



CHRIS WILLIAMSON

Protesters surround Union as Le Pen struggles to be heard

- 200 turn out to protest against French far-right leader's invitation
- Le Pen's talk beset by communication problems

ballot and attendees were thoroughly searched, with students prevented from bringing in cameras and mobile phones. Police officers were jeered with chants from the crowd of "Who protects Nazis? Police protect the Nazis". French protestors chanted "Vichy, Vichy - jamais plus!" as French television cameras and reporters looked on. Shortly after 3:30, a Holocaust survivor addressed protestors outside the building, telling the crowd Marine Le Pen was a "new symbol of fascism" in Europe.

Inside, Le Pen's speech was beset by communication and audio problems with students struggling to hear the MEP's words as they were relayed by a translator. As the afternoon went on, the number of protestors outside thinned and as darkness fell, smaller groups of activists were attempting to block some of the Union building's exits. At 6:45, Le Pen left the venue, hurriedly exiting through a side door, as demonstrators continued to chant

against her.

Chris Page, CUSU Welfare and Rights Officer, said: "I think it's a good thing to see so many people out on the streets because they have taken the view that fascism and fascist ideas should not be part of mainstream political discourse. There's a lot of arguments been made about freedom of speech in this case... but my own personal view is that with speakers like Marine Le Pen who stand for a political ideology that advocates discrimination and violence towards disabled people, gay people, people from ethnic minorities - we shouldn't be dignifying that as part of normal political discourse."

"If we want to learn about fascism, we don't have to learn about it from the mouths of fascists. We should be learning about it from the people who have actually spent years fighting fascism."

"In the last few years we've seen the Union bring in a number of speakers who seem to be primarily there as part of courting cheap controversy - we've

seen Dominique Strauss-Khan, we've seen Julian Assange and now Marine Le Pen."

"[A] friend of mine who is a Muslim woman, when she heard Marine Le Pen was coming to Cambridge, she was terrified because she had left France to avoid the kind of Islamophobia that Marine Le Pen stands for. And when students are saying those kind of things, I think the Union has a responsibility to not invite speakers of that kind."

As demonstrators scuffled with police protecting the Union building, a fine art student from Anglia Ruskin University held a sign that read "Was there really no one else available?" and asked protestors to write down the names of other women that should be invited to speak instead. Suggestions included Beyoncé and Hilary Clinton.

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900 to protest against EDL rally

by EMILY CHAN
Deputy News Editor

Calls for students to join an anti-English Defence League march through Cambridge this Saturday have heightened following Marine Le Pen's visit to the Cambridge Union earlier this week.

It was revealed in December that the English Defence League (EDL) would be staging a demonstration against the building of a new mosque on Mill Road. Police confirmed last month that the far-right group would be holding a "static protest", rather than marching through the city.

The Cambridge branch of Unite Against Fascism (CUAF) responded by calling for a counter-demonstration on the same day. More than 900 people have said on the Facebook event page they will be attending the anti-EDL protest. Cambridge MP Julian Huppert announced yesterday that he would be joining protestors: "I feel very strongly about the need to make it clear that Cambridge stands together against fascism and racism."

"I want to make it very clear that [the EDL] are not welcome here. I hope their demonstration will pass peacefully and the fact that they are to be contained in one place, will hopefully go some way in helping to achieve that."

"We are fortunate in Cambridge to have a multi-national mix of people who make our city a vibrant and unique place in which to live and visit. They have diverse qualities and share their cultures, living and working together for the good of our communities and our city generally. I don't want to see anything that could detract that. If we were to lose that mix, Cambridge would be a far poorer place in which to live."

The march will begin near the Parkside Swimming Pool, Petersfield at 12pm, with the planned route taking protestors past the Grafton Centre through Burleigh Street and Fitzroy Street, down Sidney Street, Green Street and Trinity Street towards the Market Square, before looping back round to Norfolk Street, Gwydir Street and Mill Road. The route will see protestors marching twice past Christ's Pieces, where the EDL rally is set to begin at 2pm. More than 400 officers will be policing the EDL demonstration and the counter-march.

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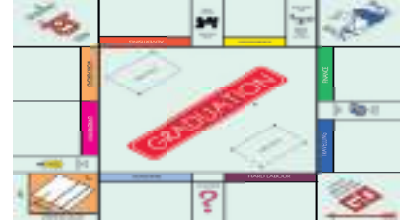
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EDITORIAL

Given the outrage the Cambridge Union Society provoked last year with its decisions to invite Dominique Strauss-Kahn and Julian Assange, it is amazing that the group's current Standing Committee should again pass the mic to someone with views as distasteful as Marine Le Pen's. Of course, unlike Assange, Le Pen has never *done* anything. But with a set of principles as exclusive and disrespectful as hers, it is a miracle that anyone listens to her, let alone the CUS.

Last year many coherent arguments were made for why Assange and Strauss-Kahn shouldn't be brought to Cambridge – some in this very paper. Student activism only increased and the protest against Assange was bigger and better organised than the protest against Strauss-Kahn. Yet the CUS insists on playing the part of the gilded, obsolete private members' club.

The ridiculous speakers aside, what is most difficult to understand about the CUS's termcard is its incoherence. This term, for instance, the Society seems to have set aside its systemic conservatism and made an effort to invite female speakers. Yet why they couldn't find a woman who wasn't also an Islamophobe to speak on the Tuesday before the EDL were anyway planning on tainting the city, is completely baffling.

The uncomfortable question of why Le Pen spoke on Tuesday has only one answer and it is an answer that confirms the Society's *real* ethos. "We are the Cantabrigian Union Society. Quod erat controversilandum"

All the CUS's predictable defences

about 'free speech' and 'promoting debate' have fallen flat on tired ears. For if the Society is a debating society then why was Le Pen's speech not a debate? However essential the right to free speech is might be, free speech – like anything else – is not free of responsibility.

The Cambridge Union Society never fails to remind us that they are the world's oldest debating society and the largest society in Cambridge. They should be capable of extrapolating from these facts that they represent the University. No doubt the CUS grandees would respond by asserting their status as a private institution – but the distinction between private and public becomes complicated when words like 'union' are in question: we'd be hard pressed to find someone outside Cambridge who has not confused the Cambridge Union Society with the Cambridge University Student Union student union.

Perhaps the society should rename itself the Cambridge Division so it could do what it liked.

It is still not impossible for the Society to redeem itself – it certainly has the money and the history needed to do so. All it needs is an ideal – and not the ideal of free speech because that is its unquestioned right. It needs an ideal that can be its organising principle, for the only thing it still lacks is integrity..



LETTERS

MENTAL HEALTH IN CAMBRIDGE

Thanks for this article; it chimes a lot with my experience of depression at Cambridge, and I think it's really important to speak out about these things.

"This then lead me to ask: does Cambridge really deal well with mental health?" I have to say, I really don't think it does. When I arrived, I'd been free from depression for two years. When I left, I was on medication for a debilitating anxiety disorder and comorbid depression. Of course, Cambridge can't take all the blame for this, but it was certainly a huge contributing factor.

See, I don't think it's enough for Cambridge to 'account for' mental health problems. I thought its provision of counselling & pastoral support was pretty good, but the institution as a whole seems unwilling to address the underlying causes. The entire system at Cambridge seems to be structured in such a way as to actually induce mental health problems, and exacerbate existing ones.

I do know at least one person whose mental health improved over the course of their time there, but I know far more who, like me, ended up really very unwell, and who considered the Cambridge environment to be at least part of the reason. And that's just the ones who were open about their problems. Cambridge, something really needs to change. It's not enough to treat the symptoms anymore.

SACHA SCOTT, VIA FACEBOOK

SOCIAL JUSTICE BEFORE LIBERTY

The reason libertarianism is stupid is that it seems to think that the best way to achieve a free society is just by, like, letting stuff happen. Maybe fighting for other people's right to let stuff happen too, if you're especially passionate. But it just isn't going to wash. In a society full of systemic inequalities and oppressions, there can be no freedom

for anyone but those in power until oppressive forces are redressed. When people who preach hatred come to be put in positions of privilege to spout their shit, it's not about freedom of speech (which she has, whether she speaks from the particular platform of the union, a platform to which noone has an implicit right to an invitation, or not), it's about the oppression which her views and her privileged voice bring about. Freedom for all (as opposed to the people already in positions of power and privilege which libertarianism best protects) cannot be achieved through just letting stuff happen.

I mean, your facebook page states with pride that you put freedom before equality. Glad you have that liberty, most people don't.

JOEY FRANCES, VIA FACEBOOK

HYPOCRITICAL PROTEST?

So it's all over and the only real harm caused was the violence, aggressive atmosphere and death threats* from left-wing protesters. Mme Le Pen's speech, was cool, considered and delivered in a polite fashion. Whether any of it was convincing is besides the point.

I believe after this event, that the most significant damage caused is solely towards the cause of 'No Platform'. Every time a right wing speaker with whom the left disagrees is invited to a university, including Cambridge, the noisiest and most aggressive appear on the horizon, shrieking and making nuisances of themselves.

Protests should never again be allowed within 200 yards of those intending to attend a function, so that unlike this time, students can't be intimidated, abused, spat upon and the guest speaker threatened in such an unpleasant way. The fact that elements within the student union supported this uncivil campaign, should be grounds to consider legal action against them.

STEPHEN N. GREEN, VIA FACEBOOK

A PEEK ONLINE

Rosie Sargeant continues her round-up of Cambridge eateries, this week focussing on afternoon tea. Things get a bit exotic as Rosie ventures to far-flung Ely for some scones and sandwiches.



We may have seen the end of this year's Mental Health Week but questions concerning the student body's general wellbeing still matter. Read one anonymous student's account of having depression in Cambridge after taking a look at the Culture section's exploration of mental health as portrayed in television (*page 23 of this issue*).



You've heard both sides of the debate in our Comment section but take a look at video coverage from our Deputy News Editor, Phelim Brady, from the anti-Le Pen protests outside the Cambridge Union on Tuesday.



As ever, *Varsity* critics have been separating the theatrical wheat from the thespian chaff so you don't have to. Pictured above is *Haggard*, this week's Corpus Lateshow.

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You live in the fifth best university for sexual health provisions

by LAURA HOBBS
News Reporter

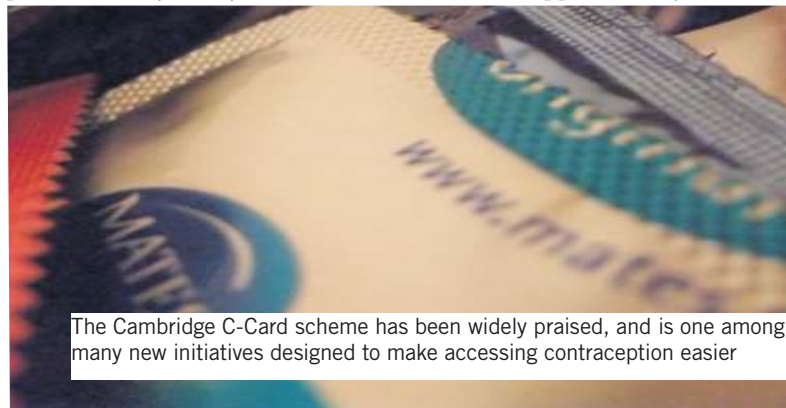
The University of Cambridge has come fifth with its Sexual Health Report Card, equal with the University of Exeter.

DrEd.com has ranked UK universities according to the sexual health services available to their students. The University of Nottingham came top, while the University of Oxford was 13th in the table. Cambridge was awarded a respectable 2:1 by the system, receiving a total of 64 marks.

The idea came from a similar report card system in the USA and the organisers hope that the system will help universities to improve the services that are offered to students.

The report card grades each university on a range of criteria, including access students have to contraception, opening hours and whether drop-in sessions are provided. Cambridge scored highly for opening hours and access to contraception, which is available through the University's college system and the C-card scheme. The C-card scheme, first introduced last

term, allows students to pick up condoms for free at pharmacies around the city, as well as from colleges. Students can also get condoms from their college welfare officers, either in person or anonymously.



The Cambridge C-Card scheme has been widely praised, and is one among many new initiatives designed to make accessing contraception easier

Commenting on the sexual health services provided by the University, Laura, a third-year student at Churchill, said: "It is really easy to get hold of condoms, but I think that is more down to my college welfare than CUSU."

