £10.



Angus Morrison: Big Spender

Big games require big budgets. Huge budgets, in fact. A modern, triple-A release might require over \$40 million to see it safely from design to disc. The £40 price-point does not seem so unreasonable when placed in context. The publishers supporting these colossal endeavours employ hundreds:

As an example, Ubisoft Montreal, the company behind *Assassin's Creed* and *Far Cry 3*, has charge of roughly 2,100 highly skilled individuals, from the producers, artists and programmers required in a game's creation through to the copyrighters and marketing officials tasked with getting it off the ground.

Every time we push hardware to support sharper textures, improved models or better physics, more people must be brought in. Extra time must be allotted for the team of designers to lovingly realize whatever footballer's nose hair

they've been tasked with sculpting. Leaps in production values also seen there best in voice talent

introduced to virtual worlds, and names like Patrick Stewart, Sean Bean and Ellen Page do not come cheap.

But perhaps you might argue that the enormous profits generated from key franchises ought to temper harsh demands for hard-earned cash. You might rightly point out that *Call of Duty: Black Ops II* grossed \$500 million in its first 24 hours of sale.

These are exceptional cases, however; making games is risky business. Drawn by the lure of a state-sponsored \$75 million financing package, 38 Studios relocated to Rhode Island early in 2011. Despite the ample budget, its first game, *Kingdoms of Amalur: Reckoning*, sold only 330,000 copies in its first month, and the studio filed for bankruptcy soon after.

A sadder tale is perhaps that of THQ, the once-great publisher with ownership of titles including *Saint's Row* and *Darksiders* which entered an inexorable spiral of layoffs and default, culminating in its closure late last year.

If we as consumers insist upon buying into gaming's march towards realism, we must be prepared to share the uncertainty. To break even on the cost of a triple-A game is a daunting prospect, and one justly reflected in their cost. Not only is the £40 price-point sustainable, we should expect it to rise.

GAMES

BREAK A LEG



RICHARD STOCKWELL

A post-show discussion, eh? How very professional. And how I wanted to sneer at the ADC-ers, whose talents I envy, revelling in their genius. They were surely bound to treat such a frivolity as an egomaniacal platform, an extension of the stage into an arena for unashamed showing off. I deliberately booked to see *The Deep Blue Sea* on Thursday to attend.

But while I'm sure it can't exactly have done any harm to their egos, the creative team of director, producer and leading cast members were sincere and earnest, showing - unless their acting skills are even better than I give them credit for - genuine interest in what audience members had to say. The discussion created a channel between the audience and the production that was direct and tangible. While I maintain that there is a fruitful role for reviews, an opportunity for a direct dialogue can only be a good thing.

The pity was the paucity of students who attended. Of the twenty-or-so who stayed on after the show, the vast majority were oldies. The most vociferous was an Am-Dram enthusiast, who had performed in the play himself only a decade or so ago. The one to enjoy himself the most, meanwhile, was the man who had 'hmm'-ed his way through most of the second half; for every carefully crafted silence there was a 'hmm!' of surprise, a 'hmm...' of contemplation, or an 'uhmm' of agreement from The Hummer of row C. Feeling charitable, I ascribed this to deafness rather than rudeness, though he must have been a very good lip-reader to have heard the play at all. Oblivious or otherwise, he contentedly 'hmm'-ed along to the post-show discussion, too, thoroughly enjoying whatever snippets he could hear.

That said, proceedings on stage went a fair way to levelling the audibility playing field; there were some exchanges which nobody could have heard over the late show preparations underway on stage. Taking the discussion towards the back of the auditorium did little to assuage this, though simply watching the set being dismantled was intriguing as an insight into the intricacies of its construction. The late show's live band warming up was a little less artistically revealing.

Still, it would have been good to see youth more strongly represented. It is not like Cambridge students to eschew the offer to engage in discussion, an invitation which is open after most Thursday main shows this term. Lively debate can be sensitive to a critical mass, and on this occasion the discussion was, while sincere, relatively tame. The creative team could only work with the questions and contributions offered, many of which were interesting, but none of which was especially delving - and it's not as though I had anything to add myself.

I imagine the whole thing would have been vastly more productive, if considerably more awkward, if the play had been rubbish. *The Deep Blue Sea* had no cause to worry on that score because it was so damned good.

FILM

Hyde Park on Hudson
 Dir: Roger Michell

RE:ROLL
ANGUS MORRISON


When sameness becomes a genre's defining characteristic, who is to blame? Is it the developer, lacking the required creative faculties? Is it the publisher for pressing their underlings into producing a sure seller? Or is it the public for continuing to throw their money at exercises in iteration? Such is the quandary plaguing the first-person shooter (FPS).

The big hitters produce clones of their franchise on a near-annual basis, a fact inevitably referenced by the critics clamouring to share their thoughts on the new release. However, despite this awareness of the genre's creative shortcomings, choosing between shooters is more frequently a trial of brand loyalty than of critical assessment, aptly demonstrated by the hostile reception afforded *Medal of Honor: Warfighter*. This game was slated on the grounds of similarity to *Call of Duty* (CoD) round about the same time that *CoD: Black Ops II* was obliterating retail records. These allegiances become particularly baffling when they collide with those unfamiliar with FPS. When slanderously accused of playing *CoD*, I was forced to inform my mother that what she was witnessing was the magic of *Battlefield*: the thinking man's FPS as yet untainted by ten-year-old American fanboys screaming bloody murder into their headsets. Explaining the excitement unique to your chosen series is an impossible task when submerged in a sea of homogenous wannabes.

This trend symptomatises gaming's sudden rush into the public consciousness, and one that exposes problems for its future expansion. Military shooters have been hurriedly churned out to meet the global spread of console ownership, but when this market becomes saturated – a point which has arguably been reached – where then? How do you draw in new custom when your product's superiority requires a veteran's eye to distinguish? Explaining the draw of shooters to those upon whom the joys of gunfire are lost is challenging enough without a dearth of originality to boot.

However: this is not an argument for the abolition of the gritty military sim. Established series such as *CoD* and *Battlefield* occupy specific niches which command specific – and colossal – audiences. We must challenge the notion that these are inviolate archetypes to which any new game must adhere to have a chance at commercial success. Iteration may excite the faithful, but novelty draws a crowd.

 by JOHANNES RUCKSTUHL
 Film Critic

Ever since Harvey Weinstein proved that they're guaranteed Oscar bait, historical or period biopics have enjoyed a veritable explosion. This one, a British co-production is adapted from the diaries of Margaret Suckley, an intimate friend of America's 32nd President, Franklin D. Roosevelt. Director and Cambridge graduate Roger Michell heads a prestigious cast including Bill Murray as FDR and Laura Linney as Suckley.

The plot centres around the first ever British monarchical visit to the USA.

But rather than a parade down Pennsylvania Avenue, George VI and his wife are driven to upstate New York. The titular country estate is where FDR regularly sought refuge from politics, finding comfort not just in the beautiful landscapes but also in the equally beautiful women he found there.

Those affairs, like his physical impairments, were concealed from the public eye for the remainder of his presidency and, for that matter, his life. Each head of state fighting a separate battle against a particular impediment is actually one of the few interesting points the film hits upon.

For the most part, it is content with a world where the alliance between two of the world's major powers hangs in the balance but can be saved with a picnic and some hotdogs. It just doesn't float.

Mechanical plot is in short supply and as the details are stretched, so the pacing stalls. Every stolen glance, every cigarette puff, every dramatic pause is magnified, yet no character exploration or development results. Furthermore, the script never trusts the audience to

figure anything out for themselves.

Instead, we are constantly told how characters feel in order for us to make a connection with them. Linney has to narrate almost every event in bland, *Twilight*-esque voice-over. The patronising doesn't quite end there either. Most of the film's attempted comedy is set up and then the same gag or joke is repeated and relied upon during the rest of the film.

Olivia Coleman's Elizabeth suffers particularly in this latter regard, sporting the same soured expression to express her discontent throughout. She and her husband remain, to the last, poor emulations of *The King's Speech* kind. The fact that the entire ensemble remains shallow and distant (the second as a consequence of the first), generally has very little to do with the actors.

Perhaps most disappointing is just how little close proximity to FDR we are really afforded. After all, this was the man who saw off Prohibition and the Depression, the man who

approved the Manhattan Project, the man who cooled his relationship with Winston Churchill to make nice with Josef Stalin.

Jon Voight's short turn in Michael Bay's *Pearl Harbor* managed more drama in one scene than Murray can over 90 minutes. Murray has proven in the past that his capabilities in serious roles are no less than the comedic ones he is more often remembered for. Here, the great man just doesn't have much to work with and his talent feels wasted.

As a television movie, shorter and with commercials to maintain our interest, *Hyde Park on Hudson* would work quite well. As it stands, dull's the word and a miss would be a safe bet.

DULL'S THE WORD

AND A MISS WOULD BE A SAFE BET

Does cinema still need a red carpet?

Franciska Fabriczki discusses whether an Oscar is the sign of a good film.

Have you ever thought to yourself "I'd like to watch a really good, quality movie tonight." and subsequently gone online to check last year's Oscar nominees?

You're not alone. The Oscars have been a signpost to those seeking intellectually stimulating cinema for years, but are we misleading ourselves by taking the Academy's opinion too seriously?

Winning the Best Picture Oscar cements a movie's place in silver screen history, not to mention the extra surge in box office cash flow after the show. For actors it is the most prestigious recognition of their talent, and a safety net in the following year's job market. It's no wonder almost everyone in Hollywood plays the Oscar-bait game.

Jennifer Lawrence thanked producer Harvey Weinstein for "killing whoever you had to kill to get me up here" in her Golden Globe acceptance speech this year. Although it is unlikely that Hollywood heavyweights would resort to such means to put their actresses on the award-show stage, there are definitely some subtler ways to rig the game.

Oscar-worthy female roles have been restricted to stereotypes for decades. Suffering and victimization are recurring themes, with leading ladies often playing prostitutes, or at the other end of the spectrum, depressed movie stars and singers.

Though the past decade has seen female roles of more substance and

nuance, some themes prevail nonetheless. If a biographical role can incorporate show business and suffering, it's a clear winner.

Take for example Nicole Kidman's courtesan-songbird suffering from tuberculosis in *Moulin Rouge*, or more recently Marion Cotillard's rendition of Edith Piaf, the famous French singer with a haunted and tragic life in *La Vie en Rose*. Biopictures have been on the rise, with almost 60% of Oscar-winning female roles since 2000 representing a historical figure, or famous women of the entertainment industry.

Male actors are not exempt from gender stereotype roles either. The typical male lead will generally be on the sympathetic side of law and order often as military men, kings, politicians, lawyers and freedom fighters.

Since 2000, 42% of Oscar-winning male roles have been law enforcers of

Jamie Fraser previews the best of 2013

Another year, another series of cinematic dilemmas. I know the feeling: you're only just catching up with the Best Picture nominees from last year, when all of a sudden there's a whole new slate of set stills and blogger hype to be pouring over.

Being at Cambridge, the problem is compounded by all sorts of other questions. Who has the time to check IMDb? Where is Cineworld, anyway?

Have no fear. Taking on the intimidating list of films to be released this year, I've compiled a cheat-sheet of films to look out for in 2013. Whether it's big stars or low budgets, conventional filmmaking or a Lars Von Trier project, this is your guide to the year in watching.

With an abundance of directors releasing films, 2013 is set to be a huge year for cinephiles. Among these names, we find Alfonso Cuarón (*Children of Men*), Jim Jarmusch (*Dead Man*) and Terrence Malick (*Tree of Life*), with three films in post-production at once.

But the slightly smaller names are helming the most exciting projects. Jeff Nichols of the master-piece *Take Shelter* in 2011, is directing a career-peak Matthew McConaughey in *Mud*, while *Blue Valetine's* Derek Cianfrance re-teams with Ryan Gosling for epic crime drama, *The Place Beyond The Pines*. Does it look a bit like *Drive*? Yes. Is that a bad thing? Probably not.

Directed by rapper RZA and produced by Quentin Tarantino, martial arts blood-bath *The Man With The Iron Fists* will have Wu Tang fans and sadists alike rejoicing. Meanwhile, likeable oddball Keanu Reeves is said to be releasing his own debut, *Man of Tai Chi*. Just as inexplicably, he's also produced

a documentary on the rise of digital film. Make of that what you will.

While plot summaries are notoriously misleading, this year's crop promises some ambitious concepts. Want to see a Beat poetry-radical murder mystery starring Daniel Radcliffe as Allen Ginsberg? Then you'll love *Kill Your Darlings*! Want to see Korean genre master Bong Joon-Ho direct an adaptation of a French sci-fi novel about a perpetual motion train? Check out *Snowpiercer*! Best of all, the genius behind 2010's *Animal Kingdom*, returns with *The Rover*, a Guy Pearce vehicle which sounds like a futuristic remake of Visconti's *The Bicycle Thief*.

While I'd like to be contrarian and back *World War Z* for Best Picture, the smart money usually goes for something involving period dress. Early bets could be for Julian Fellowes' adaptation of *Romeo & Juliet* or Dickens' biopic *The Invisible Woman*.

Personally, I'm hoping Richard Linklater's sequel *Before Midnight* lives up to its arrestingly brilliant predecessors, to form the holy trinity of talky romance. While the trend in sequels seems to be one of diminishing returns, the early buzz has been finger-crossingly positive.

Speaking of trends, readers may be shocked by the paucity of women on this list. Frankly, I was too. Browsing the impending releases, the lack of female directors on major projects in 2013 is dispiriting.

For an industry so obsessed with innovation in other fields, the gender imbalance in Hollywood remains a largely neglected issue. Here's to hoping 2013's festival season uncovers some new Kathryn Bigelow's in-the-making. God knows we could use it.

FEMALE ROLES

HAVE BEEN RESTRICTED TO STEREOTYPES

OUR PERCEPTION OF GOOD MOVIES IS BEING DISTORTED

some sort, such as Denzel Washington's veteran cop in *Training Day* or most recently Colin Firth's representation of King George VI in *The King's Speech*. As this recent winner shows, biopictures are a recurring theme in the male category as well; with 5 out of 12 winners since the new millennium.

The formula for success is not hard to guess, but with the best actors gravitating towards surefire Oscar-winning roles, our perception of good movies is being distorted. A great actor can carry a movie, and although there is no direct correlation between Best Actor winners and Best Picture, these movies might garner more attention than deserved.

As far as Best Picture goes, it's not hard to see that the academy favours drama overwhelmingly, with romance, comedy, thriller, animation and several other genres as well as most foreign movies pushed to the sidelines. This raises the question whether drama

is really the only genre of film that can be considered "good".

A good movie could be instructive, moving, a moral compass or just plain entertaining, and the Academy would do well to keep an open mind about what is really considered best.

On the other hand there have been attempts at allowing for more diversity

in recent years, especially with the increase of Best Picture nominees from 5 to 10 in 2009.

This has given way for movies such as the animated features *Up* and *Toy Story 3*, as well as *Silver Linings Playbook*, a recent representative of the romance genre, to be nominated alongside the usual serious dramas.

However, with winners such as war film *The Hurt Locker*, and historical drama *The King's Speech*, a true change is questionable. As consumers, it's inevitable that our attention is drawn towards films highlighted by media attention; therefore our taste in film is conditioned to resemble that of the members of the Academy.

Last year's big winner *The Artist*, raises hope that the opinion of both the public and the Academy will be less biased towards the conventional, by virtue of being a black-and-white, silent, foreign, romantic comedy-drama.

Then again, with box office and award-show success showing no distinct signs of reciprocity, it may be that the Oscar's influence is dwindling. For those who value critical success in a film, the 2013 Oscars will still be worthy of recognition.

Sceptics, however, might just join the likes of Marlon Brando and Woody Allen and shun the Oscars altogether, following their own intuition in creating a concept of good movies and great acting.


FILM

Aid & Abet

Gabrielle Schwarz explores Kettle's Yard

The enormous warehouse that normally houses Aid & Abet is closed for winter, so the artist-led contemporary art space has taken temporary residence in the comparatively miniscule gallery at Kettle's Yard. It seems pertinent, then, that the exhibition claims to focus 'on work dealing with transitions and thresholds.' They have clearly put a lot of thought into the transition of their space, which is beautifully and innovatively curated.

Often, when exhibiting contemporary art, in their quest to refute the claims that it's all just meaningless rubbish, curators provide interpretative commentaries, which seek to justify the meaningfulness of the works displayed, often descending into tiresome, pretentious and ultimately distracting texts.

Entering the gallery, we are informed that 'common to the work methodology is an interest in elements of the outsider, the cult, and the uncanny' - themes ripe with potential for polysyllabic intellectual discussion.

However, thankfully, within the exhibition, the artworks stood refreshingly alone, true to Aid & Abet's spirit as an artist-led space. Instead, the works cross unexpected thresholds, allowing them to inhabit every corner of the space, which seems neither too minimal nor too cluttered.

Sound art piece: 'So Few People Look Into Darkness,' for example, is situated not within the building but outdoors, speakers discussing sun, shadows and light

accompanied by thickly falling snow (unexpected downside: the urge to take refuge from the cold decisively beat the impulse to keep listening).

Inside, Kevin Hunt's 'Are You Seeing This?' presents us with wooden black circle frames, balanced in towers on the floor, hiding behind partitions. And Sean Vicary's arresting, hauntingly, superlatively beautiful film 'Lament' is sandwiched between the two main rooms in a miniature cinema, a wooden booth, whose unfinished knotty surface complements the film's Welsh landscapes of forests, hills and lakes.

That is not to say that the walls are bare of conventionally framed art. The themes of cult and outsider are powerfully explored in Lisa Wilkens' 'Prevented Portraits,' a series of lithographic images of facial coverings, subtitled with expressions of the freedom that accompanies the wearing of these unfamiliar, unplaceable masks. Do they look like gas-masks? Or burquas? A hybrid of the two? What do they say about the West's attempts to objectify and portray unfamiliar cultures?

Throughout, the artworks provided testament to the fact that exhibition-goers need not be patronised with explications and answers for the questions explored by each piece, instead encouraging us to look at each work more closely and carefully.

While there may not be that many works on display, which for some might mean a disappointing visit (although it is free...), those works which have been selected deserve and stand up to repeated viewing. Especially when it's snowing outside and you don't want to cross back out into the cold.

Girls are back in town

Joanne Stewart discusses a new series of HBO's *Girls*

Google HBO's *Girls*, and your poor little Internet browser will be bombarded with thousands of results discussing the Emmy-award winning show. From the profound, DIVERSITY/NEPOTISM/FEMINISM, to the totes adorbs HEADBANDS/CUTE BOYS/PUPPIES, people can't stop talking about Lena Dunham's take on a group of twenty-something girls living in New York.

Four episodes into the second series, and we have already witnessed protagonist Hannah's trials and tribulations of hooking up with a turtle-owning, pomegranate juice-swiggling ex-heroin addict, hosting a dinner party more awkward than a RAG blind date and going on a coke (not the kind you buy from a vending machine) binge in the pursuit of journalism.

Season 2 has happily picked up from where the finale ended, notably with the relationship between Shoshanna and Ray having developed from awkward encounter to something worthy of starring in Shosh's beloved *Sex and*

the City.

Scenes of them spooning in bed, discussing the emotions and joy of bathing pigs, are balanced with earnest, candid moments, as they come to realize their true feelings for each other. Arguably irritating characters in their own right, Dunham has gradually developed their romance throughout this series into an honest and heartfelt portrayal of young love that is sweet enough to be a tender contrast to the short-lived flings the other girls have, yet grounded enough that we won't turn into mushy, blubbering messes from all the lurve and feels.

Girls prides itself on not shying away from the fact that sex can be awkward and, often, a bit of a calamity, and Marnie's hook up with sleazy artist Booth Johnston (Jorma Taccone, of *Lonely Island* fame) certainly merits cringey coitus award of the season so far.

Watching Marnie and Booth sex it up in front of a Victorian life-sized doll (a doll that makes Samara from *The Ring* look like Honey Boo Boo) is uncomfortable viewing, yet demonstrates

how *Girls* will continue to push the boundaries of what we expect of sex in TV series. Sultry *Gossip Girl* style writhing around on Egyptian cotton it ain't.

Bohemian Jessa's surprise marriage from last season's finale provides the quirky, if not downright bizarre moments that made the first season such a success. While at first Chris O'Dowd's American accent and penchant for fedoras come across more 'Bugsy Malone extra' than Brooklynite, his portrayal of vulnerable nerd come venture capitalist, Thomas-John is notably a highlight of the season.

Between gifting his wife a basket of puppies (one of which Hannah nestles down her top... as you do), to his delightful insults - "I'm a miracle. I'm a unicorn... you're just some fucking dumb hipster who's munching my hay" - during the scathing spat between the (un)happily married couple, O'Dowd shines as a male lead memorable for what he says and does, rather than being an empty caricature like Sandy (Donald Glover) the Black Republican, or Laird, the creepy neighbour.

The show for all its strengths is weak on development, both for plot and for characters. It seems that Hannah's shorteralls and sleeping bag onesies get more screen time and reappearances than many of the male characters, never mind that their stains and creases give the audience more of a backstory than any of the characters seem to have.