Ellie, JCR president and women's welfare officer at Churchill, suggested that students were not making best use of the C-card scheme: "We held a C-card registration session in Freshers' Week and approximately 60 or more

freshers signed up for the scheme...The issue is that at the C-card sessions we've been holding since, hardly anyone has come to us to collect C-card packs. We don't know why: it could be that they're using their keyrings to collect them in town,

it could be that they still use the normal JCR supply - we still get a fair amount of requests this way - or it could be that they don't need condoms at all."

Although the University received A grades for four of the ten categories, Cambridge was rated less highly for the amount of information available online.

The Cambridge University Students' Union (CUSU) website gives information about the C-card scheme, as well as information about how to get pregnancy tests. The website does not give much information about STIs, or about different forms of contraception.

The University only scored a D in the "drop-in or bookings" category, indicating that the sexual health services in Cambridge are let down by the fact that you need an appointment in order to see a specialist. Cambridge also did badly in both the campus information, and the special events and testing

categories, receiving an E and an F respectively.

Other universities were marked highly in the first category for having posters and leaflets about sexual health visible around the campus, as well as having a specific person responsible for improving sexual health. In the second category high marks

were given for universities which held STI testing and education events. However, some STI testing may have been overlooked because many of these are held in colleges and are not organised by CUSU.

Cambridge also underperformed in the sexual assault services category, only managing a C. Cambridge does have a page on the student advice website about sexual assault, and counselling is available, but there is not a dedicated sexual assault hotline. The Cambridge Rape Crisis Centre provides services for victims of sexual assault, although the centre is only open for limited hours. The nearest sexual assault referral unit is in Peterborough.

ENGLISH DEFENCE LEAGUE - THE FACTS

WHEN WAS IT FORMED?

The EDL originated from the 'United Peoples of Luton', a local group formed as a response to the Islamist protests in 2009 towards the return of British troops from Afghanistan.

HOW MANY MEMBERS DOES IT HAVE?

Most estimates put the EDL's membership somewhere between 25,000-35,000. The EDL claims to have 100,000 members, although many have suggested the EDL's active core is only around 500 members.

WHO ARE THE EDL ANGELS?

The EDL has a number of offshoot groups, including the EDL Angels which consists entirely of women. There are also Jewish, youth and purportedly LGBT and Pakistani Christian factions.



EDL protesters have caused controversy in protests across the country. Recent protests in Luton ended with violent clashes. The EDL and the UAF will march here on 23rd February

EDL march arrangements continued...

(continued from p.1...)

Richard Rose, co-ordinator of CUAF, said: "[It] is important to show that anti-racists in Cambridge are the vast majority and that the racists are just a small minority bussed in from outside. It looks like we will massively outnumber them, but it pays never to be complacent and to never let the fascists go unchallenged however ridiculous they may appear - people in Germany initially thought Hitler was ridiculous."

"This is especially important after Le Pen's visit: her brand of racism has gone largely unchallenged in France and has resulted in her electoral success. It is important we don't let them make capital from her visit."

A statement on the website of CUAF and Love Music Hate Racism reads: "The EDL is a racist and Fascist group dedicated to attacking Asian people and Muslims. EDL members have embarked on a violent campaign aimed at those they see as 'legitimate targets'... The EDL's aim is to divide us by making scapegoats of one community, just as the Nazis did with the Jews in the 1930s

and the National Front attempted in the 1970s. Today they target Muslims, tomorrow it could be you!"

"There is no place for EDL racists in Cambridge's multiracial, multicultural and multi-faith community," the statement adds. "We need the utmost unity against their poisonous aims."

Around 750 people have signed the unity statement, including local MEP Richard Howitt. The University of Cambridge's Islamic Society and Graduate Union have also pledged their support. An event entitled "Fascism: what it is and how to fight it" was held at King's College last Sunday, with talks on the history of fascism, as well as contemporary issues.

Owen Holland, a PhD student who was rusticated for one term following his involvement in a protest at a talk by David Willetts in 2011, will also be marching this Saturday: "It is always important to oppose groups like the EDL on the streets. By outnumbering them in our thousands, we send a very clear message that their racist views are unwelcome in our community."

"It is no coincidence that the EDL [demonstration] follows Marine Le Pen's appearance at the Cambridge Union. In a time of renewed capitalist crisis across Europe and the globe, the threat of fascism is real. This is not a time for liberal-minded complacency. Anti-fascists must organise, educate and agitate."

The last time the EDL held a demonstration in Cambridge was in July 2011, when around 1,500 protesters under the UAF flag turned out to greet the anti-Islamic group. Members of the EDL had attempted to attack a mosque in Mawson Road off Mill Road, but were prevented by police and a number of UAF supporters. The march was policed by more than 650 officers and seven arrests were made.

The EDL have voiced its opposition to plans for a new £17.5 million mosque in Mill Road. Planning permission for the mosque was granted last August. Mill Road is one of Cambridge's most multicultural streets, which is reflected in its variety of shops, takeaways and restaurants.



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Rise in postgrad numbers could 'hinder social mobility'

by ANDREW CONNELL
News Reporter

A report by the Sutton Trust has found that students with postgraduate degrees are increasingly edging out other graduates from top graduate jobs in the UK. The head of the foundation, Sir Peter Lampl, fears that this is reducing social mobility by pricing out poorer students who only have an undergraduate qualification.

The number of those continuing study to postgraduate level has almost trebled in the past two decades, spurred by the fact that a postgraduate qualification can now boost an individual's earning potential by £200,000 over a lifetime, the report finds.

Those with postgraduate degrees now represent 2.1 million workers, compared with 600,000 in the mid-1990s. The Sutton Trust, which is dedicated to improving social mobility through education, says that postgraduate degrees are increasingly expected, whereas in the past only an undergraduate degree was essential for certain top jobs.

Increasingly, job applicants are continuing in education to gain an edge over their competitors.

Research led by academics at the LSE and the University of Surrey found that those with a postgraduate degree can increase their potential earnings by around £5,500 a year. Over a 40-year



Equality menace? A pure maths lecture at Cambridge

working life, this equates to £200,000.

The situation is likely to be exacerbated by the recent hike in undergraduate tuition fees to a maximum of £9,000 per year, which may lead to even more students being wary of taking on the costs associated with postgraduate courses. The report said that students are now facing the financial burden of an extra £20,000 in fees and living expenses to pay for a postgraduate course.

No government support system exists for postgraduate study. The Sutton Trust has called for a targeted, state-backed loan scheme to support applicants from poor and middle-income households. Lampl said that postgraduate study

is "increasingly becoming the preserve of better off students from home and abroad." Those on low and middle incomes are being priced out of top jobs, he says, arguing that new targets should be introduced to make sure universities are providing a better representation of society. Lampl suggests that "we need to have a much more concerted effort by government, universities and the professions to ensure that postgraduate study is about stretching the brightest minds and not simply dipping into the deepest pockets."

He added: "It is not easy for government at a time of public spending restraint to consider improved funding for access to postgraduate study. Yet few investments have the potential to create such significant economic gain." Lampl argues that, while a better educated workforce is good for Britain, "it is essential that this should not come at

the expense of widening inequalities of access to these professions."

Data from the University of Cambridge shows that 66% of UK and EU students studying for an MPhil are self-funded, according to figures from 2008. The university offers some funding in the form of scholarships, while other students may be awarded grants from charities. The annual fees for most MPhil courses are priced variably between around £4,000 and £5,000 for Home/EU students in the 2013-2014 entry period.

Last month, St Hugh's College, Oxford was accused of selecting its postgraduate students by wealth, after asking applicants to demonstrate that they had access to around £21,000 upfront to cover fees and living costs. Cambridge's literature on postgraduate admissions makes clear that it is only on the condition of "immediate access to a large amount of liquid capital" that offer holders will be allowed to take up their places.

The number of wealthy overseas students coming to the UK for postgraduate study has been on the rise for some time and the proportion of foreign students currently accounts for around half of all postgraduates at some universities, according to Peter Lampl.

Among research students, the number of international students has grown twice as fast as UK students and overall the UK has one of the lowest progression rates to master's studies of any European country, at less than 10%.

NEWS IN BRIEF

STANFORD SETS WORLD FUNDRAISING RECORD

SAN FRANCISCO A new world record for university fundraising has been set by Stanford University in California, which has seen donations of more than \$1 billion in one year. A report on Wednesday announced that Harvard had raised \$650 million, while Yale had brought in \$544 million. "Through their philanthropic investments, donors are supporting the pioneering innovations for which Stanford is known and ensuring they will continue far into the future," said Stanford president John Hennessy. In 2010 it was announced that Cambridge University had raised £1 billion following a five-year fundraising effort.

SHARK FIN FIRST

GUILDHALL On Thursday night Cambridge City Council voted unanimously to condemn the sale of shark fins in Cambridge, a move which campaigners say makes Cambridge the first "shark fin free city in the UK". Tens of millions of sharks are fished every year, their fins mainly being used to produce certain soups. The vote comes after campaign group Fin Free Cambridge delivered a 3,595 signature petition to the council.

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Varsity speaks to Natalie Bennett

Louise Ashwell discusses social justice, shelf stacking and sheep shearing with the newly elected leader of the Green Party

Trains, London's bike lanes, and feminist politics: a five minute walk with Natalie Bennett from the station to a local café, and our polite pre-interview chit chat has already veered into discussion of the liberal social issues with which the Green Party is most identified. "Will we have anything left to talk about now?" I wonder briefly.

I needn't have worried. Natalie Bennett is a woman with a lot to say, and a vision of Britain's political future which consists of far more than polar bears and climate change.

Bennett is in Cambridge to deliver a talk at Emmanuel United Reform Church as part of the University's Green Week. The Green Party leader was elected in September 2012, succeeding Caroline Lucas, who left the post to

concentrate on fulfilling her MP responsibilities in the party's first parliamentary seat of Brighton Pavilion. Bennett, however, is hardly hiding in the shadow of her famous predecessor.

On being elected, she declared an intention to make the Greens this country's 'third party', and her talk - 'Jobs-Rich and Low-Carbon: Britain's Green Economic Future' - sees Bennett offer an economic policy purportedly unprecedentedly radical in its scope. She calls for nothing less than the overhaul of British society.

"Dealing with the economic crisis and dealing with the environmental situation actually go together", she tells me. "The neoliberal globalisation model of having a low-wage economy built around multinational companies...it's clearly failed. What we need to do is bring manufacturing back, we need to bring food production back.

Insulating homes, installing renewable energy, ideally community-owned, and greatly improving public transport: all these things will create jobs, Bennett suggests, within a far-reaching economic package the Green Party has labelled the 'Green New Deal'. "The whole economic structure that we have now, it never really did work, but in tough economic times, it's particularly failing, and so we need to rebuild by fixing our environment at the same time."

Her judgement on the current coalition government's environmental record is less a criticism than a denunciation. "Yes, I mean the whole 'greenest government ever' thing has become such a sick joke", she says. "The problem is they haven't got in their own terms any coherence in policy. There's about four different energy policies: there's the Lib Dem energy policy which might not be that bad; there's the Tories' 'We hate wind farms,' anything but wind farms' tendency; then there's the Boris Johnson tendency which is 'um, we're going to find some magic wand like fracking or something to just solve everything'... and then we've got whatever David Cameron put on the back of an envelope last night, which changes from day to day."

Far from putting the economy on the backburner, moving towards more environmentally friendly practices is actually in industries' best interests, she insists. Meanwhile, adopting the Living Wage of £7.45 to replace the current minimum wage, she says, is simply a fairer way of doing things. She even quotes Cambridge University's Vice-Chancellor, saying "when you're getting a new vice-chancellor saying that the top paid person in the university shouldn't be paid more than ten times the lowest paid person. The administration normally goes 'oh, oh, well, we've got to pay well to get the best person', to which the answer is 'well that's fine, the cleaners can get paid a bit better."

I move on to Bennett herself. She has

DEALING WITH THE ECONOMIC CRISIS AND THE ENVIRONMENTAL SITUATION ACTUALLY GO TOGETHER

what she describes on her website as a 'generalist' background. A degree in agricultural science from the University of Sydney; more than two decades experience as a journalist; a five-year stint as editor of *Guardian Weekly* prior to taking up her leadership position, and consultancy for the World Health Organisation in India, Sri Lanka and the Maldives. Bennett is not your typical party leader.

"I very much don't come from the classical 'go to Oxbridge, become a political advisor, go to a think tank for a little while, and then get your safe seat.' She expresses enormous pride at being



A sheep enjoying England's green and pleasant land

"probably the only political leader who can shear a sheep". Truly, a woman of the people.