An entertaining start, yes, but my fingers are crossed that Dunham will continue this season by adding more interesting and dynamic characters, instead of resigning a few more souls to her character graveyard of hipster ghosts that float in and out of her girl's lives.



THEMES

OF CULT AND
OF A TURTLE-
OWNING
POMEGRANATE
JUICE-
SWIGGING EX-
HEROIN ADDICT

rooms in a miniature cinema, a wooden booth, whose unfinished knotty surface complements the film's Welsh landscapes of forests, hills and lakes.

That is not to say that the walls are bare of conventionally framed art. The themes of cult and outsider are powerfully explored in Lisa Wilkens' 'Prevented Portraits,' a series of lithographic images of facial coverings, subtitled with expressions of the freedom that accompanies the wearing of these unfamiliar, unplaceable masks. Do they look like gas-masks? Or burquas? A hybrid of the two? What do they say about the West's attempts to objectify and portray unfamiliar cultures?

Throughout, the artworks provided testament to the fact that exhibition-goers need not be patronised with explications and answers for the questions explored by each piece, instead encouraging us to look at each work more closely and carefully.

While there may not be that many works on display, which for some might mean a disappointing visit (although it is free...), those works which have been selected deserve and stand up to repeated viewing. Especially when it's snowing outside and you don't want to cross back out into the cold.

ART

Fight for your right to marry?

As part of her Queer FAQ column on Varsity Live, **Jessica Murray** asks whether marriage equality should really be a priority and debates whether she'd get married herself.

A LOOK AT THE BLOGS

In Jessica Murray's weekly "Queer FAQ" column, she offers advice on why you shouldn't join in when you see two women kissing in a bar, why a gay person coming out to you doesn't mean they're attracted to you and why homophobia isn't just something to brush off. Got a question? Email digital@varsity.co.uk with "Queer FAQ" in the subject line.

But why should we fight for the right to get married? Do you want to get married? *A queer woman in a noisy bar.*

Oh, I don't want to get married at the moment. I can barely commit to completing my weekly reading list, let alone to completing my life in a partnership with another human being. What I'd like is the freedom to choose whether or not I get married, and who I marry, and another cider, preferably in the very near future. You're raising your eyebrow. I know what you're thinking - the institution of marriage is a festering

fruit cake of heterosexism crammed with religious nuts and iced with a thick layer of gender inequality... why would I want a slice of that? On the other side of the fence, there are plenty of people who defend the rigid idea of a "traditional" marriage which must not be crushed in my glittery gay hands. Well, that's not how traditions work.

MARRIAGE

LIKE ALL SOCIAL CONTRACTS, EVOLVES WITH THE SOCIETY IT BELONGS TO

Marriage, like all social contracts, evolves with the society it belongs to. When the vocal vicar asked my step-mum if she wanted the word "obey" in her wedding vows, she shot him a glance that could have skewered Cupid like a kebab and that was the end of that.

Thankfully, in 1870 women finally won the right to not become the property of their husbands during marriage, to have their own legal identity, and even to (gasp!) hold property of their own. In 1991 it was finally legally recognised that we all have the right to not be subjected to rape during marriage.

Traditional values change, and sometimes they change for the better. If the idea of marriage can grow up with us and can recognise the bond of love and commitment between two people without judging them on their colour, their faith (or absence of it), their gender, or their reproductive capabilities, it really will be a tradition worth celebrating.

Yeah, you say, but pro-marriage arguments are based on the idea that queer people are okay because they're "just like everyone else", leaving a dangerous vacuum of tolerance for people who are different.

There are plenty of LGBT+ people who feel that the pro-marriage lobby is a distraction from the many other conflicts that queer people face, and that marriage rights will only benefit a small section of the LGBT+ community. They have a point.

I don't think that marriage equality will bring about complete equality for people of all genders and sexualities.

However, marriage equality could be an important step forward in helping people to recognise that there are as many valid ways to live and love as there are people on this planet. We point to our similarities because we'll build our freedom on the thing we have in common - the right to love and live and pursue happiness without harming or oppressing others.

We fight for the right to marry because it's a powerful example of how these same rights can be realised in different ways by different people. It's not the end of the marginalisation of LGBT+ people by any means, but it could help to narrow the margins.

Wait, you didn't just propose to me, did you? Yours possibly, Jess

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.

POWERFUL

EXAMPLE OF HOW RIGHTS CAN BE REALISED IN DIFFERENT WAYS BY DIFFERENT PEOPLE

THIS WEEK YOU'LL FIND:

- Helen Simmons prepares for the impending Watersprite Film Festival.
- Andreana Panayi on why sleep isn't just for the weak.
- Ellie Gould argues that we'd all be better off if college pets were allowed.
- Katharine Howell and Isabel Rimmer on the ethical quandaries surrounding quinoa (it's a type of bean, not a ravenous beast) and how geography can help solve them.
- More of the finest distractions that YouTube can provide.

ALL THIS (AND MORE) AT [VARSITY.CO.UK/LIVE](http://varsity.co.uk/live)

Camera Obscure

Josh Heath takes a look at Instagram's effects and its place in the history

While I hadn't been with my partner for very long, I thought I knew what they looked like. Apparently not. Flicking through their

Facebook photos I recoiled sharply, provoking a less than impressed reaction. I felt I should explain. Looking at a photo of us together, I couldn't help but recognise myself (no amount of editing can make my nose more palatable). They, on the other hand, looked like nobody I immediately recognised. A harsh white light had flattened any depth of features and given colour the kind of unwelcome intensity associated with a hangover. It was, I was immediately told, a great photo, and they looked hot in it. So there. This exchange, you'll all be thrilled to know, did not provoke a row of 'you-don't-even-know-what-I-look-like' proportions. However, the fact that my partner and I had such different conceptions of what they ought to look like in a photograph was bizarre to say the least.

The blame seems to lie squarely with Instagram. Touted as a means of photo sharing, its principle use is really one of photo editing, with users able to apply any one of fifteen filters to their photos. These filters, with names spanning the globe from 'Valencia' to 'Nashville', allow budding photographers to create photos where lighting, focus and colour are fundamentally different from the original. These cosmetic effects often work to give the impression that photos have been taken in

different times, places and even with different cameras. Depending on perspective, this readily available means of photo-manipulation either enhances or utterly distorts a photograph's power of expression. Regardless of these differing reactions, what is clear is that Instagram represents a wider trend of using the camera to present a reality which is most pleasing to photographer and audience.

This tendency, far from being of minor significance, is at odds with the founding principles of the camera and photography. The origins of the modern camera can be found in the camera obscura, 'a dark room, with a small hole in the wall or window shutter through which an inverted image of the view outside is projected onto the opposite wall or a white screen' (*A Concise History of Photography*). This principle of image projection was first noted by Aristotle, and was primarily associated with viewing solar eclipses without damaging the eye: 'If the image of the sun at the time of an eclipse... passes through a small round hole on to a plane surface opposite, it will be crescent shaped' (*Book of Optics*). Hence from the camera's earliest conception, its value was located in its ability to offer a glimpse at a reality which was otherwise inaccessible to the human eye.

The camera obscura eventually became known as a tool for accurate drawing, with Giovanni Battista della Porta recommending it for this use in 1558: 'If you cannot paint, you can by this arrangement draw with a pencil ... This is done by reflecting the image downwards onto a drawing-board with paper' (from his *Magiae naturalis*). As the camera obscura shrank in size from 'a dark room' to being able to fit in the head of a walking

stick, it became a valuable tool in the sketching of portraits, landscapes and interiors. Joshua Reynolds, the first President

of the Royal Academy, even had one disguised as a book. Having initially been used as a means of viewing inaccessible reality, the camera obscura was now being used as a means of faithfully depicting that reality. The freeing of reality from the inadequacies of the human hand and its faithful depiction was, then, the goal of early photographic endeavour, a pursuit testified to by Tiphaigne de la Roche in his work *Giphantie*: 'you have a picture the more valuable in that it cannot be imitated by art.'

At the beginning of the 20th century, the capacity of the camera to depict a reality outside of our perception came under renewed attention by early film makers. One such film maker was the Soviet director Dziga Vertov, whose films — such as *Kino-eye* (1924) and *Man with a Movie Camera* (1929) — have the revelatory power of the camera as their focus. Scenes such as the stop-start motion of horses running and the slaughter of a cow shown in reverse demonstrate the power of the camera in accessing and presenting a reality which the eye (with a frame rate of 10-12 images per second) is unable to see. Such powers are not limited to the motion camera, with Paul

BOTHER BECCA

BECCA LAWRENCE

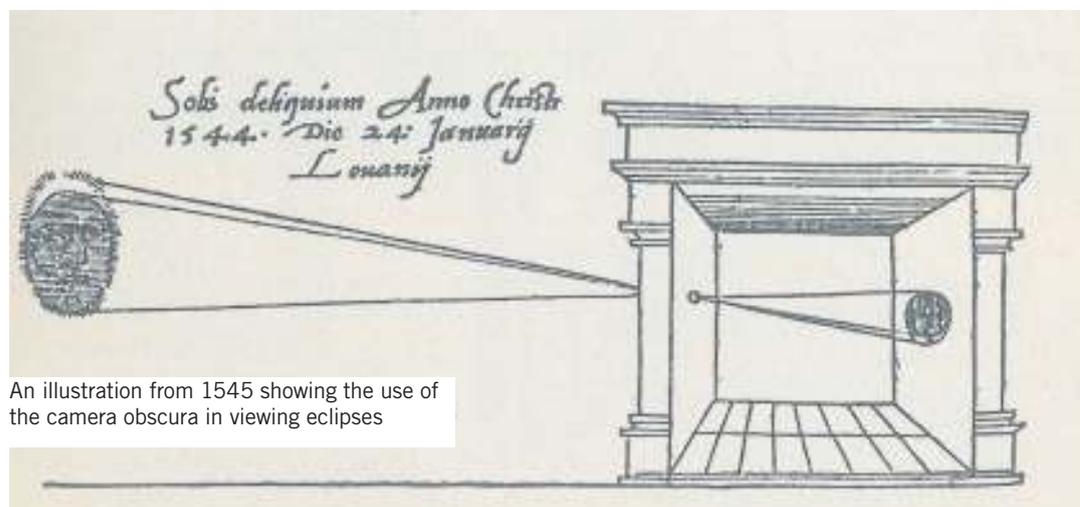
"I graduated last year and decided to stay on for a Masters. Most of my male friends left Cambridge after graduating, and this year I have ended up living in a house full of girls. At first I loved it, but, after weeks of hair style consultations and rom com marathons, I worry that I'm getting a bit too in touch with my feminine side. What should I do?"

You seem to feel like your identity as a man is being challenged by spending too much time exclusively with girls. You enjoy their company and activities you perceive as 'girly', and worry you're being emasculated as a result.

Well, there are some of the more traditional remedies available. Go and down a pint or six. Do some DIY. Maybe shoot a deer. If you don't immediately feel ten times manlier there's clearly something amiss and maybe you should look into some sort of electric shock therapy. Don't get me wrong, I do understand your concerns. If you're used to spending a lot of time with male friends, it's only natural to miss that sort of environment once it's gone. If it's male company you're after, why not join a club or society, or maybe a sports team? You could also arrange to meet up with some of your friends who have graduated.

At the same time, don't apologise or feel insecure for enjoying things you feel aren't 'manly'. The idea that certain activities and hobbies are only enjoyed by women and others only by men is, of course, completely ridiculous. You should be able to enjoy the odd face mask without feeling ostracised by society, mocked by your friends, or wracked by self doubt. Plus, it'll do wonders for your pores. The reality is that some girls like sports, some boys like musical theatre, and that's fine. Actually, I think what's going on here is a positive thing: — you should appreciate how great it is that you can clearly relate easily to both guys and girls.

So put down that copy of *Nuts* magazine, reach for the well-worn *Legally Blonde* DVD, and embrace this new state of affairs. If you enjoy some of the same things as your female friends, that's absolutely fine — 'man up' and stop worrying about it.



An illustration from 1545 showing the use of the camera obscura in viewing eclipses

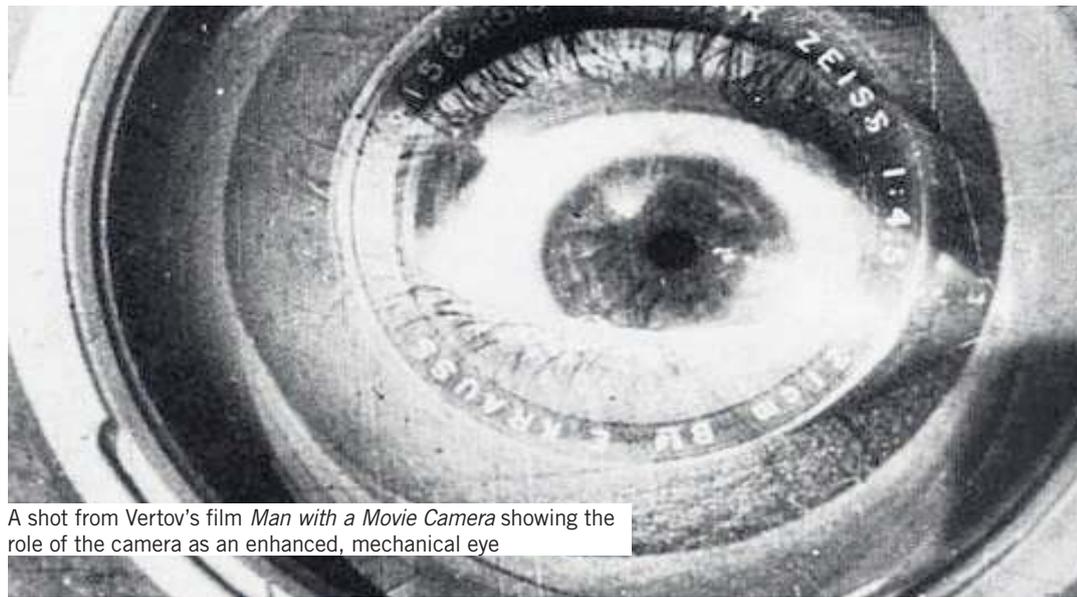
ura

of photography

Nicklen's 2012 winning entry in the *Veolia Environnement Wildlife Photography Competition* being a shot of emperor penguins frozen in mid-motion underwater. The power of the camera in capturing the real is given eloquent expression in Vertov's *Kinoks: A Revolution*: 'I am kino-eye, I am a mechanical eye, I, a machine, show you the world as only I can see it.'

This power of the camera in depicting a reality outside of our control has governed the moral, as well as the technical, preoccupations of photography. Nowhere is this clearer than in the genre of war photography. While often subject to manipulation for the purposes of propaganda — as the authenticity debate surrounding Robert Capa's *The Falling Soldier* clearly demonstrates — war photography has generally had as its object the depiction of those human realities of war which are often overlooked or unknown. Some of the best known examples of modern war photography come from the Vietnam War and include Eddie Adam's photo of a Vietcong officer being executed with a shot to the head and Nic Ut's photo of a naked girl fleeing a Napalm attack. The prominence of war photography within popular culture, and its ability to galvanise public opinion, demonstrate that photography's depiction of otherwise unseen realities has so far constituted its expressive power.

With the advent of photo-manipulation, made manifest in Instagram, this role is being challenged. Far from presenting a reality which must be encountered on its own terms, the photography which such editing allows depicts a reality of the photographer's own design whose capacity to challenge is largely negated. Moreover, a quick survey of photos



A shot from Vertov's film *Man with a Movie Camera* showing the role of the camera as an enhanced, mechanical eye

pical of Instagram shows that they have been filtered in such a way as to age them, to place them outside of the time in which the photo was actually taken. In the place of potent realities, what popular photography seems to be concerned with manufactured memories. What this suggests is that photography no longer finds its power in its ability to present a challenging reality, but to numb the effects of a dissatisfying reality.

In seeking to edit photos with a specific focus on their use as mementos of the past,



Rick Ross setting an impossible precedent

it seems fair to argue that Instagram is so popular because it enables users to change the record of the past so that it resembles a reality which is more worthwhile. This dissatisfaction is all the more evident when photos from blogs such as 'Rich Kids of Instagram' and 'Rapperz of Instagram' — with some particularly glorious contributions from Rick Ross with a tree sized bud — all captured in glossy tones, make up a body of archetypes which users seek to emulate in their own uploads. In

this way Instagram seems to share a similarity with religious iconography, where the value of an icon is based on its resemblance to the original event or person which inspired it.

In this light, the seemingly democratic mass

POPULAR PHOTOGRAPHY SEEMS TO BE CONCERNED WITH MANUFACTURED MEMORIES

aesthetic which dominates Instagram, and is perpetuated by its users, is not democratic at all, but coercive. Users create photos

which will be seen as adhering closest to the example of these prototypes and hence will be best received by the Instagram community.

This obsession with a photo's reception is easy to discern in the tendency to give tags to photos which have nothing to do with the photo at all.

Yet if this tendency has dissatisfaction as its cause, it must surely have dissatisfaction as its product as well. Reminiscing over photos is often rewarded with a slight bitterness caused by the simple fact that the reality in the photograph exists no longer. Yet perhaps with Instagram, reminiscence will bring a different disappointment altogether.

Rather than being able to experience the bittersweet effects of nostalgia, users face the possibility of not being able to recognise the moment captured in the photograph. Taken and edited in order to be enjoyed at a future time and by a future self, these photos do not represent the reality as experienced, but reality as desired. Not only then will users face an unpleasant lack of recognition of the reality in question, they may indeed only recognise the dissatisfaction which gave the photo its purpose in the first place.

UNTO THE BREACH



SAM HUNT

I have the week four blues. For all you college union members who only believe in the need for organised fun in week five, I am proof of those early wilting students: cold-ridden, work-drowned and stress-eaten already. And I feel I'm not the only one.

Therefore, this week let's all sit down to a cup of tea and take a break from all these career conundrums. Put away that big red and black Top 100 Graduate Employers tome and focus on the light blue Cambridge of the here and now. Let's all realise that, instead of feeling weak in the bladder over our future collective state of affairs, we should be doing the things at university that we will miss and regret missing. Let's write a bucket list.

A bucket list contains all the things you want to do before you kick the bucket. In this less morbid context, it is a list of everything we want to do before we leave Cambridge for the foreseeable future.

The list could start with those stereotypical Cambridge dares: do the Kings swing, ride the Jesus horse, infiltrate the Pitt Club, steal a piece of crockery from as many formals as possible, take a dip in the Cam or visit Girton. Please note: I take no liability for your actions henceforth, as some of these tasks might result in a hospital visit, or worse, expulsion. Just imagine surviving the past three years and not even graduating!

On a safer note, indulge in those performances, talks and societies that you won't find in such accessible, cheap abundance when you make your post-graduation move to London. See the Footlights since it was booked out all the other times you tried; go to a poetry reading or integrate into those relaxed, food or conversation-based societies that drink port into the night, aspiring towards relevance. Go listen to the countless choirs and orchestras or watch the blues teams in all of their many lycra-based sporting talents. The next time you find yourself in Cindies or Life — or any one of those prime establishments of the well-moulded youth — appreciate the short time you have left to use its resources on a weekly basis.

On a more relative note, it's also that expensive time of year when one must use those inter-collegiate contacts to nab tickets for May balls. Don't miss out: this is the May Week of your final year, and therefore it is pretty much compulsory to go hard with not much opportunity to go home.

Woeful will be the day when we stop being students. Student discounts will no longer work. Mourn for the loss that 10% off in Rymans, or those reduced cinema and theatre tickets. And soon — sooner than you think! — we will no longer deserve 16-25 rail cards.

When all's said and done, you need to be confident in the knowledge that you are leaving this place with more than just the wise words of Sophocles stamped onto your eyeballs. When you kick the bucket on your university experience; go with a bang.

More Infinite Jest-ing?

Glaudia Grigg-Edo admires Wallace's unpublished essays

David Foster Wallace's final novel *The Pale King* was a

Pulitzer-finalist assembled from manuscripts after his suicide in 2008. *Both Flesh And Not* may feel anticlimactic in comparison, as an eclectic compilation of pre-published essays borrowed from disparate collections. Wallace's name seems enough of a money-spinner to remove the onus of originality. However, I will now tell you why the book is brilliant.

Readers of his fiction will have experienced his brief, profound character-immersions. He is adept at that kind of self-leaping that both reassures the reader and hurts their pride by indicating that there is at least one individual who is as complex as you - David Foster Wallace - and so probably everyone else is too. But essays spell an end to these point of view excursions.

You are now firmly behind the eyes of the man himself; the subject matter is dictated by his own interests and talents. There is no attempt to hide this fact: the young tennis champion turned maths-and-philosophy student turned writer turns in essays called 'Federer Both Flesh and Not' and 'Rhetoric And the Math Melodrama'.

His particular penchant for vocabulary-expansion is highlighted in the hilarious but pedantic *Twenty-Four Word Notes*. What makes these highly subjective and specialist accounts appropriate for a wide readership?