Does Bennett worry that the party's green agenda, for all its worthiness, risks shoe-horning the party? She nods. "People do simply mix up the Green Party and Greenpeace", she acknowledges.

"That has been known to happen." But, she insists, the party has always had a full range of policies. She tells me that during the run-up to the 2010 general election, Channel 4 investigated the fully-costed manifesto which the Green

Party had written up explaining how they proposed to finance their reforms, should they be elected. "It added up", she tells me, "and so they didn't pursue a story about it".

This manifesto even allowed for zero tuition fees for students, a stance now unique among all the major political parties. "What we think we have to do", Bennett tells me, "is regard education as a public good, not as an individual getting debt sitting on their shoulders for ages".

The EMA wasn't perfect, she recognises, but something like it should be restored to ensure young people staying on in compulsory education from disadvantaged backgrounds have the means to do so. She is particularly vocal on the need to restore proper apprenticeships: "A six month apprenticeship in shelf stacking is not what I call an apprenticeship at all. There's absolutely no justification for paying them £2.50 an hour; it's just another excuse for getting really low paid workers."

Yet for all the benefits the Greens appear to offer students, we do not see young people mobilise to support them. The environment, I suggest to Bennett, just isn't very cool. She accepts that this certainly used to be the dominant attitude: "during the boom years, people thought that things were going to be alright, and that their lives



WWW.GREENPARTY.ORG.UK

sixteen, seventeen year olds were really engaged, really angry, really concerned, and I think we're heading into a new, very different generation."

I return to her famous aspiration to become Britain's third biggest political party. How does she feel about the fact that a party as right-wing as UKIP are currently vying with them for that third spot? UKIP, she says with a smile, are "a bit like a hot air balloon: fill them

THE ONLY POLITICAL LEADER WHO CAN SHEAR A SHEEP

up with a lot of hot air, they look really big on the horizon, but they're not going to make much long-term impact on the landscape."

They may have been able to capitalise on Tory discontent, but "having that natural constituency is still a long way away from electing your first MP, which we've already done". Would the Greens ever consider entering into political coalition, à la Lib Dems? "I cannot foresee any circumstances in which we would even think about coalition with the Tories", she stresses.

Bennett's wariness of such political compromise no doubt stems from the number of disaffected Lib Dem voters which the party is currently attracting, together with Labourites who feel that "Labour is incredibly soft on things they should be tough on".

"For instance, we've been banging on about the minimum wage needing to be a living wage, and its not coincidental that Ed Miliband came out and had a weekend where he was focussing on living wage, except he was saying that they'd ask companies really nicely if they'd pay a living wage. And you know, every time that something like that happens, there's a few more Labour people go 'uggh, we give up!'"

In a week in which the media spotlight has been shone so brightly on the darling of the French far right, Marine Le Pen, it is refreshing to meet a female politician who can match 'strength' with apparently sensible policies.

"We need to change the way the whole of society works so that it's nice and easy and simple", Bennett concludes. Cynics may deride such idealism. Yet the novelty of a genuinely nice political leader could be powerful come election time.

READ THE INTERVIEW WITH NATALIE BENNETT IN FULL ONLINE AT WWW.VARSITY.CO.UK

NEWS IN BRIEF

CAMBRIDGE UNIVERSITY NEWS

CAMBRIDGE HIT BY NEW PHISHING ATTACK

EMAIL Cambridge students have been hit by another email phishing scam, the second this month. The University Computing Service (UCS) says thousands of malicious emails were sent on 19 February in an attempt to persuade students to divulge the password to their Cambridge University email accounts. The UCS warns that "these messages are sent by criminals who want to use your account to send spam. You should never reveal your password to anyone, not even to University IT staff."

CAMBRIDGE VICE-CHANCELLOR JOINS PM ON INDIA TRIP

INDIA Sir Leszek Borysiewicz, vice-chancellor of the University of Cambridge, has accompanied David Cameron on a trade trip to India. The four day trip was launched by the prime minister in a bid to strengthen what he called the "new special relationship" between India and Britain. During the visit it was announced that Cambridge University is to work together with the Hyderabad Non-Ferrous Technology Development Centre and RTM Nagpur University in central India to conduct research into fuel cell technology.

1,250 SUPPORT CUSU PETITION OPPOSING A-LEVEL REFORMS

CUSU A petition launched by CUSU condemning Michael Gove's plans to put an end to AS-level exams at the end of year 12 has received over 1,250 signatures. In January Gove announced plans to completely revamp the A-level system, separating full A2s from one-year AS-levels so that pupils will sit all their A-levels exams at the end of two years of study. The petition urges Gove "to appreciate the importance of academic recognition at the end of year twelve for students in realising their full potential".

NEW MEASURES TO STOP REPEAT OF BOAT RACE PROTEST

THAMES The Oxford and Cambridge Boat Race has announced the introduction of new safety measures to prevent another disruption of the race this year. Last year's race had to be stopped after activist Trenton Oldfield, later jailed for six months, swam into the path of boats, resulting in the contest being restarted. "We are taking additional measures this year and we have looked at all of our actions last year. We've reviewed them and thought about how we would react slightly differently", David Searle said, but noted that with "eight-and-a-half miles of riverbank where somebody could go in so it is very, very difficult".

THE CHANTS

**FOLLOW
YOUR LEADER,
SHOOT
YOURSELF
LIKE ADOLF
HITLER**

**LE PEN,
NEVER AGAIN**

**NAZI SCUM
OFF OUR
STREETS**

**A BAS, A
BAS, LE
FRONT
NATIONAL**

**IF IT
WASN'T
FOR THE
COPPERS,
SHE'D BE
DEAD**

**WHO
PROTECTS
THE NAZIS?
POLICE
PROTECT THE
NAZIS**

**NO
PASARÁN,
THEY SHALL
NOT PASS**



many of our students." The presidents of five of CUSU's autonomous campaigns also backed Old's criticism of the invitation, with the Black Minority Ethnic campaign branding the Union's decision "a retrogressive step".

Aaron Kiely, the NUS Black Students Officer, had demanded the Union rescind Le Pen's invitation to speak, saying "there is no space on our campuses for those who would seize power and use it to violently attack Jewish, black, LGBT and migrant communities among others". The NUS 'no platform' policy bars NUS members from speaking alongside members of organisations such as the Front National.

Cambridge Universities Labour Club also supported the demonstration, announcing they would urge Labour shadow health secretary Andy Burnham to withdraw from a scheduled appearance at the Union later this term in protest over Le Pen's invitation. They said: "Granting a platform to Marine Le Pen is dangerous and risks accepting racism and fascism into the political mainstream. Just as Marine Le Pen is free to speak, the Cambridge Union Society is free to decide to whom it affords a platform."

Le Pen, in an acknowledgement to the furore surrounding her visit, began her talk by expressing she was glad that the number of people present in the chamber, around 300, showed

Islamism which poisons the secular French state and security".

Her talk, however, mainly concerned France's position within the European Union. "The EU has isolated itself from international politics," she insisted; "the construction of Europe has gone

TO ALLOW SOMEONE
LIKE MARINE LE PEN TO
SPEAK JUST DOES NOTHING
BUT GIVES LEGITIMACY AND
PUBLICITY TO HER FASCIST
IDEOLOGY

off the rails. The whole point of the Union has always been to aim for a Federation; its philosophy will always be ultra-liberal. It is a mega-techno structure imposed on people. The European bureaucracy is drunk with incompetence. The

markets are a dictatorship, destroying public services." Just like communism in its time, she suggested, Europe "has veered off the rails". All this to the chants and whistles of protestors, which halfway through her speech grew increasingly audible from the chamber.

Cambridge students were not the only force behind the protest, however, which was called for by Unite Against Fascism (UAF) and supported by the NUS Black Students' Campaign. A coach had been organised for protestors travelling from London to Cambridge, allowing a large number of students from Goldsmiths College, King's College London and Kingston University to attend.

Antony Hamilton, who studies aerospace engineering at Kingston University, said: "We don't want to spread this racist, homophobic, sexist ideology amongst campuses... to allow someone

Scuffles between police and protestors outside the Union

(continued from p.1...)

Antoine Ducoux, a French Erasmus student at Robinson, was also demonstrating outside the Union: "We protest against this opportunity she has to make her views and make them appear legitimate while they obviously aren't... I would say that her politics is essentially based on resentment and populism."

According to the *Cambridge News*, University of Cambridge senior proctor Owen Saxton, present at the protest, said: "The Union is separate from the university but we are supporting their action in inviting her to speak because everyone has the right

to free speech." A University spokesman commented that "the University would not interfere with the decisions of the Union Society and would defend the right to free speech by anybody in the interests of debate."

CUSU president Rosalyn Old pulled out of a debate at the Union last week at the last minute in protest following the announcement. In a statement she said: "Given the imminent demonstra-

**THE EUROPEAN
BUREAUCRACY**
IS DRUNK WITH INCOMPETENCE

tion planned by the EDL in Cambridge on the 23rd February, the invitation by the Union Society to Marine LePen is more than just insensitive, it will have a direct effect on the safety of



"there are some people still prepared to defend freedom of expression". She thanked the Union for "sticking to their traditions and allowing her to express the thrust of her political thought".

She began by talking about the current state of French politics. She described her "honour at directing a political front which is about the defence of the weakest." "There have been 30 years of setbacks in France," she said. "Now it must come back to play the game of the nations".

On immigration, she elaborated upon her party's proposed 'New Deal for Immigration'. Claiming that "immigration pushes down workers" and "immigrants then end up in ghettos and directly cause tension", she also insisted it "leads to more and more radical

like Marine Le Pen to speak just does nothing but gives legitimacy and publicity to her fascist ideology."

Hamilton will also be attending the anti-EDL march in Cambridge this Saturday: "It's in times of austerity, like times we are in right now, where the working class has been hit the hardest, that fascist ideology can present itself the most. It's a lot easier for fascists to get their word across when they can pit a worker against a worker and take them away from the actual problem which is the worker against the boss."

Back in the chamber, Le Pen suggested that France should engage in a more protectionist policy. "We need a French equivalent of the Small Business Act. We need to reign in the finance sector. Investment banks, like Goldman



JANE STOCKDALE / CAMBRIDGE UNION SOCIETY

society was that immigrants are not assimilated individually. Asked about provocative statements made by her father Jean-Marie Le Pen in 1987 concerning the Holocaust, specifically that it was “a detail in the

history of World War Two”, she expressed her frustration that the comment is so frequently brought up: “my family has absolutely nothing to blush about”, she maintained.

On radical Islam, she stated that as president she would fight it with complete strength, comparing it to “cancerous cells” with a tendency to “mitosis”. She targeted Qatar and Saudi Arabia as examples of states supporting terrorism, and denounced the “hypocrisy” of European countries maintaining relations with them.

Le Pen answered a final question with the insistence that the National Front party did not just attract xenophobes.

giving platform to MEP & French fascist leader whose extreme, deeply offensive views shouldn’t be given platform”. Supporting the Cambridge Union’s decision however, James Root, president of the Cambridge Libertarians told

THANKFULLY SHE WAS USELESS

Varsity that “whether her views are fascist or not is irrelevant. Her right to free speech, and the right of others to hear her speak, should not be infringed.”

“The right to free speech is the cornerstone of a free society. The ‘No Platform’ supporters claim that ‘No Platform’ is about defending freedom of speech, as ‘Fascists use freedom of speech to spread their message of hate, but destroyed all freedom and democracy when they gained power.’ This argument is a clever case of doublethink, much like Irwin’s paradoxical statement in Alan Bennett’s *The History Boys* - ‘The loss of liberty is the price we pay for freedom.’

Le Pen lost in translation as she uses talk to reject racism charges



CHRIS WILLIAMSON



PHILIP BRADY

If you come to meetings, there are all social classes, all ages, people from right and left, she insisted. On her attitudes towards the burka, she deemed it “imprisoning”, and concluded that not wearing it is a sacrifice immigrants should want to make for participating in their new nation’s “common destiny”, so “hated” is it by the French.

Responses to Le Pen’s talk from Cambridge students afterwards were mixed. “I found it hard to agree with anything you said”, one questioner during the talk had challenged, and this attitude was a common one. A student who asked not to be named, when asked for their reaction, said simply “she’s good at evading questions”.