Firstly, Wallace's voice. His delivery is polychromatic and casually precise, like a series of highly intelligent Internet pop-up windows. It is also engaging and conversational. This may seem

paradoxical, what with its peppering of obscure, multisyllabic words, but do not be put off.

The wanky editorial decision to print samples of his self-compiled vocab lists between each essay undermines the point that these words are never used without self-awareness. They pinpoint precise shades of meaning and add cadence to his brimming sentences. Specialised references are used as analogies in such a celebratory, self-effacing (and ultimately very intelligent) way that it is hard not to be swept along. More vernacular is his tone and simulation of perception-tempo. Impressions seem transmitted as they come. How else could he sustain that casual fluidity, those feats of comic stamina?

But - as you might hope from the author of a huge satire of America's reliance on passive stimulation - Wallace does more than entertain. His particular gift is perceiving. The account of a 1995 US Open match between Sampras and Philippoussis feels like nothing more than a real-time eye-scan of the things around him.

His social conscience is not revealed via dogmatism or condescension; rather he splays the facts out in front of us. And so we are left to reflect and respond as we will. With regard to the infinite facts of life at the disposal of an essayist, Wallace sifts 'in ways that yield and illuminate truth instead of just adding more noise to the overall roar.' So, if you fear feeling duped with your £20 hard-back edition of essays, just know that the content scorns its format.

Chick lit or hit?

Charlotte Taylor explores Plath's rebranding

The life and death of Sylvia Plath have always been cloaked in controversy. From her marriage to Ted Hughes, and her suicide at age 30, Plath has always been able to shock and stir the emotions of her public. But her work has always been more scandalous than her celebrity.

The Bell Jar, which celebrated its 50th anniversary in January, is her most controversial work due to its stark depictions of modern psychiatric care and female sexuality in a repressive society. So, it is entirely consistent that this work should cause controversy this week, with accusations that Faber's 50th Anniversary cover art for the novel is reminiscent of 'Chick lit' rather than 'serious' literature.

It is certainly hard to view Plath's work as typical of the 'chick lit' genre. The tale of Esther Greenwood's gradual loss of sanity upon entering a world of work, parties and hedonism is perhaps one Cambridge students are familiar with, but could hardly be classed in the same category as a Cecelia Ahern or Jilly Cooper novel.

However, I have taken little issue with the much derided-cover art; in fact, I believe it rather neatly sums up the message of the novel which is about the potency of female social norms, and the potential damage that can be done to the individual. What I found to be of interest in this debate was the derogatory use of the term 'chick lit'.

The critics laid bare all the supposed obscenities of the genre in response to this cover art: it limits female ambition;

it is anti-feminist and so on and so forth.

Few critics noticed the subtle misogyny in these seemingly forward thinking reactions. Chick lit is derided due to the plots of its stories, which are frequently romantic relationships and female friendships: In short, the lives and interests of women. In this sense, Sylvia Plath is queen of chick lit. Her work puts the female subject to the fore as much as any Mills and Boon as well as their hopes and desires.

Chick lit, unlike its critics, suggests that the lives and lifestyle of women is as worthy of glorification as the lives of great generals, monarchs and, most importantly, men. Those who deride the chick lit market are actually deriding the lives of women.

Esther Greenwood would probably laugh at the controversy. Perhaps her tale deals with more shocking issues, but it is nonetheless an illustration of a woman trying to establish her identity against the world.

Conversely, the queen of chick lit, Jane Austen, celebrated her 200th anniversary of *Pride and Prejudice* in January to much critical acclaim. Her portrayal of the lives and loves of her characters was applauded for its cleverness and much-loved heroines.

Few would claim Austen was limiting female readers for having all her novels end in the marriage of her heroine to a wealthy handsome suitor. Chick lit may be seen in this light as the ultimate symbol of progressive, and Plath's work is clearly worthy of the label.

STORY TIME

FREYA BERRY

I first heard the word 'polymath' last year. I thought it was the name of some loser second-year, but it turned out to mean someone who's really good at everything. It was actually a really amazing moment - I just thought, ohmygod, that's me!

Obviously, I took some time to work out what this means for me as, like, a person. I've been at the ADC for two years now and if my time there has taught me anything, it's that there is no end to my abilities. Last term I heard that Kafka wrote this amazing short story in, like, a night and so I thought I should do the same thing.

I showed it to my friends who all thought it was so great and we should write a play based on the best-selling book (which it will be, obviously, once published) and maybe I should live life as a beetle for a while like in 'Metamorphosis' and get into character? So I hired a costume and did that but my tendrils kept getting into my port and I couldn't get up the stairs to the Pitt club and tbh the whole thing didn't quite work.

But I showed the story to my supervisor and he said there was no end to my talents. I thought I heard him mutter 'no beginning too' but I must have been mistaken.

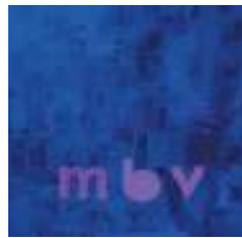
Anyway, since 'polymath' has 'math' in it, I thought I'd better try some. I haven't done maths since GCSE but everyone said a C was an injustice and also numbers are deep. But actually my friends' textbooks turned out to be a bit more tricky than I was anticipating - although obviously still really easy - so I bought a calculator, a snip at £150, because that's all maths is, right?

So after a few weeks of maths I remembered 'Good Will Hunting' where he writes equations on the blackboard at night and everyone realises he's a genius. So, as I am quite like Matt Damon, I did that. Don't ask me what equation I solved, I just sort of went a bit freestyle with it, you know? It was probably a pretty hard one.

Obviously no one knew it was me, so I had to make it clear that it was me so they would know who to find when NASA came knocking. Therefore I tentatively asked a mathmo acquaintance if anything interesting had happened down the faculty.

'No,' he said, 'But some idiot wrote some rubbish all over the blackboard last night. Made no sense at all.'

I can't believe someone scribbled over my life's work! Must've happened after I left. Ah well, I'll solve that cat in a box thing next week.



My Bloody Valentine

m b v

by DOMINIC KELLY
Culture Editor

Goggles changed everything.

Saturday mornings weren't always the essential hours of purging the week's venom. Once, they were filled with the stale taste of chlorine-addled swimming lessons.

At seven, after years of learning to float, it was a real kick in the teeth to have to learn to sink - to chase a garish neon baton into the depths.

Not even the lure of those miniature cans of pop from Woolworths on the high street could convince me that if I threw myself into the closed-eyed water I'd ever emerge to enjoy them.

But then the goggles. Below the surface, light bended, twisted and collapsed upon me. The familiar sounds of the room were no longer so certain; they vibrated and pulsed through my vacant skull.

Seconds and minutes and years became synonyms; I would sit as long as possible at the bottom, ear to the marble floor, feeding on the noise, crushed by the weight of the pool, desperately trying to not give in to my lungs. Not to sink back to the surface.

Until the surprise release of *mbv*, barely a scrap of music had been released by Dublin's My Bloody Valentine since 1991's *Loveless*. The shoegaze genre's pinnacle, the influence of Kevin Shields' magnum opus has coursed through rock music ever since; whether it be the raspberry swirl at the core of Smashing Pumpkins' *Siamese Dream* or the fuzzy syrup that drenches School of

Seven Bells. *mbv* picks up exactly from where the last whir of *Loveless* left off.

Without aplomb, the tape hisses into life with opener 'She Found Now', an arcane ballad draped in loving blankets of feedback. This murky mess of noise is illuminated by Shields' saccharine, ebbing vocals. It feels like driving alone at night on barely lit roads with the radio stuck between stations.

'New You' is not only the album's highlight, but a contender for the most serene sounds the band have released. Bilinda Butcher's woozy voice drifts over and under the noise, unaffected, unassuming. Shields' skill has always come from sounding entirely powerless, as if his instrumentation will march on regardless of the vocals as if he barely has his sweating hand on the wheel.

'Is This And Yes' is a stark change to the rest of the white noise filled album. A stark erosion of the white noise cloud that surrounds their catalogue, it consists of a solitary organ beamed in from a faraway satellite and a haunting vocal. Shields' skill has always been the colours he conjures, constantly changing, always disintegrating.

'Wonder 2' is the closest this album comes to new horizons, an astonishingly successful mixture of drum 'n' bass and shoegaze. Dominated by the horrific whir of what sounds like a jet engine, it's frantic, chaotic and totally trippy; it's the band's 'Tomorrow Never Knows'. *mbv*'s lack of innovation is actually a delight; the songs could have been torn from *Loveless* itself.

mbv needs to be listened to on the floor, carpet between one's creeping fingers. It's an album that takes several spins, each time submerging deeper into it until one's nose finally sinks below the water, crushed by the music's weight, pushed deeper into the slowly bending floorboards. Kevin Shields has recreated the magic of his previous work. This is a record to slowly, effortlessly, perfectly drown in.



Biffy Clyro

Opposites

by JILLY LUKE
Music Critic

You could be forgiven for thinking that Biffy Clyro's success just goes to show that having a name made for 'gap yah' jokes (Oh you know my cousin Biffy, yah, Biffy Clyro, he's in Bali teaching monkeys how to water ski) is no impediment to main stream success. The band are phenomenally popular, managing to slip their brand of throbbing guitar music into the charts past the bland R'n'B that normally dominates it. *Opposites* is yet another stellar work, and this time they've gone all interesting and done a double album.

There's something especially delicious about the opportunity for creative freedom that comes with a double album. *Opposites* feels like the band has held nothing back; there's fantastic variation in orchestration both track to track and half to half. It all hangs together incredibly well, each half of the album casting new light on the nuances of his twin.

Enough of the blurb! What of the music? The first album opens with 'Different People', which sees an organ building into a stadium worthy guitar riff. It's a great track, balancing the surprisingly lovely lyricism of "I am going home forever and ever more" with strong guitars without either feeling out of place.

'Black Chandelier' doesn't quite manage this same symmetry. The whole thing feels a little bit early-noughties,

with its overly earnest lyrics and enjoyable but rather obtuse guitar. It falls a little flat.

Luckily we're not left in despair for too long, as the next track 'Sounds Like Balloons' is an absolute belter. A delicate piece of piano work in the pre-chorus is soon swept along in the wake of a strong chorus, which sounds vaguely like a mantra young Biffy picked up on his gap year, but in a good way. I'll be the first to sing it ad-infinitum.

The second half begins with 'Stingin' Belle', which is a bit meh right up until 2:20. But what's this I hear? Building military drums? And then they hit you with BAGPIPES and you start to believe that this may be the greatest album ever released. They're using bagpipes, people. It's incredible.

SUPERB 'Spanish Radio' sounds like Nathaniel Rateliff shouting over the top of a Sufjan Stevens record. The mariachi band is a superb twist and whilst it definitely shouldn't work with heavy, Biffy-style guitars, it really does. I only hope it marks a new epoch of international and musical collaboration between Mexico and Scotland, I really do. This track is a great example of the melding of delicate lyrics with Simon Neil's big, heavy, voice that characterises the album.

There are quite a few tracks on that could reasonably be described as filler, as standard rock music which is good but isn't exactly going to set the room alight. However, it's when they use the base that they do so well (big vocals, strong guitars) and combine it with the new and unexpected that the moments of brilliance on this album come.

...UNEXPECTED MOMENTS OF BRILLIANCE



VARSLTORIALIST STREET STYLE

by CASSANDRE GREENBERG



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FASHION

TOTAL POWER

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BYE BYE BLAHNIKS, HELLO BROOKLYN

by BETH OPPENHEIM

I thought that *Sex and the City* would always hit my spot.

But the new series of the hit US programme *Girls* has forced me to reconsider. Carrie and co. are not real in the same way as the *Girls* are, instead appearing as spectres of an out-dated sugary 90s Girl Power. While SATC's women are glamorous, impeccably dressed, label-clad, Dunham's *Girls* are flawed, sporadically unemployed, binge eating. We see Hannah (Dunham's onscreen self) in frequent scenes of stark and defenceless nakedness. We see what reality looks like to Dunham - no duvet, no underwear, no flattering lighting.

Girls is a comic deflation of the opulent fantasy of *Sex and the City*. The laughable consumerism of SATC becomes ironic in Dunham's hands. Compare: the 'Pilot' of SATC (1998), which opens with hot blonde with catastrophic English accent, encircled by her Louis Vuitton luggage. The 'Pilot' of *Girls* (2012) opens with a sleeping Jessa (hot blonde, tick, English accent, tick), her tresses trailing over her Louis Vuitton suitcase. But in *Girls*, this consumerist obsession is replaced by Dunham's insistence upon full-frontal, unfaltering honesty. The camera moves from Jessa and follows a sleepy Hannah emerging from bed in 'real person' pyjamas: a grey shapeless top, which sags with her braless imperfect breasts, and tired paisley shorts. The earnestness of SATC's 'glamazonian' fantasy is shattered.

A crucial difference between SATC and *Girls* is one of age: both the age of characters and the age of fashion. SATC's women are glamorous and to be envied, with adult careers and cash to squander. 'And we were dressed from head to toe in love ... The only label that never goes out of style.' Carrie, please! The series shamelessly gravitates towards the designer, the iconic - think Carrie's archetypal ballerina outfit that hails the start of each episode. In contrast, the *Girls* are skint; Hannah's clothes are picked by the show's costume designer from thrift stores. Her penchant for mismatched vintage, driven by a

meagre salary and precarious career, is symptomatic of her age. The locations of the two series highlight this distinction. While Carrie et al can afford deluxe apartments in Manhattan, Hannah and her friends live in Brooklyn, where the property prices are low and the hood credentials are high.

Yet SATC shows that age does not bring wisdom. The show recklessly idealises the addictive spending habits of its women. We see the young Carrie Bradshaw beggar herself for her love of fashion. 'I've spent \$40,000 on shoes and I have no place to live? I will literally be the old woman who lived in her shoes!' This hedonism is entirely rejected in *Girls*. This season, we see a desperate Marnie embark on her new career as a club hostess: 'You look like a slutty Von Trapp child,' observes Hannah's gay flatmate. 'It's a job. It pays,' she retorts pragmatically.

While *Sex and the City* dresses, *Girls* undresses. Lena Dunham makes it her business to 'undress' the myths of femininity expounded by Carrie and gal pals. In SATC we see women in designer lingerie, nudity concealed by Egyptian cotton sheets and sexual realism masked by appropriately timed climactic classical music. In *Girls*, we are confronted by an abundance of flesh, the excruciating sound of creaking furniture and sex that looks wrong and awkward. Unlike the heroine of SATC, Hannah has got actual stomach rolls and cellulite - and it is bloody real and fucking great.

But despite the predictable criticism that SATC has attracted, it would be unjust to forget that the show was progressive for its time - broaching subjects including vibrators and Charlotte's fear of 'being the up-the-butt girl'. And ultimately, SATC cultivated a landscape where a programme like *Girls* could be conceived.

So while SATC will remain a fiction, I'm content celebrating its imperfect achievements.

SHE BE PHOEBE

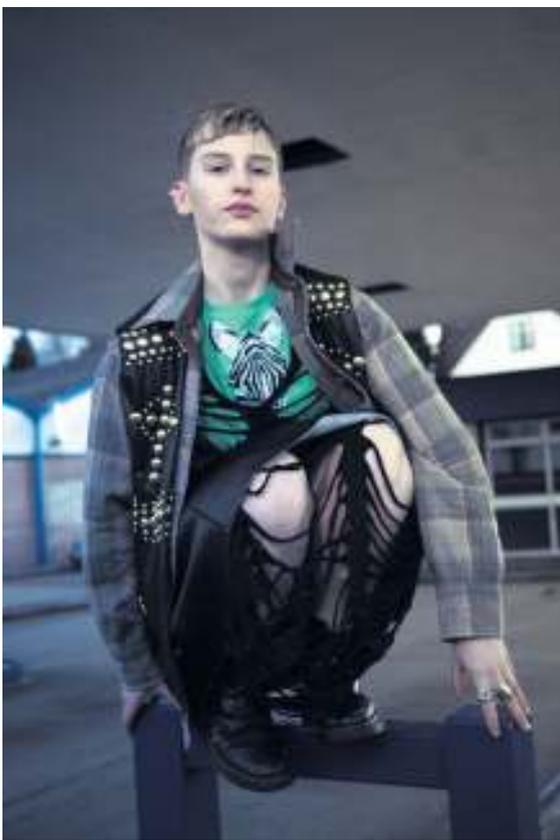


PHOEBE LINDSLEY

Even whilst marooned in the deepest depths of Cambridge, no fashion columnist worth their dip-dye is going to forget that Paris fashion week just happened and that she has an obligation to comment on it for all her grateful readers! I mean 45 minutes on the train to King's Cross, a short run across the road to St. Pancras and you're basically in the Tuileries, waiting front row for Miu Miu to begin.

Because my main source for this column is dailymail.co.uk/femail, what follows will mainly be about all the awesome celebrities who sat in the front row - a place where Kanye West's curiously puffy face drew much attention. So here is everything you need to know about what went down in Paris S/S 2013 (that's spring summer 2013 to the uninitiated): Celine had furry high heels! Louis Vuitton was all geometric! There was a couture west side story rumble between new designers at YSL and Dior! Trousers came back: destroying the hegemony the dress has enjoyed for what feels like YEARS! Rita Ora sat front row at Chanel - who cares why?! I'm sure she had a great time! ASAP Rocky wore earmuffs at Dior, good for him! The 90s, minimalism and sportswear are still trendy. Phew! Also it snowed so there are great street style pictures of people skidding around in stilettos.

After all that excitement I seem to have written a column about Paris fashion week that has neglected to comment on how out of touch the couture industry is, what with austerity Britain and all that/mention just how great Raf Simons is doing at Dior. Oh well - skewed priorities are fashionable right?



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

Hot stuff



From left to right: Maison Martin Margiela Couture show; Mawi clutch, £537 ; Jaimie Warren photography, <http://www.dontyoufeelbetter.com>; Interview with Jack Royle, www.i-donline.com; Fred Perry's custom designs exhibition at Dover Street Markets (London, Tokyo, Japan)

University retains local bragging rights

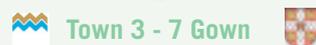
Chris Perry was at the Cambridge Guildhall to witness a successful evening for CUABC's boxers

SPORT

A stunning night of boxing saw a decisive 7-3 victory for the University in the annual 'Town vs. Gown' clash at the Guildhall last week

With both sides locked at 2-2 after the opening exchanges, it was difficult to determine whose favour proceedings would swing towards, but four consecutive wins for the 'Gown' in the ensuing bouts proved the difference.

After Xiaofeng Li's impressive victory against Hayes ABC's Charlie Smith in the opening bout, the 'Town' quickly leveled the score as Wais Ahmed landed some huge blows on Aron Schleider, the Varsity veteran's corner throwing in the towel before the end of the first round.

Thursday 31st January
Cambridge Guildhall


Light-middleweight Rob Liu took the University into the lead for the second

time in a fast-paced bout against Hayes's Vish Parma, as he combined good defense with well-timed combinations and hooks to win a unanimous decision after three rounds, before Ryan Williams restored parity for the town in a heroic bout with Will Wakeford. Running out from the

bell to trade hard shots, Williams left his opponent with a bloody nose after the first round before landing some superb shots to overcome a remarkable display of determination from the University boxer.

From then on it was all about the Gown, as Daphne Tsalli dismantled the defenses of the less tidy Maria Cawie with fast combinations and crisp jabs,

taking the University into a 3-2 lead which was extended when Borna Guevel went toe-to-toe with Stevenage ABC's Wayne Gibbons. In the early exchanges of a furious middleweight contest,

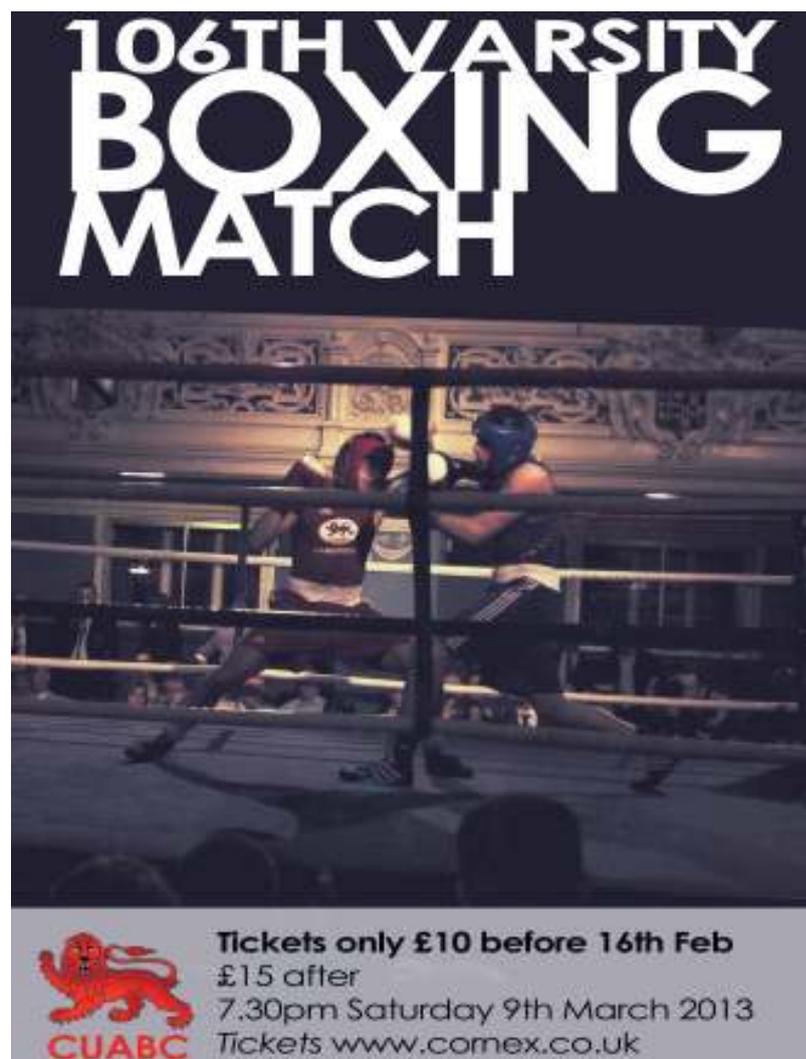
Gibbons threw a flurry of punches that were repeatedly thwarted by Guevel before the club captain, taking the view that attack is the best form of defence, stayed close to land some stinging body shots in the second round. Guevel had to dig deep for energy in a third round which saw both men visibly drained from the pace of the fight, but overall he was the sharper of the two, reflected in the majority verdict for Gown.