A Cambridge student, Olivia, who did not wish to give her full name, argued that the invitation to the Union did not give the far-right leader legitimacy:

“I don’t agree with the people who think it’s legitimising her views by giving her a platform because it’s not as if she’s a minor politician with extreme views that has never had any recognition who is being given the public space to speak. She’s actually got... 18 per cent of the

“How does one protect a universal right to free speech by taking it away from a select few? Mme Le Pen’s views are deemed distasteful, even abhorrent, by a great many, almost certainly an overwhelming majority of people in Cambridge and this country, but since when was an individual’s right to free speech dependent on the will of the majority?”

“An important part of a liberal society is the appreciation of a variety of different viewpoints, many of which will not be in accordance with your own.”

In France, news of Le Pen’s Cambridge invitation has been featured in major newspapers and news websites. Axelle Lemaire, the French representative for expatriates living in Britain, dubbed the ‘French MP for London’, said on Wednesday: “The University of Cambridge brings itself no honour by inviting Le Pen to speak next week. Would they invite the British National party?”

Weyman Bennett, the leader of Unite Against Fascism, said: “I think we’re witnessing in the twenty-first century

I BELIEVE
NAZIS AND FASCISTS ACROSS EUROPE ARE VERY HAPPY AT THE STATE OF CRISIS...

the beginnings of fascist movements across Europe starting to impact on people’s lives.”

“[Marine Le Pen has] used that platform to garner respectability, and she’s going to use that respectability to destroy all democracy. I think that if somebody says ‘I want to debate with you’, you say ‘fine.’ If somebody says I’d like to debate with your existence, it’s not a debate, it’s just a threat. And that’s why we say you shouldn’t give them a platform because they’re about removing all democratic rights for everybody.”

“I think it’s a shame that people in Cambridge, well let me be clear, Cambridge Union has invited them and I think we were right to protest.”

“I think that it’s no great coincidence that the [visit from Marine Le Pen and this weekend’s EDL march] happened together. It’s a warning to us about what’s going to happen in the next two years around the UK elections. I believe that Nazis and fascists across

and Sachs, influence political decision making more than they ought to. France has inherited this phenomena, unfortunately, from the US and UK.” She related French concerns to the current British political scene. The EU problem is “at the heart of British concerns. Cameron fears that the future of the UKIP party under Nigel Farage

will be bright. Only the people, in a referendum, can decide on these questions.” Britain was a positive example for Le Pen in much of her talk.

She asserted a “certain respect for the UK for its commonwealth and ability to influence the rest of the world through its post-colonial situation.”

Le Pen concluded her speech with a quotation by William Blake: “everything to be imagined is an image of truth”.

Originally scheduled to end at 5:00, the demand to ask questions was such that the talk went on much longer. Asked where she saw France in thirty years,

her response was that the twin threats of immigration and globalisation could see French civilisation disappear, as it loses its know-how, and sense of identity. If Nazism and communism were the twentieth century’s totalitarianisms, Islam and globalisation were this century’s equivalents.

I FOUND IT HARD TO AGREE

WITH ANYTHING SHE SAID

Ex-Cambridge Union President Francesca Hill delighted the audience with her interrogation of “how many generations do you

need [as an immigrant] until you can say that France is your home?” Le Pen’s response was indignant – “Vous trompez, mademoiselle!” - insisting that Hill was mistaken, and subscribing to a caricature image of the National Front as racists and xenophobes. She cited Italian, Spanish and Polish immigrants who had succeeded in successfully assimilating within French society. The problem today, she said, in French



SALOME WAGNAR

Europe are very happy at the state of crisis that’s existing and they’re looking to capitalise on this.”

For more content including video footage of the protests, visit the News page on www.varsity.co.uk/news

Galloway walks out of debate with Israeli Oxford student

by PHELM BRADY
Deputy News Editor

George Galloway, the Respect Party MP for Bradford West, has provoked anger after refusing to debate with an Israeli student at Oxford University.

The debate, hosted at Christ Church, Oxford saw Galloway argue for the motion "Israel should withdraw immediately from the West Bank". After the MP had spoken for ten minutes, Galloway's opponent, a third year PPE student named Eylon Aslan-Levy at Brasenose College, began a speech in which he used the word "we" to refer to Israelis.

Galloway, a long-term critic of the state of Israel who promotes the boycott of Israeli produce and media, interrupted the student to say: "You said 'we'. Are you an Israeli?" When Aslan-Levy responded that he was an Israeli citizen, Galloway stood up and made to leave the room.

"I don't debate with Israelis", Galloway said. "I have been misled, sorry. I don't recognise Israel and I don't debate with Israelis". In a statement on Wednesday the founder of the left-wing Respect party explained: "I refused this evening to debate with an Israeli, a supporter of the apartheid state of Israel. The reason is simple; no recognition, no normalisation. Just boycott, divestment and sanctions, until the apartheid state is defeated."

As Galloway made to leave there were audible gasps from the members of the audience, one of whom shouted "racism" and "he's a human being", as Galloway refused to continue with the debate. The audience of around 80 people broke into laughter after the MP exited the room with his wife and Aslan-Levy continued with his speech.

Commenting on the refusal, Aslan-



DAVID HUNT

Levy said afterwards "I am appalled that an MP would storm out of a debate with me for no reason other than my heritage. To refuse to talk to someone just because of their nationality is pure racism, and totally unacceptable for a member of parliament."

The organiser of the debate denied that Galloway had been misled at any point.

Oliver Schofield, a second year

at Christ Church, told *Varsity*: "After the initial shock of Galloway's sudden departure, the audience really got behind Eylon and encouraged him to finish his speech regardless of his opponent's bizarre actions."

"It was a great shame that Galloway failed to show the Respect that his party is named after!"

Speaking to *Varsity*, a friend of Aslan-Levy, a fellow third year PPE student, commented that Galloway's refusal to debate demonstrated "great idiocy or, as Eylon has accused him, racism". "I believe that Galloway's actions last night have stripped him of any credibility that he still had."

To refuse to debate with anyone is a demonstration of cowardice and a lack of confidence in one's own convictions."

"The reason he claimed for refusing to debate with an Israeli is that he does not wish to give the state he disagrees with a platform. Even assuming that he is entirely justified in that stance, his actions do not follow - an individual person who is a citizen of a country is not equivalent to that country itself."

"If Mr Aslan-Levy were in some way a member of the Israeli state machinery, part of one of the institutions that perpetuate the actions Mr Galloway is opposed to, there might have been grounds for his actions."

Last year, Galloway drew condemnation after comments he made concerning rape allegation against Julian Assange, which Galloway claimed were a "set up" and a matter of "bad sexual etiquette". As a result, Galloway was made the subject of an NUS 'no platform' motion. Galloway also caused controversy after his endorsement of Saddam Hussein in 1994.

Last term Galloway was invited to address both Clare Politics and The Wilberforce Society in Cambridge.

YOU MIGHT HAVE MISSED

CAMBRIDGE'S HISTORIC BUILDINGS UNDER THREAT

by PAUL MERCHANT

The University of Cambridge has had its public funding for the maintenance of its historic buildings cut by a third over the past year, data published by the Labour Party has revealed. The data uncovers that the government has reduced the amount it allocates to universities for capital works from £243.2m in 2011/12 to £182m this year.

The drop follows even deeper cuts in previous years. In 2010/11, the amount allocated nationwide was £455m. Professor Steve Young, Cambridge's Senior Pro-Vice-Chancellor, expressed concern at the news.

"The university council have had to divert operational funds to our capital programme in order to keep essential building projects on track, but this is not sustainable in the long term," he said. Prof. Young added that a further reduction in funding "would be extremely damaging to our ability to respond flexibly to future needs."



At risk? Pembroke College's Old Court

Students at the university were similarly worried about the long-term effects of the cuts. Will Martin, a student at Queens', said the news was a "massive shame", since "the 700-year-old college buildings are what create the distinct, charming atmosphere of Cambridge".

Reacting to the idea that funds might have to be diverted from other areas such as tuition and research, Martin suggested that an equilibrium needs to be found so neither teaching nor the university's heritage are put at risk.

Robert Hawkins, a History of Art student at King's, suggested that in a period of unavoidable cuts, the "price" placed on historic buildings should be higher. While recognising the potentially irreversible social effects of funding cuts, he said: "the material art historian in me wants to look after the 'stuffiness' of our history, and let the social pain muddle itself along."

Meanwhile Julian Huppert, Liberal Democrat MP for Cambridge, sought to defend government policy, but admitted that "we know there is still more to do if we are to make sure our universities are to hold onto their enviable global reputations."

FROM THE ARCHIVES

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

Varsity - Saturday February 21, 1953



Cost of tuition fee hike could outweigh savings

by AILEEN DEVLIN
News Reporter

Following tuition fee rises in 2012, the Treasury is set to reduce its spending on education by £1.17 billion. However, a report published earlier this week by think tank Million+ estimates that the cost of implementing the rise in fees could be as high as £7 billion: over six times more than the Treasury's expected savings which were to be found by measures such as the removal of government teaching grants to universities.

Million+ pointed to reduced graduate earnings, lower tax revenues from graduates who do find employment and a higher write-off of student loans - perhaps increasing to as much as 40% - as some of the causes of the rise in government expenditure as a result of the fee hike.

There will also be significant impact on inflation as a result of the sudden 19% rise in education costs which came into force in October 2012. The think tank notes that the Retail Price Index (RPI) is expected to increase by 0.22 percentage

points in each of the first three years of the increased fees. Million+ estimates that this alone could cost the government £655 million in additional interest payments.

Students beginning university courses will pay on average more than £8,500 in tuition fees. However, figures published by the Office for Fair Access, the government's higher education watchdog, say that a third of English higher education institutions will charge the maximum of £9,000 as standard for a degree. Official figures also show that three quarters of such institutions are charging the maximum fee for at least one of their undergraduate courses.

These figures have emerged despite claims by ministers that universities would only be allowed to charge over £6,000 and up to £9,000 in "exceptional circumstances." Universities minister David Willetts made these comments in 2011, saying he hoped "to see a wide range of fees being set by universities."

The Million+ report is sceptical about the utility of the new fee regime, stating that "the jury has to be out as to whether the government's reforms are the most

cost effective way of funding higher education."

Even stronger reaction to the news has come from CUSU, with Access Officer Vicky Hudson criticising the short sightedness of the government's policy. "It is ridiculous that the government's plans to reduce the deficit by increasing tuition fees were not thoroughly considered and that they have ended up with an outcome that is economically illiterate and damaging to young people's opportunities."

Hudson highlights CUSU's activism in "opposing the government's education funding cuts and the decision to increase tuition fees" but laments that "our warnings fell on deaf ears."

Acknowledging that "Cambridge University's admission figures may not have appeared to go down", Hudson also stresses that "our access initiatives and generous bursaries (which are funded by the university itself and not the government) are having a positive impact." CUSU also emphasised their pledge to "continue our outreach work and demand that the government does more to fix its mistakes."

A how-to guide to being a University Chancellor

by ANDREW CONNELL
News Reporter

How great an impact does a University Chancellor have on the lives of students and staff? Very little, many might say. The election of the Duchess of Cornwall as Chancellor of Aberdeen University last week will cause many to ask themselves what the rhetoric behind the role of an 'ambassador' or a 'champion' for a university actually means in real terms.

The election for the position at the University of Cambridge in 2011 pitted the incumbent Lord Sainsbury against a variety of figures: the actor Brian Blessed, shop owner Abdul Arain and barrister Michael Mansfield QC. Billed by *Varsity* as the 'clash of the greengrocers', it would be fair to say that there was great excitement (and even some humour) surrounding the elections, along with national press attention on the candidates' individual pledges as to how they would approach the role.

It's hardly surprising that the Chancellors of universities across the UK are occupied by a colourful range of people from all walks of life. Pakistani politician and former cricketer, Imran

Khan, is Chancellor for the University of Bradford. Sir Patrick Stewart, better known as Captain Jean-Luc Picard, is the University of Huddersfield's equivalent, while the former leader of the Liberal Democrats, Sir Menzies Campbell, fills the role at the University of St. Andrews. The relevance of this enigmatic figure requires an exploration of what the role of Chancellor entails in basic terms.

The truth is that this role is largely titular and symbolic. The normal profile of a Chancellor stipulates a distinguished person, who can 'bat' for the university's interests and who can act as an ambassador or representative of the institution, as well as highlighting the teaching, research and other activities of the university.

The role of the Vice Chancellor, by contrast, is more specific: they deal with the day-to-day workings of the university. The Chancellor is, nonetheless, called upon to advise the university on difficult points, and attribute his support to the Vice-Chancellor. Public engagements at Cambridge include two annual ceremonies which the Chancellor usually attends: the conferment of Honorary Degrees, and the induction of new members of the Guild of Benefactors.