Stefan Lavelle won his debut fight for the University, using his long jab and footwork to defeat Sergio Pita of the Cambridgeshire Police before Will Nyerere-Plastow took Cambridge into an unassailable 6-2 lead in a superb contest with Kieron Mannion. Nyerere-Plastow's speed and fitness were devastating, allowign them to land vicious blows seemingly at will. His opponent fought hard, but couldn't match the University fighter's excellent range and agility. A stunning performance won him a unanimous decision, as well as the 'Fighter of the Night' award.

There was time for a consolation

NYERERE-PLASTOW'S

SPEED AND FITNESS WERE DEVASTATING...A STUNNING PERFORMANCE

TOM PORTEOUS


victory for the town as Dan Fountain was sent to the canvas in the first round of his debut heavyweight bout, but the night ended on a high for the University as Tinashe Murozoki came out on top in a hard-fought contest with Tom Boyce.

The victory was the second consecutive success under Head Coach Lee Mitchell, who spoke after the contest: "There were some tough bouts, which I am pleased about. Our boys can feel confident in the run up to the Varsity Match."

Double success for Table Tennis Club

Patrick Worasaran reports on the Cambridge & District League and BUCS

Pictured: Hamish Yeung (left) and Takehiro Kojima, Cambridge & District Table Tennis League Doubles Champions



Cambridge University Table Tennis Club's (CUTTC) men have enjoyed a successful fortnight, narrowly missing out on top spot in the Premier South Division of the BUCS league before a strong performance at the annual Cambridge and District Table Tennis League Invitational tournament on 3rd February.

Going into the final league match against Imperial without the number two ranked Wing Yung Chan, the men came away with an impressive 10-7 victory. Cambridge captain and number one Nicholas Leung played outstandingly to win all four of his singles

matches and, partnered by Takehiro Kojima, achieved equal success in the doubles. The result left the men joint top of the league on 15 points, as they rue the all-important loss to King's London two weeks ago.

At the Cambridge and District Invitational tournament in St. Neots, reigning champion and first seed Hamish Yeung easily advanced through the first round before overcoming last years runner up Martyn Livermore 3-1 in the quarter-final. A 3-0 victory in the semis against Mirek Pazdzior pitted Yeung against Alex Facey in the final, where he was unable to emulate the success of last year, struggling to counter the

aggressive play of his opponent in the first two games. He adjusted quickly in the third, but was powerless to prevent an eventual 11-9 loss, going down in straight sets to the newly crowned champion.

In the doubles competition, Patrick Worasaran and Anthony Barbier achieved a comfortable 3-0 victory in the preliminary round to advance into the quarter-finals, where they lost a tight match with the eventual runners up, the 3-1 scoreline flattering their opponents. Kojima and Yeung fared better, easily winning their quarter final to set up a tough semi-final with Martin Freeland and Daniel Fielding. A close game with some electric rallies, the CUTTC pair eventually prevailed 3-2 to advance into the final. Worn from their earlier battle with Worasaran and Barbier, their opponents were no match as Kojima and Yeung convincingly beat them 3-0 to be crowned men's doubles Champions.

BUCS Table Tennis: Premier South Division Final Standings				
		W	L	Pt
1	King's London	5	1	15
2	Cambridge	5	1	15
3	Imperial	2	4	6
4	Bath	0	6	0

Blues lose in Dragons lair

A fiery afternoon on the rink, writes Jaason Geerts

Saturday 2nd February
Lee Valley Ice Centre, London

6 - London Dragons

2 - Cambridge Light Blues

Refreshed and rejuvenated following their mid-season training camp in Switzerland, Cambridge's Ice Hockey Blues returned to action at the weekend against the highest ranked team in the nation, the London Dragons.

Coming into the game off the back of a 18 - 3 demolition of the Cardiff Redhawks, the Dragons came out firing, scoring four unanswered goals in the first period to leave the Blues shell-shocked. A tighter defensive performance in the second period was needed to gain a foothold in the match, but was made harder as an injury to Callum MacGregor shortened options on the Blues bench - the Dragons scoring twice more before the second interval. The Blues persistence eventually paid off, as two goals from player of the game Kyle Maggard helped Cambridge to win the third period 2-0, adding respectability to the final score line.

The match was most notable for the

outstanding performances of both goaltenders, with Carl Mazurek continuing his fine form from last month's tournament in Switzerland to thwart the Dragons forwards on numerous occasions. Henrick England, London's goaltender, spoke after the game, stating that the Blues had offered him his "most difficult test of the season", while opposition captain Kalle Uusitalo commended the Blues for their solid work ethic and intense physical presence.

Despite the defensive lapses of the first period, the Blues can be content with the result given London's nationwide dominance, and will face Warwick Panthers tomorrow with plenty of confidence in search of a crucial momentum-building victory before the Varsity match on March 9th.



Hawks' Club myths are misplaced

Deputy Sport Editor **Andy Stallabrass** visits Cambridge's famous sporting hothouse

The unmistakable sky blue jacket of the Hawks' Club has, for many Cambridge students, connotations of institutionalised elitism and an arrogant core of laddish jocks. However, the stigma and stereotypes attached to the Hawks' Club are seemingly unwarranted as the club promotes itself as an accessible venue with a relaxed atmosphere where the celebration of sporting achievement is always top of the agenda.

Since being established in 1872 the Hawks' Club has been the meeting place for generations of top athletes including sporting luminaries such as Rob Andrew, Michael Atherton and Chris Brasher. Membership of the prestigious club is open to anyone who has represented the University in a Varsity fixture against Oxford; the spurious claims that club membership is decided through having the right background or 'connections' are ostensibly based on nothing more than ignorance. Indeed, the mistaken impression that the all-male club is filled with initiations and drinking games, coupled with the honorary memberships given to Prince Philip and Prince Charles, have arguably made the club an easy target for accusations of exclusivity and privilege.

The Hawks' Club President Ilia Cherezov vehemently rejects these criticisms and believes that the club is now a friendly environment that welcomes any elite athletes from around Cambridge, including international students and players of minor sports: "There is a deep mutual respect between all two hundred resident Hawks, regardless of their chosen sport, and a great sense of communal pride in every sporting success."



TOM PORTEOUS

The current Hawks' Club committee are determined to continue to dispel any myths surrounding perceived restrict-

SPURIOUS CLAIMS THAT MEMBERSHIP IS DECIDED THROUGH HAVING THE RIGHT BACKGROUND

edness by making the club appear more inviting and offering guided tours of the building. The club is hoping to give exposure to its availability for non-members to hold functions and prop up the bar alongside Blues members. As Ilia states: "If they are accompanied by a Hawk, anyone is welcome to come and enjoy the club's special

Hawk Burger with their friends. We try and make it as comfortable as possible with no dress code and a subsidised bar". Charities and the local community have also benefited from club initiatives as the annual May Ball, in conjunction with members of the Ospreys, raised £4,000 last year for 'Right to Play', which aims to help disadvantaged children access sporting initiatives. In addition, Hawks' are often visible around Cambridge helping with club nights in order to boost links with the local town and, like every other student, to sample the delights of the city's night life.

Ultimately, the celebration of sporting

success is paramount for members of the club and notions of elitism are outdated, as there is a real eagerness to "promote the club to the rest of the University as a relaxed and friendly atmosphere". The next generation of sporting talent is already emerging from the Hawks' club with a number of former members competing in the Olympics and first class cricketer Zafar Ansari potentially a star of the future. Overall, there is hope that strengthening the links between the Hawks' Club and the student population will help boost support at University fixtures and perhaps encourage even more sporting achievement in the future.

Grange Road goes Gregorian as captaincy is handed on

Former rugby correspondent **Ruairi Bowen** in conversation with Rob Malaney and Will Briggs

To an interested outsider, the Lent term itinerary of the University's Rugby Blues is the subject of curiosity. A far cry from the hallowed turf of Rugby's headquarters, the series of exhibition matches that take place at Grange Road in the New Year have in the past been a demonstration of battle-worn obstinacy, the players cutting a weary shadow of the lean, fired up figures that took to the field on Varsity match day.

However, with the announcement of Will Briggs as Blues captain for the 2013-14 season, there is change afoot as the Blues look to arrest the inevitable decline in momentum that sets in over the Christmas vacation: "This term, more so than in previous years, is the start of our campaign. In the forthcoming fixtures I will be looking to pick competitive sides", says Briggs, who is a 4th year medic at Magdalene. This emphasis on a January-December calendar, while contradicting both the academic timetable and the structural boundaries of rugby's nationwide time-frame, is viewed by outgoing skipper Rob Malaney as crucial in making early strides towards the Varsity match, with conditioning a strong priority in the off-season to avoid starting from scratch in September. This has been implemented

following last year's appointment of James Shanahan as 1st team coach, a move that has, in Briggs's experience, given training sessions greater purpose and intensity, while also redefining the role of captain to positive effect: "The experience Shanners brings as a coach is invaluable. He offers the captain a second pair of impartial eyes in the selection process and, personally, the restructuring will allow me to spend more time focused on the rugby and less on the administrative and organisational sides of running the club."

As a player, Briggs follows in the footsteps of his predecessor, bringing a colossal presence to the pitch that is central to his philosophy on the game: "Physicality is essential. If you win the collision, you win the psychological battle. Win that and the game follows". It's a simple message, and one that is already in motion as the Blues continue their pre-Varsity regime of four gym sessions a week. There is still plenty of work to be done, as the Blues, in their first game since the Varsity match, surrendered a 10 point half time lead to go down 31-17 against Penguins International XV on Wednesday night

in a haunting echo of the Twickenham implosion. The acid test will come later in the term as (subject to confirmation) the Blues will face up to Durham University. The 44-22 loss in last year's corresponding January fixture served to satisfy the tired grumbles of those who contest Cambridge's place on the pinnacle of University rugby's hierarchy, a view brought to light in 2008 by *The Independent* Education Editor Richard Garner in his article 'Why Bath vs Loughborough is the real Varsity match' and serialised through the publicity of Loughborough Students Union. Having captained both Durham's BUCS winning side and the Blues at Twickenham, Malaney refutes this judgement: "It isn't a step down at all. When we lost to Durham last year the boys hadn't moved since Varsity, and while it looked convincing on the scoreboard, we came back well after going 19-0 down inside three minutes." At the time, the two sides were at completely different stages in their respective seasons, and the result was more reflective of this than of any great gulf in class; Cambridge had already reached the summit of their season before Christmas, and were battered

IF YOU WIN THE COLLISION, YOU WIN THE PSYCHOLOGICAL BATTLE...THE GAME FOLLOWS

on their descent by the Durham BUCS campaign juggernaut in full throttle. With the focus now on a more Gregorian system, the re-scheduled match in March promises to be a thrilling festival of high quality rugby, with Durham currently flying unchallenged at the top of the Northern Premier Division of BUCS and seeking to emulate their championship success of 2011.

As the Blues move into yet another new era, is there anything standing in the way of a successful 132nd Varsity campaign? "At the moment, Oxford have the mental edge", says Malaney. "That's probably the main reason why we lost - after they scored their first try, the belief came crashing down." Now at a stage where none of the current playing squad have experienced a Varsity match win, the psychological hold that Oxford possess could be tremendously difficult to loosen, but Briggs resolutely believes in their ability to do so: "Nobody in the squad needs any further motivation. That loss hurt us, and we're out to make it right. As we overcome the adversity and start winning matches, our collective confidence will grow - you can't underestimate the importance of momentum in rugby."

FOR A FULL REPORT OF WEDNESDAY NIGHT'S MATCH AGAINST PENGUINS INTERNATIONAL XV, SEE ONLINE: WWW.VARSETY.CO.UK/SPORT

EYES ON

MEGAN SORENSEN

is fighting fit to face Finnish friends

SPORT: Judo

BELT: Black

AGE: 21

HEIGHT: 170cm

WEIGHT: 68kg

VARSITY CAPS FOR CAMBRIDGE: 2

WEEKLY TRAINING SCHEDULE?

We have three judo sessions each week, focusing on fighting technique and two fitness sessions (circuits as well as sprinting) for anaerobic. I also do kickboxing every week, and climbing - it's a lot of gripping, forearm work and finger strength, which has made a noticeable difference to my fighting. Plus I find the gym boring, and would much rather climb!

HOW DID YOU GET INTO JUDO?

Martial arts seemed pretty cool when I was 12, so I actually, bizarrely, started at a friend's birthday party! I enjoyed the try-out judo session so much that I soon started training seriously.

SPORTING HERO?

Gemma Gibbons (our silver-medal British judo Olympian) is really impressive. She's been a great role model for the sport: we've actually noticed a distinct increase in the number of beginners signing up to the Cambridge team since this summer. Judo isn't a high profile sport, so getting recognition through people like Gemma is great.

MOST SPECTACULAR INJURY?

Nothing serious from judo - the worst is probably concussion or the odd strain. I've been lucky - accidents do happen, and you see things you hope won't happen to you (collar bones...). But it's a safe sport. The aim is not to be dangerous: so if the throwers are good, the technique's there, and you react in a safe way, everyone should be fine.

FELLOW FIGHTERS: FRIENDS OR FOES?

Friends! Our group meshes really well. Going on holidays together is a highlight: we have an exchange with a Finnish and a German club, who we meet up with every year. The location rotates between the three countries (always speaking English!). We train together and see the local sights. This August: Finland!

KATHERINE MORRIS

Boxing: Town rivals swept aside

For full report of last Thursday's epic and details of the Varsity match, see inside



Women's Lacrosse: Blues secure title at the other place

As thoughts move towards Varsity matchday, **Stevie Buckingham** reports on a strong start to the Lent term

Wednesday 6th February

Marston Pitches, Oxford

Oxford 5 - 5 Cambridge

More than Blue pride was at stake as the women's Lacrosse team travelled to Oxford for their final match of the BUCS South Premier league, as the lighter hue of Cambridge needed only a draw against their oldest rivals to secure the league title for the seventh consecutive season.

The Blues had begun February with two victories that brought them closer to the league title. Southampton, recently up from the 1A leagues, were on the receiving end of a 21-6 trouncing, Georgie Prichard leading the way for Cambridge with 7 goals before the Blues hosted last Saturday in a rescheduled match that proved another easy victory; the score an uneven 21-1. Both games, proved useful opportunities for the Blues to experiment with new offensive plays and transitional strategies, setting them up well for this crucial grudge match.

Having beaten the Dark Blues at home in November, and with both teams first and second in the league respectively, all was to play for in the

Thames Valley on Wednesday afternoon. The teams exchanged possession in the first ten minutes of play, with both goalkeepers coming up trumps, and the breakthrough came when Dani Allard struck for Cambridge. Oxford, however, proved that they would not be the pushover team they were in November, scoring twice in quick succession from two intelligently worked feeding plays. After a timeout and revitalising team talk, the Light Blues came out with all guns blazing and Laura Plant netted the equalizer for Cambridge to send the teams into half-time with the game delicately balanced at 2-2.

Oxford began the second half the brighter of the two sides, scoring quickly before Allard notched her second of the game only minutes later to bring the Blues back on level terms. Alana Livesey then scored a blazer to put Cambridge into the ascendancy, but Oxford continued to press, finding numerous attempts to be scuppered by the point-blank reflex saves of Erin Walters. Finally managing to capitalise on their crease-driving play, Oxford levelled before moving into the lead with only four minutes remaining.

With the league title appearing to slip away from their grasp, Cambridge refused to let their heads drop and, in a moment worthy of the Hollywood sports reel, they won the ensuing draw and executed a dynamic attacking transition

which culminated in an unbelievable low-angle finish from co-captain Anna Pugh. Title celebrations beckoned as the final whistle blew with the scores at 5 apiece.

Credit in this low-scoring match goes to the Cambridge defensive unit, led by Suki Ritchie and co-captain Walters, who held Oxford's international players to naught and denied all three of the Dark Blues' penalty shot attempts. The day proved an overall success for the Women's lacrosse club, as Kingfishers captain Marina Lindsay Brown combined calm leadership with lethal attacking instincts to set the tone for a dominant display against UCL, a 12-5 victory securing their place in the quarterfinals of the BUCS Trophy playoffs.

With BUCS Championship playoffs Varsity beginning on 13th February, the Light Blues are well prepared from their early Lent term games and from their team training sessions, and have grown solidly as a squad both on and off the pitch.

The squad has proven tough all season and both the Blues and Kingfishers Varsity matches on 23rd February promise to showcase exciting top-level university lacrosse.

ALL FIVE OF CAMBRIDGE'S LACROSSE TEAMS WILL BE IN ACTION ON AGAINST OXFORD AT PARKER'S PIECE ON SATURDAY 23RD FEBRUARY



The Women's Lacrosse Blues have been crowned champions of the BUCS South Premier League for the 7th consecutive year

SPORT IN BRIEF

BLUES MARCH ON

UNIVERSITY The Football Blues maintained their 100% record in BUCS Midlands 1A over the past fortnight, following up a 4-1 victory over Warwick with a thumping 5-1 victory over the University of Worcester on Wednesday evening. Striker Haitham Sherif continued his fine form in front of goal with a hat-trick, with Danny Kerrigan and Anthony Childs completing the scoring. The Falcons recovered from last week's disappointing loss to Nottingham, as two goals from Hutton and one apiece for Baynham-Herd and Gorrington set up a resounding 4-0 success against Leicester.

BUCS IN THE MUD

UNIVERSITY The Hare and Hounds battled through muddy conditions in Leeds to finish 4th in the BUCS championships last weekend, finishing behind St Mary's, Birmingham and Loughborough in both the men's and women's competitions. Lewis Lloyd finished 15th in the Men's A race, ahead of Matt Leach in 21st, Will Ryle-Hodges (30th) and Tom Watkins (41st). In the Ladies race, Alison Greggor recovered from a difficult start to cross the line in 10th place, followed by Polly Keen in 12th. In a men's 'B' race dominated by St. Mary's, Alex Young came 15th ahead of Matt Grant in 20th. Attention now turns to the Hyde Park relays and Southern Cross Country Championships

ROWING UNDERWAY

COLLEGE 140 boats battled for supremacy in windy conditions on the Cam in the winter head-to-head race on 26th January. In the men's competition, College rowing titans Caius achieved the best time (12m 56s) over the 2x2k course, beating Downing into 2nd place, only four seconds behind. Downing's women dominated their field, finishing ahead of Trinity W1 and Jesus W1 in a time of 15:39. Jesus's women prevailed in the Newnham Short Course on 2nd February, while both Trinity's M1 and M2 won both their divisions in the Men's race. Next on the rowing calendar is the Robinson Head, followed by the Pembroke Regatta next week.

UPCOMING FIXTURES

UNIVERSITY Saturday 9th February
 Varsity Swimming/Water Polo: Parkside Pools - 12.30-8.00pm
 Varsity Karate: Kelsey Kerridge
 Cross country: Hyde Park Relays

Wednesday 13th February
 Football: Blues vs Leeds Met (Away)
 Falcons vs UEA 2nds (Home)
 Basketball: Blues vs UCL (Home)

Saturday 16th February
 Varsity Squash: RAC Club
 Varsity Rifle Shooting: National Shooting Centre, Bisley
 Rowing: Pembroke Regatta
 Cross-Country: College League

Sunday 17th February
 Mixed Lacrosse: Southampton (Home)

Tuesday 19th February
 Football: Blues vs Southern Amateur League (Home)

Wednesday 20th February
 Football: Blues vs Loughborough 2nds (Home)

Falcons vs Leicester 2nds (Away)
 Men's Lacrosse: Blues vs University of Staffordshire (Away)
 Women's Lacrosse: Kingfishers vs Oxford Brookes (home)