Aside from this, Lord Sainsbury



SHUTTERSTOCK

visits Cambridge once or twice a term, visiting faculties, departments, faculties and briefing meetings.

The Chancellor has few perks; he is neither paid nor eligible for expenses, nor is he employed by the University. It is unlikely, though, that Lord Sainsbury, as a supermarket magnate with an estimated wealth of £1.3 billion, would require any such financial assistance.

On his website prior to being elected, Lord Sainsbury wrote: "I have a great admiration for Cambridge, which I regard as a major national asset. If I

were elected as Chancellor, I would be a passionate champion for Cambridge at home and abroad at a difficult time for universities."

Since his election, Lord Sainsbury has used his role to highlight activities of importance to the importance of the University, such as the Gates Cambridge, a global scholarship scheme for outstanding overseas applicants seeking to study for a postgraduate degree at the university.

He characterises his role as being one which supports and unifies the university, without being involved in policy-making.

This position has been endorsed by academic staff, most notably classicist Mary Beard, who in 2011 wrote a piece for the Times Literary Supplement explaining that what drew her to vote for Sainsbury was that unlike any other candidate, "...he correctly sees what the 'job' of the chancellor is". She asserted that this "...should be an enabling role, not a politically directive one".

The election for a new Chancellor of the university was called after the retirement of HRH The Duke of Edinburgh at the end of June 2011, who started to wind down his commitments, coinciding with his 90th birthday. He had been in the role since 1976, following in the footsteps of Dukes,

Lords and Earls who have principally occupied the position as far back as the 16th century.

Lord Sainsbury's candidature as the official nomination by the university's Nomination Board came as the first contested election in 150 years. Lord Sainsbury of Turville received 2893 votes, out of 5558 in total. Upon being elected, he said: "I look forward to championing the University in its entirety at home and abroad in the years ahead."

Although not a very visible presence, the Chancellor of any university assumes a role that cannot be undermined in championing the establishment's successes, in addition to bolstering the university's reputation around the globe, through a pledge of loyalty and dedication.

The Duchess of Cornwall joins the increasingly female line-up of University Chancellors, which still remains a largely masculine domain and a role still seems restricted to the financially privileged.

The search for more relatable or representative figures in society is a welcomed prospect; the difficulty is seeking out those who have sufficient clout within circles of power to get the most for the university that they are championing.

Surge in number of students taking British degrees overseas

by EMILY DANCE
News Reporter

This year, over 500,000 people entered into British higher education whilst living abroad. For the first time, this figure exceeded that of students coming to the UK to study, which was 400,000, a 6.2 per cent decline on the previous year. According to the Observatory on Borderless Higher Education, in 2011 there were a total of 200 international branch campuses offering degree courses and there are a further 37 scheduled to open this year.

Overseas offshoots of existing UK universities, collaborative provision and distance or flexible learning means there are now more international students gaining a UK degree outside of the country, than those coming to the UK to study, with Malaysia, Singapore and Pakistan having the most students enrolled.

Proponents of the schemes say exported degrees have many long term benefits. Higher education institutions,

such as Oxford Brookes, which is now leading the way in international branches, can move away from the limitations of a single campus to, as Alex Bols, Executive Director of the 1994 Group explains, "cultivate meaningful, long-term relationships with overseas institutions".

These relationships have the potential to support economic long-term growth, and create future business opportunities in emerging economies. Using the university's name overseas can widen its profile, whilst also promoting the UK brand of first-rate higher education and supporting foreign policy objectives. Not only is this cultivation fruitful for the UK and the universities in question, but it also helps nations such as Indonesia and Brazil which are aiming to modernise by educating citizens to a higher level.

However, there are also said to be reputational risks involved with educational exports. Bols says these risks are "major... if it goes wrong - both for the institution involved and for the sector more generally". Another key challenge to these exports is economic.

A recent study by the Million+ think-tank has shown that £7.6bn is associated with foreign students studying in the UK, with each student spending an average of £10,000 a year on fees, and almost the same again during their time here. The international student population also supports jobs in university towns such as Cambridge, Durham and Aberystwyth, and provides domestic employers with a pool of highly talented graduates. For example, the top four subjects studied by international students range from business and administrative studies and engineering to creative arts and design.

In Cambridge, the international student population is 31 per cent and in the East of England as a whole these figures are mirrored, with 24 per cent of all students coming from non-UK countries, exceeding the national average by 7 per cent. It is possible, however, that were universities such as Cambridge to establish international offshoots,

towns could lose their high proportion of international students, through the process of enabling access to those previously unable to travel to the UK.

Speaking to *Varsity*, CUSU Access Officer Vicky Hudson said she would oppose attempts to offer Cambridge degrees overseas. "Cambridge is a residential University for a reason: the educational experience here is more than the formal teaching on our courses - it's about immersion in a unique academic environment, and all the extracurricular opportunities, academic and otherwise, that it brings", explained Hudson.

Concerns have been raised over how universities can monitor the distance learning student experience, prompting questions about how international offshoots are regulated. Anne, a masters student at the University of Nottingham, which has been given the Queen's Award for Enterprise 2001 for its overseas campuses in Malaysia and Ningbo, says

she is concerned about regulation. She is particularly concerned because a peer studying the same subject on an international campus "was set a single piece of coursework in a semester and was awarded a first, then achieved a 2:1 on her return to Nottingham". However, the Quality Assurance Agency for Higher Education, which safeguards standards in UK universities, says it subjects international campuses to rigorous quality control, ensuring work is still marked in the UK.

International exports are currently worth more than £14 billion and could rise to £27 billion by 2025, making up for the gap that a slump in international students will leave if the downward trend continues. In his keynote speech on international higher education, Universities and Science Minister, David Willetts said he wanted to "see investors from Britain and abroad helping our universities access these big overseas markets". Willetts added that, with the USA, France and Australia all expanding their global outreach, "British higher education must not be left behind".

500,000

THE NUMBER OF STUDENT
STUDYING FOR UK DEGREES
ABROAD

Cambridge spends nothing on advertising as other universities struggle for publicity

by LUCIE YERTEK & DAJANA
SULJKANOVIC
News Reporters

Spending by UK universities on marketing campaigns has increased by 22 per cent, while the University of Cambridge spends nothing on advertising to undergraduates, it has been revealed.

According to a *Times Higher Education* investigation, spending on marketing grew to an average of £455,461 per institution in the academic year from 2011-12. Total expenditure rose to £31.9 million from £26.1 million in the previous year. The report found that out of the 70 universities that

responded in the investigation, the University of Cambridge was one of three universities - together with the University of Oxford and the University of St Andrews - to spend nothing on advertising to students.

A spokesman for the University said: "The University does not need to spend money on advertising: we have a strong identity and benefit from a global reputation as a centre of educational excellence."

However, the spokesman did add that the University spends large sums on access schemes: "The collegiate University invests around £2.7 million a year in a wide range of outreach initiatives across the UK designed to identify and engage with students

from under-represented groups, and encourage them to apply."

Cambridge Judge Business School does however advertise its postgraduate courses. The rest of the University does not have an advertising budget, a spokesman confirmed.

Although applications to the University of Cambridge rose by 2.3 per cent in 2011-12, the overall number of undergraduate applications to UK universities fell by 7.4 per cent despite the rise in advertising spending. At the University of Oxford, one of the other universities reported to have spent nothing on marketing, the number of applicants fell slightly by 0.6 per cent. Figures show that the 20 universities with the greatest percentage increases

in spending still saw applications fall by an average of 5.6 per cent.

Speaking to Times Higher Education, Paul Temple, co-director of the Centre for Higher Education Studies at the Institute of Education, suggested that the rise in spending on marketing was a reaction to the introduction of

higher tuition fees. 30 of the questioned universities said their expenditure on marketing would increase further in 2012-13.

Critics have argued that as the overall number of places on undergraduate courses is capped, a spending arms race is a "zero-sum" game for the sector.



ENGINE ROOM BLOG

Cambridge figures claim Gove's reforms are stuck in the past

More criticisms raised over Gove's new history reforms, as Julian Huppert raises alarm over Eurosceptic textbook

by HENRY ASHCROFT
 News Reporter

As the debate surrounding Education Secretary Michael Gove's reforms to the history curriculum in schools developed further this week, serious concerns have been raised about the use of an A-level history textbook, which MPs including Julian Huppert have claimed presents a "Eurosceptic" picture of Britain's entry into the European Union.

Michael Lynch's *Britain 1945-2007*, published by Hodder Education as part of its highly respected 'Access to History' series, is not specified on the A-level syllabus but is believed to be used in large numbers of British schools. The textbook may be on suggested reading lists provided by exam boards for schools, a spokeswoman for the Education Department confirmed when speaking to the *Guardian*.

The textbook has faced criticism for its apparently one-sided stance on Britain's entry into and membership of the European Union. Regarding the 1973 entry into the common market and the following referendum in 1975, it states that: "the British people were never given the full story... the people were kept in the dark. They were constantly told there were no political implications attaching to Britain's joining, that it was purely an economic arrangement." This argument, the book claims, was a "deception". The section of the textbook which is designed to assess the positives and negatives of Britain joining the European Economic Community dedicates five lines to the advantages of the move, whilst offering 26 lines explaining the disadvantages.

Speaking to the *Guardian*, Cambridge MP Julian Huppert said: "People should be taught a fair and balanced view of history to make up their own minds what they think of it. It is deeply worrying that a

recognised textbook should be presenting a one-sided Eurosceptic account such as this."

Lynch's textbook was first published in 2008 and is thought to have been in widespread use for a number of years, but Huppert's fresh criticism comes at the same time as the debate surrounding the government's planned changes to the history curriculum unveiled earlier this month. The new syllabus has been criticised by historians for both its content and the approach to teaching of history that it encourages.

In an open letter to the *Observer*, representatives of the British Academy, the Historical Association and the Royal Historical Society (RHS) expressed concern over the "narrow" and Anglocentric approach of the syllabus

has also been met with criticism from academics. Peter Mandler, professor of modern cultural history at Gonville and Caius and President of the RHS, said that Gove's syllabus fails to provide an adequate balance of social and cultural approaches to history alongside the political approach. He said: "We need to know the history of family life, economic development, class formation. Not just a list of prime ministers, admirals and treaties. And when the curriculum talks about the rise and fall of empires it still only means the Roman empire. Today, I think that people need to know about the Mongol and Ottoman empire."

Teachers have also voiced their opposition. One history teacher from the City of London Freeman's School,

advice concerning the curriculum. Steven Mastin, head of history at Sawston Village College, Cambridge, advised the education secretary on the syllabus but stated after its

DULL, TRIUMPHALIST NATIONAL NARRATIVE

publication that the final version bore "no resemblance" to what it had been just months earlier. The letter to the *Observer* also suggested that "the details of the curriculum have been drafted inside the Department for Education without any systematic consultation or public discussion with historians, teachers or the wider

pupils might not be sufficient to fully implement them.

Dr Peter Sarris, academic secretary of the History Faculty at the University of Cambridge has also criticised the government's funding policy at university level. When asked to comment about history teaching, he claimed that since "almost all funding for the study of humanities at both undergraduate and graduate level [has been removed], soon there will be no new teachers qualifying to go out to schools to teach the subject".

Gove's policies have, however, been strongly defended by the popular historian Niall Ferguson. Writing in a comment piece for the *Guardian*, he condemned the "pomposity" of the reaction to the syllabus from Oxbridge academics, claiming that academics like Richard Evans, Regius Professor of Modern History at Cambridge, do not understand the realities of teaching history to schoolchildren as they remain in their "dreaming Oxonian spire". He wrote: "I know [about history teaching in schools] because I have watched three of my children go through the English system, because I have regularly visited schools and talked to history teachers, and because (unlike Evans and Priestland, authors of rather dry works on, respectively, Nazi Germany and Soviet Russia) I have written and presented popular history."

Ferguson is not the only historian who has defended the new draft curriculum. Professor Robert Tombs, of St John's College, Cambridge, claimed that whilst adjustments are required, particularly concerning the overly prescriptive requirements of the syllabus, it remains "an improvement on what has gone before". Writing for the website *Politeia*, he also endorsed the more Anglocentric approach: "There is nothing wrong with a school curriculum that regards as a priority learning the history of the country in which these future citizens will live".

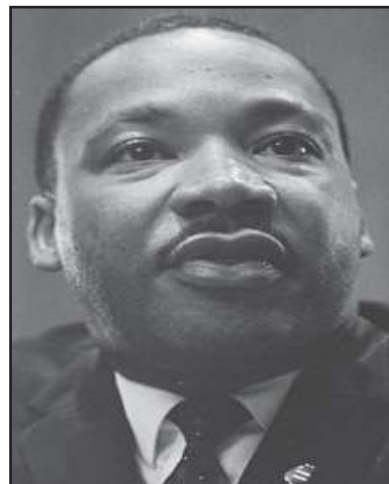


If Gove's reforms are passed, then British politicians like Benjamin Disraeli will replace Martin Luther King and the 'swinging sixties' in the national curriculum

BADGREET RECORDS



W AND D DOWNEY



MARION TRIKOSKO

and its implications for schoolchildren growing up in a globalised world. "[K]nowledge of the history of other cultures... is as vital as knowledge of foreign languages to enable British citizens to understand the full variety and diversity of human life," the letter said.

The emphasis on great figures in British history, and on political history,

speaking to the *Guardian*, described the new syllabus as a "dull, hackneyed, unimaginative and triumphalist national narrative", requiring only the learning of key dates, events and figures rather than the analytical skills which the academic discipline of history is based around.

Gove has also come in for criticism for apparently disregarding external

public."

Further alarm over the state of history teaching has been raised by Dr Nicola Sheldon, co-author *The Right Kind of History: Teaching the Past in 20th-Century England*. Discussing the new syllabus, she agreed with the thrust of the proposed reforms, but believed that both the training of teachers and the learning materials available for

"Arrange in order: Edward I, Edward II, Edward III..."

Cambridge Regius Professor of History, [Richard J. Evans](#), gives his perspective on Gove's reforms to *Varsity*

History is a subject which obviously is very politically sensitive. You wouldn't find the same thing being said about physics. There is a fundamental misunderstanding, which is the confusion of history and memory. What politicians are concerned about is the public national memory, and of course what they all, from Michael Gove to Simon Schama and Niall Ferguson and many others, want to do is to use history as a means of constructing a positive national identity.

It's an English national identity, not a British national identity, which is one of the problems about these proposals. They always want the patriotic narrative, so they get steamed up about the fact that students don't know who commanded the British forces in the great victory at the Battle of Waterloo, for example. Niall Ferguson gets very worked up about this. If you look at it you find that a lot of them weren't British; a lot of them were Dutch, Hanoverian. The British didn't actually win the battle; it was the Germans who won the battle because it was the rivalry of the Germans much earlier than

the Duke of Wellington claimed in the day that actually turned the tide

You can go on and on; the patriotic narrative is a series of myths. For me, history is a discipline like physics or chemistry where you teach people skills; skills of analysis, thinking carefully about issues, reaching a judgement, expressing your views; many skills which are, of course, all useful in later life in whatever you do, and you can't learn these skills, of course, without facts and that's clearly very important. It's essentially an analytical discipline in a chronological context. I'm very, very worried that this is going to be destroyed in the schools with this crude emphasis on factual knowledge.

What are exams going to be about? How is it going to be taught? Are we going to have rote learning? It's all satirised beautifully in an old but still very funny book, *1066 And All That* where they have spoof exams: "arrange in order: Edward I, Edward II, Edward III".

The second thing I want to say is: what kind of national identity do we want to create? Do we want to create a narrow,



Richard J. Evans, a specialist on the Third Reich, and one of the country's most respected academics

patriotic identity, that essentially is part of the whole turn to isolationism and inward-looking national culture which we find with euroscepticism,

attitudes to immigration and all the rest of it? For me, in my mind, this drive to focus exclusively on British history is part of that, and I think it's deeply damaging. I would like a national identity which is much more the traditional British national identity which is open, outward-looking, cosmopolitan, tolerant.

The third thing is that there is actually a national curriculum. It does have a chronological sweep of British history from 1066 to the present, it has European history, it has other bits and pieces, the Incas and so on. I think the national curriculum is very good. The problem with it is that it only goes up to fourteen, so it's been truncated. I would very strongly favour just simply extending it up to sixteen and making GCSE History compulsory, not for patriotic reasons, but because I think history is a very important key discipline.

Schools, particularly primary schools, don't have the resources to teach it; it's because of the league tables which focus very much on mathematics and English language skills. League tables prioritise other subjects, and so more and more schools have been cutting

back on their hours and appointing non-specialist teachers.

The final thing is that there is a problem with GCSEs and A-levels, which is not that there is too much foreign history, and you get the feeling that the conservative commentators are complaining about that, but that it repeats things. It's fine to study Hitler, but not twice. We should have a variety of different subjects and different topics.

Last of all: academies. Over 50% of secondary schools are now academies and they teach relatively little history. Only 20% of students from academies go in for History GCSE, whereas the national average is 30%. Again, the conservative commentators, and I include people like Tristram Hunt and the Labour party, all moan all the time about the decline of history, but History's always been taken by about a third of students at GCSE ever since GCSEs came in. It's academies that are doing the damage now. At A-level, entries actually have been going up; it's been a success at A-Level for the last fifteen years.

Oxbridge launch appeal to save rare Jewish manuscripts

by ANNA CLAEYS
News Reporter

Cambridge University Library and Oxford's Bodleian Library have begun a joint campaign to raise £1.2 million so they can purchase 1,700 fragments of ancient Hebrew and Arabic manuscripts.

They will acquire the Lewis-Gibson Genizah collection, currently held at Westminster College in Cambridge since 1896, which contains documents revealing thousands of years of Jewish and Middle Eastern history. But the theological college says it now lacks sufficient funds to continue to house the documents.

Genizah manuscripts are religious documents found in the storerooms of synagogues. The Lewis-Gibson collection is "the largest and most important hoard of medieval Hebrew and Arabic manuscript materials ever found" according to Nicholas de Lange, professor of Hebrew and Jewish Studies at Cambridge. They depict the everyday as well as religious life of Jews a thousand

years ago, and also reveal much about Arab and Middle Eastern history.

Rare wonders lie hidden within the documents. Among the ancient scripts you will find a magic spell for sex, which a man performs by running around with his trousers on his head. The collection also holds eyewitness accounts of the crusades, the earliest known Jewish engagement creed, dating from 1119, and the scrappy piece of Ben Sira that "changed the whole face of Jewish Studies", according to Dr Ben Outhwaite of the Taylor-Schechter Genizah Research Unit at Cambridge's University Library.

Anne Jarvis, a librarian at Cambridge's University Library, noted that "this is an historic occasion. Indeed, could you imagine a boat race where Cambridge and Oxford would pull each other along?" Cambridge and Oxford hold a considerable proportion of the world's collection of Genizah manuscripts; together they house around 70 per cent of the fragments held in public collections.

Rivalry over the manuscripts dates back to their collection in the 1890s. Indeed, the Cambridge scholar Solomon

Schechter raced to Cairo in attempt to salvage them before Oxford could. Schechter and his successors were victorious: Cambridge currently holds around 200,000 of around 350,000 publically available Genizah manuscripts.

Schechter was tipped off by twin Scottish sisters Agnes Smith Lewis and Margaret Dunlop Gibson - after whom the collection is named - following their purchase of the first documents in the collection from a book seller in Jerusalem. After inheriting a small fortune, the sisters spent a decade travelling the Middle East in the late nineteenth century, learning twelve languages and even cataloguing the library at St. Catherine's monastery in the Sinai desert.

The twins went on to endow Westminster College as a Presbyterian College. That is why, as Professor de Lange argues, the collection ought to remain there. He added that the loss would be "doubly sad" since it coincides with the abandonment of the twin sisters' other great gift to Cambridge, the Lewis-Gibson Lectureship in Modern Greek.

But hope remains. Both universities are digitising their entire Genizah



CAMBRIDGE NEWS

collection and making them available online, so students and academics will be able to access them regardless of their physical location.

Nevertheless, the rich contents of early parchment manuscripts, and their endowment to Cambridge by Schechter and the twin sisters, means the

collection deserves to remain intact, argues Dr Ben Outhwaite.

In collaboration with Oxford, the two infamous rival universities will be able to protect and harness the Lewis-Gibson collection far beyond the capacity of Westminster College or private collectors to do so.

Mays editor announced

by VARSITY NEWS TEAM

Following last week's appointment of prolific playwright and novelist Michael Frayn as Prose Editor, *The Mays* 2013 have announced that this year's Poetry Editor will be Griffin International Poetry Prize-winner, David Harsent.

Over four decades of innovative and incisive writing, Harsent has established himself as one of Britain's leading poets. His latest collection, *Night*, was shortlisted for the T.S. Eliot Prize, as were prior works *Legion* and *Marriage*. He is also an accomplished translator: his most recent work is last year's *In Secret: Versions of Yannick Ritsos*, and he has produced two volumes of Goran Simic's Bosnian poems.

Outside poetry, he has extensive experience working in theatrical and musical settings. Currently, Harsent is Professor of Creative Writing at Bath Spa University and, like Prose guest-editor Frayn, a Fellow of the Royal Society of Literature.

Harsent's ease with working solo and in tandem makes him well-suited to edit this year's *Mays Anthology*, for which the theme is 'Play' and the emphasis on thinking about the relations between writers and written pieces.

Chloe Stopa-Hunt, co-editor of *The Mays*, said: "David Harsent's expertly particularised poetic vision and command of form make him one of the most exciting British poets writing today."

"It's an exceptional honour to be working with him on *The Mays Anthology*, and aspiring poets in both Cambridge and Oxford will be energised by the knowledge that their work, if shortlisted, will be read by a poet of such undisputed eminence."

Submissions are currently open for *The Mays* 2013, and the deadline is Saturday 2nd March.

More information and guidelines are available online: see *The Mays* Facebook page - www.facebook.com/themays2013 - or *The Mays* Tumblr feed - themays2013.tumblr.com/ - for details.

Degrees: what's hot, and what's not?

We explore which subjects are in decline in the latest university admissions cycle, according to the latest UCAS statistics

COLLAGE COMPILED BY JOSH SIMONS

VARSITY ONLINE

RISE IN POSTGRAD NUMBERS COULD HINDER 'SOCIAL MOBILITY'

Research by the Sutton Trust shows employees with postgraduate degrees earn an extra £5,500 a year, but warns the trend could be a barrier to those unable to afford fees.

CAMBRIDGE'S HISTORIC BUILDINGS UNDER THREAT

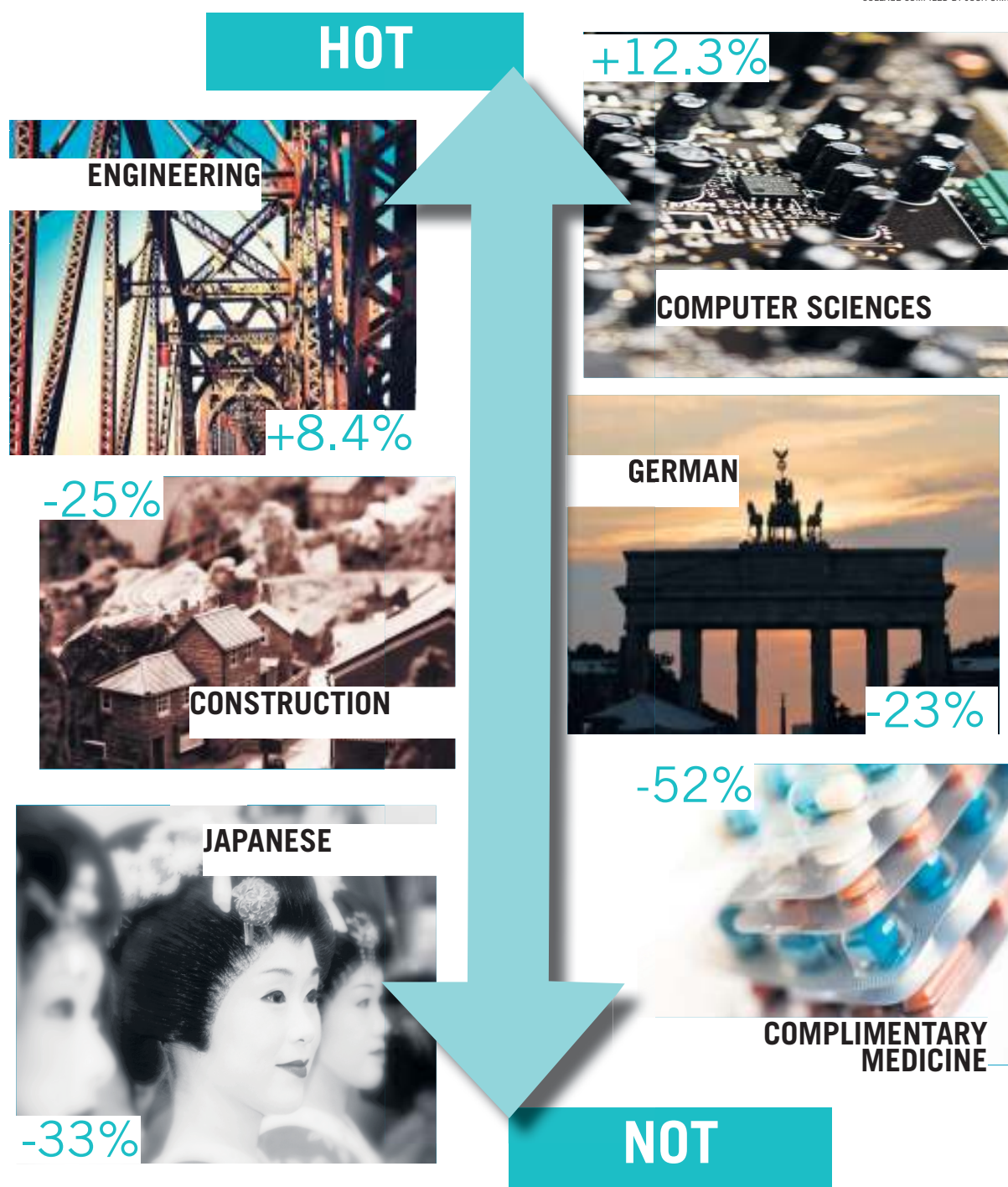
Cuts in government funding for maintenance may see the university neglect the upkeep of ancient college buildings

SUCCESS FOR HILL AS HOMERTON JCR LOBBIES SUCCESSFULLY FOR MINIMUM WAGE

Homerton College one of the first Cambridge colleges to voluntarily raise all staff pay rates to at least £7.45, the UK's official living wage

CAMBRIDGE OPENS FIRST SCIENCE CENTRE

The opening of Cambridge's new science centre opened on Jesus Lane was attended by University of Cambridge vice-chancellor Sir Leszek Borysiewicz



Does Cambridge produce games designers?

Natasha Marchant investigates claims that universities are to blame for a shortage of graduates entering the industry

Gaps in university computing courses have meant that British graduates are losing out to foreign talent in the gaming industry, according to government advisors.

The UK gaming industry is currently going from strength to strength, developing some of the world's most famous video games, including *Grand Theft Auto IV*, *Broken Sword*, and *Runescape*, which was created by Jagex, a studio co-founded by a Cambridge graduate.

As such, the shortage of British

SCIENCE IN BRIEF

SPACE TECHNOLOGY USED FOR CANCER RESEARCH

MEDICINE Cambridge scientists have discovered that technology originally designed for studying distant galaxies can be used to analyse cancerous cells more effectively. The technique could be used to detect the aggressiveness of cancer cells, allowing doctors to assess which type of treatment would be most suitable for the patient. Dr Raza Ali, a pathology fellow from Cancer Research UK Cambridge Institute at the University, said: "We've exploited the natural overlap between the techniques astronomers use to analyse deep sky images from the largest telescopes and the need to pinpoint subtle differences in the staining of tumour samples down the microscope."

WHITE DWARF CONDITIONS RECREATED IN LAB

DYING STAR Researchers have modelled conditions close to the surface of a white dwarf, the name given to a burned-out stellar remnant. The hostile environment, which is marked by its extremely high gravitational forces, high temperatures, and occasionally very powerful magnetic fields was recreated by a team led by the University of Surrey using the same silicon crystals used to make computer chips. The magnetic fields are thought to be up to a billion times stronger than the Earth's. "If a fridge magnet with this strength was sitting in the Science Museum in central London, everyone with a pacemaker would have to move outside the M25," says researcher Matt Pang.

CELEBRATION OF CLEAN TECHNOLOGY

LIGHTS The 2013 e-Luminate Cambridge Festival opened on Wednesday with a lights switch-on at Great Mary's Church. The festival aims to use light and installation art to showcase some of the new breakthroughs in the clean technology industry. The programme will include a number of talks and workshops, as well as exhibits like the interactive window display at John Lewis. Organisers hope that by "promoting collaboration across sectors and working creatively together we can make innovative technologies more accessible."

games designers raises questions about the way in which university computing courses are preparing its students for the requirements of the job market.

A report by the Home Office's Migration Advisory Committee found "deficiencies" in many courses which means that students are not being taught the skills needed in order to pursue a career in the lucrative world of games designing.

The report suggests that the UK industry is relying on migrants from outside Europe to fill empty jobs, while the most gifted designers are taking posts in the USA and Canada.

PricewaterhouseCoopers estimates that the global market for video games will reach an all-time high of \$86.8 billion in 2014, suggesting that the lack of British computing graduates entering the industry is a serious issue.

The University of Cambridge does not directly address this gap in the market, although the computer science course does include certain papers that are relevant for games design including Artificial Intelligence and Computer Graphics & Image Processing.

Professor Ann Copestake, deputy head of the department, said: "We aim to teach our undergraduates the core principles of computer science which they can apply in many different areas."

"The needs of the different industries change very rapidly, and, of course, new industries keep emerging, but people who really understand the fundamentals don't have a problem with this."

"DEFICIENCIES

IN MANY COURSES MEANS STUDENTS ARE

NOT TAUGHT

THE SKILLS NEEDED

James McAulay, a second-year studying computer science at Fitzwilliam College, explained that particular activities run by the department help students develop an interest in gaming. He said, "The Computer Laboratory did recently host a fairly popular codeathon, where students competed in teams to build a game in under 30 hours, so whilst games development isn't offered explicitly as part of the course, the department certainly aren't against it."

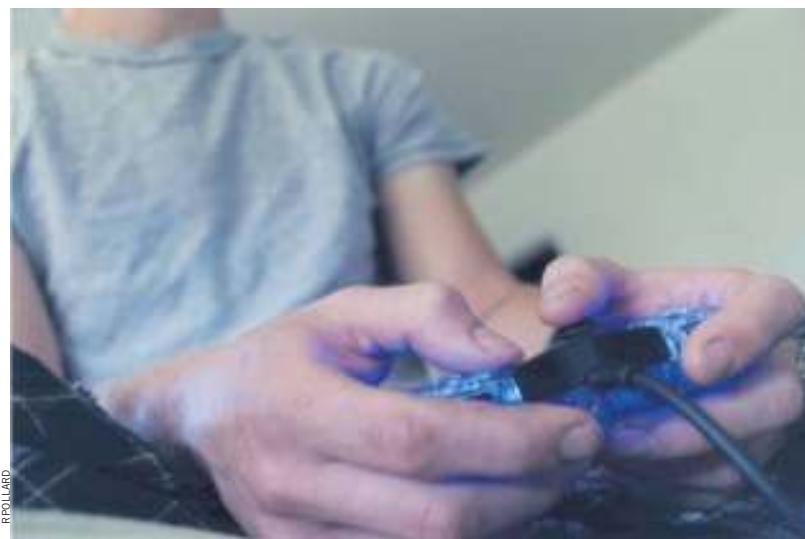
Jan Samols, who is responsible for Computer Laboratory outreach activities,

added: "A number of our graduates have gone into the games industry. Indeed, Jagex – the UK's largest independent developer and publisher of online games – is co-founded by a [CL] grad Andrew Gower."

"A number of games developers are members of the [CL] Supporters Club including Frontier, NinjaTheory, Lionhead and 22cans; the latter co-founded by an icon of the games industry Peter Molyneux. When Peter came to the Lab last year, the talk was packed to the gunnels."

"Given that these companies engage with the Lab and regularly attend the recruitment fair, it would seem that our students are viewed as more than capable of entering the games industry."

However, despite the apparent interest, it appears that it is not viewed by students as a particularly common



career choice.

Rather, James McAulay said that, while it is difficult to pin down popular

THE GLOBAL MARKET FOR VIDEO GAMES

WILL REACH AN ALL-TIME HIGH OF \$86.8 BILLION IN 2014

destinations due to the diverse nature of jobs available to computer science graduates, it seems that "the majority of us go into software engineering roles, with a large number also going into the City to work for investment banks and trading companies."

"There's a great start-up culture in Cambridge, and the CL has a history of spawning new and exciting companies, so there's a chance that some of us will do that."

It appears then that while the University offers a computer science course and outreach activities which can be useful to the hopeful games designer, it remains to be seen whether this is enough to give graduates the skills required to make it in such a technically demanding industry.

While Anglia Ruskin University offers students a dedicated BA course in computer gaming technology and computer games art just next door – as well as a Master's course in interactive games design – such specialised preparation at Cambridge appears to be lacking despite a number of success

HOW TO USE A FRUIT FLY



Although the fruit fly has been used for scientific study for more than a hundred years, a new manual published by scientists from the universities of Cambridge and Manchester aims to encourage more researchers to use the *Drosophila* in their work on genetics.

Women still under-represented in top surgical positions

by Andreana Panayi
News Reporter

The contradictions surrounding the representation of women in top surgical positions were captured last week in the most recent CamSurg Society conference. Of the ten speakers, all of whom were influential surgeons with different specialities, only two were women.

The skewed gender ratio of the podium was not reflected by the audience, which was packed with women. It is also not evident in the number of undergraduates studying medicine, where there is currently a male to female ratio of 48 to 52.

This relative equality at undergraduate level simply is not reflected in higher-level surgical positions. A report by Scarlett McNally, an orthopaedic consultant and speaker at the CamSurg conference, found that across 13 surgery specialities fewer than 20 per cent of the applicants were female. Women represent just 5 per cent in of oral & maxillo-facial surgeons, 7 per cent of neurosurgeons, and 10 per cent of general surgeons.

There are competing explanations for this gap. Balancing a surgical career and a family has always been a complex affair. Surgeons work very long hours, and the desire to have a family may drive many women out of the profession of their own accord.

McNally believes that "previous generations felt they had to choose between a family and a career." There are so few women at the higher grades

in surgery now "because the system used to be very hard, with very long hours and moving every 6 or 12 months." Now, female surgeons have stability in a rotation for a few years, so they can take maternity leave and have a job to come back to.

Tiffany Armitage, a first-year medical student at Emmanuel, said, "It is possible for women to combine surgery and a family, but it is still difficult; if any parent wants to spend a lot of time with their children, especially before they are in school, some of it will inevitably have to come out of working or training hours." But she is hopeful things will continue to improve, "as long as there is equality for men and women in a hospital's policies."

The explanation may also lie in cases of sexism in a male dominated workplace. Mark McKelvie, a sixth-year medical student at Trinity, argues that women may be discouraged by the belief that male chauvinism still exists in the workplace. He said, "[T]his attitude is now becoming more and more rare – the days of the surgeons who threw instruments in anger are gone, and the era of sexism is slowly dying out to join them."

Professor Andrew Bradley, head of the department of surgery at the University of Cambridge, says there needs to be better support for women who wish to pursue a surgical career.

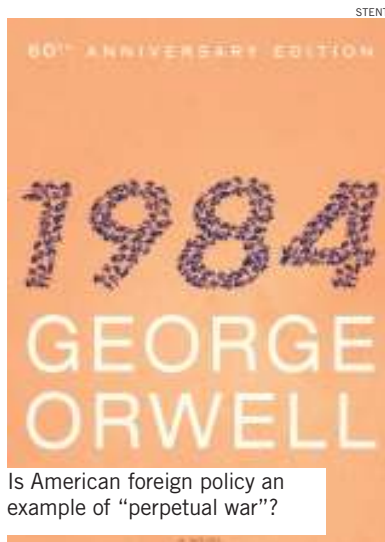
Bradley said: "In the university department we have a good number of very bright junior women holding early training positions and we hope many will be the consultants of the future but it will take time."

Orwell's predictions still astound

Amy Hawkins argues American foreign policy is the realisation of Orwell's perpetual war

Thousands of pages have been written about what George Orwell got right: state invasions of privacy, the deceit of governments, the social inequality of Britain. Sixty-three years after his death in 2013 – the inaugural year of “Orwell Day” – American politics and foreign policy still have sinisterly Orwellian connotations.

After eleven years of warfare, American troops are finally being withdrawn from Afghanistan with 34,000 due to leave by the end of this year. However the “war on terror” has not been won, nor will it ever be if American tactics – which often seem to be mere proxies for actual counterterrorist strategy – continue. The United States’ counterinsurgency policy is currently one of “leadership decapitation”, where people determined to be the leading figures of Al-Qaeda and other terrorist organisations are targeted in an effort to dismantle the entire terrorist offensive. Leaving aside the ethical issues raised by assuming guilt on the basis of secret intelligence rather than fair trial and due process, and the collateral damage caused by the American military’s methods (usually remotely controlled drone strikes), the tactics are in any case futile. They perpetuate the threats to the United States, both by antagonising more susceptible young men and by being defensively ineffective. Leadership decapitation does not work because new leaders will always rise to the surface. Their only use is for the American government at home, because the deaths of high-profile terrorists like Osama Bin Laden generate positive PR to feed to



Is American foreign policy an example of “perpetual war”?

the American media.

The notion of creating an abstract notion of ‘the enemy’ in order to strengthen the government’s power at home is familiar, and it is unsurprising that Orwell identified it so precisely in *1984*, writing as he was in the early years of the Cold War. The USSR demonised Capitalism as much as the USA was gripped by a fear of the spectre of Communism. However, nearly half a century of an ideological stalemate later and the US is engaging in another drawn out and futile conflict – although this time the enemy is weaker and the American military stronger. In his 1945 essay, *Notes on Nationalism*, Orwell identified certain types of nationalists who were blinded by their ideological determination. Among these he described The British Tory, who could not accept that Britain would come out



of World War Two with reduced power and prestige. This characterisation can easily be applied to Barack Obama and other leading military personnel who maintain that American intervention in Afghanistan has been positive, and that America’s international reputation has remained untarnished.

Again, on topics as vast and complex as this, many concerns – such as the physical and practical impact of America’s presence in Afghanistan – must be left aside for more detailed discussion. However even if we take (fittingly, given America’s history) an isolationist view of the domestic consequences of the “war on terror”, US policy does not appear to have been effective. America gains nothing from its destructive foreign policy – and it

has everything to lose. Orwell wrote in 1941 that a soldier need not lose any sleep over the deaths he causes because “he is serving his country, which has the power to absolve him from evil”. Is this the attitude American military officials take when they are not just killing their suspected enemies, but torturing them? The American government’s blanket defence of the “war on terror” relieves perpetrators of any moral guilt.

Ironically, the simplicity of the phrase “war on terror” could even have been inspired by Orwellian rhetoric. In *Politics and the English Language*, Orwell lambasts the use of “decadent language” and argues, “the great enemy of clear language is insincerity. When there is a gap between one’s real and one’s declared aims, one turns as it were instinctively to long words”. Orwell was commenting on contemporary politician’s use of long and complex phraseology to deceive the public. Since this has become such a

2013
MARKED THE
INAUGURAL
ORWELL DAY

hackneyed criticism political oratory has swung in the other direction, misleading through its simplicity by creating the impression of inescapable common sense. How can one argue against the import of defeating an international threat? It is a lot harder to identify the flaws in a sentence of three words than a sentence of ten.

So when it comes to the murky world of foreign policy it is more important than ever to remember the lessons and warnings, as well as the mistakes, of the uncannily prescient George Orwell.

COMMENT ONLINE

HANNAH WILKINSON

In defence of the angry young man

“If Huhne wanted a relationship with his son, good parenting might have been to actually listen to Peter’s complaints, and change his behaviour accordingly. Or perhaps all that was needed all along was a sincere apology for letting his son down. After all sometimes young people aren’t angry; they’re just disappointed.”

AILEEN DEVLIN

The terrible and tawdry tabloids

“There can be no doubt that there is definite public interest in unattractive images of a woman who was once the beautiful mistress of an eminent politician. We, the public, have great appetite for these fall from grace stories; a collective *schadenfreude* that compels us to buy and read newspapers full of such tales. From Susan Boyle to Michael Barrymore, tabloids turn real people into characters and transform their lives a narrative, a serial we can follow day-by-day, week on week. We will buy as our tastes dictate. But, if individual privacy and our sense of fundamental moral decency are in danger, can our tabloids justify selling as their pockets dictate?”

CHARLOTTE TAYLOR

What happened to Kate and Caitlin?

“Inevitably, the list did not deliver on its promise, placing, as almost anyone would have predicted, the Queen at the top of the list. The majority of the women on the list belonged mainly to the business sector – with Elisabeth Murdoch and Moya Greene (CEO of the Royal Mail) ranking in the top 20 – or were involved in the political running of UK. The few cultural representatives (including Adele and Clare Balding) appeared somewhat arbitrary and tokenistic. The stereotype of what constituted power remained as close-minded and limited as ever. The panel had stuck with a distinctively conservative view of power, where the focus was primarily in the business, political and economic arenas.”

JOSEPH ATAMAN

Syria, Israel and the problem of global self-interest

“The increasingly perceived dominance of Syrian rebel groups by militant Islamists strikes an uncomfortable strain among Western leaders, conscious of past mistakes made by U.S. support for the Mujahideen. Syrians continue to tear apart their country and terrorize the population with a worrying ease and brutality, but it is only self-interest that drives the global community.”

See www.varsity.co.uk/comment for all the latest debate online

The plight of the Afghan woman

Nelofar Farhang encourages us to get behind Amnesty International’s latest campaign

Imprisoned for escaping abusive households, attacked with acid for going to school, stoned to death for alleged adultery...

These are just three of a staggering number of shocking things women face on a daily basis in Afghanistan today. Under the oppressive Taliban regime, which ruled from 1996 to 2001, such inhumane treatment of women was customary; countless cases of women being publicly beaten, flogged and lashed for “crimes” such as wearing high heels and showing ankles were commonplace. Women were deprived of education, employment, and freedom. When the Taliban regime was ousted, it was hoped that the plight of women in Afghanistan would come to an end. Unfortunately, the present situation demonstrates a very bleak reality.

In 2001, when the United States, UK and NATO allies took military action to overthrow the Taliban, a primary reason for their substantial intervention was the restoration of human rights in the country particularly those of women. In the period from 2001 to 2005, the re-integration of women into society took its first important steps. Freedom, independence and fundamental human rights for women became, for the first time in many decades, a tangible reality. After years of merciless torture and discrimination, women could leave their homes not accompanied by a close male relative, girls could receive an education without fearing for their lives.

For some time, the figures seemed promising: the return of 2.2 million



girls to school after 2001 was one of the most successful outcomes of the campaign, maternal mortality was greatly reduced and in 2010, 64 of the 249 seats in the Afghan parliament were reserved for women.

However, despite such improvements, the present precarious situation for women is once again highly alarming. Domestic violence is currently at its all-time high, with reports claiming that 875 of households have seen some in the last year. This is despite the fact that in 2009, the Elimination of Violence Against Women Act was introduced. Although

a law on paper, the Act is disregarded by the majority of the law courts and is practically unheard of in the rural areas. Last year, Afghanistan’s very own President Hamid Karzai undermined it by affirming his support for the right of a husband to beat his wife as part of a wider “code of conduct” document.

However, all this is only a fraction of the greater turmoil that women and girls now face. As well as increasingly higher numbers of forced marriages and rape, more horrendous cases of barbaric domestic violence and horrific punishments are emerging.

An article in the *Guardian* recently reported one woman who was “strangled and killed by her husband because of domestic violence and giving birth to female children and not male children.” They also described another case where a woman accused of adultery was shot multiple times in public in Parwan province. While all of this was going on, a teenager’s throat

being slit for refusing a marriage proposal. One of the most prominent cases of such savagery is that of Bibi Aysha, featured on the cover of *Time* magazine, who had her nose and ears cut off and left for dead on the mountainside

by her husband in Uruzgan province. Her crime? Running away from the relentless abuse of her in-laws. Such a large number of women have been and continue to be so ruthlessly tortured

STRANGLED

AND KILLED BY HER HUSBAND BECAUSE OF DOMESTIC VIOLENCE

Does parliament need to grow up and stop acting like the Cambridge Union?

Sam Dalton looks at the political point-scoring of Parliamentary debate and wonders whether an Oxbridge education might be responsible for our political leaders' inability to take a more conciliatory approach

Another Wednesday afternoon, another rowdy ding-dong between David Cameron and Ed Miliband in the House of Commons. The decline in living standards and stagnation of the British economy were on the agenda in the latest round of Prime Minister's Questions; supposedly a beacon of accountability and scrutiny, but as ever just as much an exercise in shouting and political point-scoring. On this occasion Miliband's last punch was to taunt his opposite number with the fact that he had auctioned off a portrait of himself for £100,000 at the Tory Winter Ball.

This weekly half-hour showpiece is not entirely representative of the more regular Parliamentary debates due to the fact that it is by far the most watched, and thus presents the biggest opportunity to appeal to public voters. Yet it highlights the weakness of British politics in providing a platform for open and fluid discussion, and one which encourages parties to compromise rather than simply berate one another.

Our own Union here at Cambridge operates in a fairly similar way by setting up a proposition and an opposition about a particular issue – the value of religion or whether class rules Britain, for example. But is it the best way to reach a progressive solution that allows for compromise; one which takes into account both sides of the argument and attempts to collaborate them into a more sophisticated answer? In such debates no new conclusions are



Are PMQs just an exercise in political theatre?

ever reached on the topic in question, and everyone leaves the house having been informed that one side 'won' and the other 'lost,' despite the fact that reasonable arguments were usually put forward by both. Indeed, this is why such debates cannot be seen to advance our understanding of central issues in our society; they provide no framework for taking some things from one argument and combining them with some from another, and forming a new and progressive conclusion about a particular question. Of course, arguments contradict each other at many points, but this does not mean that everything that the proposition says is not compatible in any way with what the opposition says, and that the two could not agree on some things if they were encouraged to be more amiable in their

relations.

If rational arguments and advanced thinking were the goal, then debates would take a much different form, and operate on the basis of an open discussion in which participants were not consigned to predefined positions, but could freely compromise and negotiate with one another. On the issue of whether one would go to war for human rights, for example, listeners would not be forced to say that they certainly would or wouldn't, but would be able to take a more nuanced position and conclude that they would, perhaps, in some situations, but wouldn't in others.

The Union debates, of course, are primarily aimed at generating lively confrontations and a theatrical spectacle for their audiences: the kind of boxing-match-esque showdowns

such as that between Richard Dawkins and Rowan Williams on religion's relevance in the 21st century. The House of Commons, however, is supposed to be a place where the variety of opinions and values of British society are represented by political parties who discuss them and formulate policies upon them in a mature fashion. Prime Minister's Questions may provide entertaining moments, such as when Gordon Brown mistakenly professed to have 'saved the world' before an audience of cackling Tory MPs waving their papers, but unfortunately the Commons should be doing rather more than providing humorous banter between party leaders in its greatest showpiece of accountability.

The adversarial nature of British politics could perhaps emanate in part from the fact that the majority of party leaders were educated at Oxbridge and partook in Union debates during their time at university. They thus perhaps feel the need to constantly engage in political point-scoring, to confront their opponent and to rigorously argue their viewpoint without conceding any ground to the other side. They are not well-practised in the art of sensible and co-operative discussion, and so have no instinct to reach compromises with others at the opposite end of the political spectrum.

We are, of course, seeing much more of this sensible compromise at the moment in the coalition, with two

parties of differing principles – but more general Parliamentary debate continues to operate in a highly divisive and adversarial manner. The Union backgrounds of many leaders may have something to do with this, but the more fundamental and underlying structure of British politics must play the greater role: encouraging parties to oppose one another for the sake of opposing.

Though in 2010 the first-past-the-post electoral system produced a hung parliament and subsequently a coalition government, it is more renowned for skewing results in favour of the big parties and leading to majority governments. This stagnant, torpid and intellectually dull framework provides no encouragement for advanced, compromised solutions, or for new ideas to flow into Parliamentary thinking; the very things that its debates should be achieving. If mediated, compromised conclusions to societal issues is the aim, then debates which pit a proposition directly against an opposition, and encourage only verbal jousting and

THE COMMONS SHOULD BE DOING MORE THAN PROVIDING HUMOROUS BANTER BETWEEN LEADERS

continual conflict, will not provide the answer. Open discussions and negotiated solutions between different viewpoints is a superior framework for the achievement of progressive and advanced discussion, and one which the House of Commons must eventually reform to if it is to achieve the kind of outcomes which it really ought to be doing.

EU REFERENDUM - POLICY MAKING

ED'S POLICY BANK

Maybe...

In time

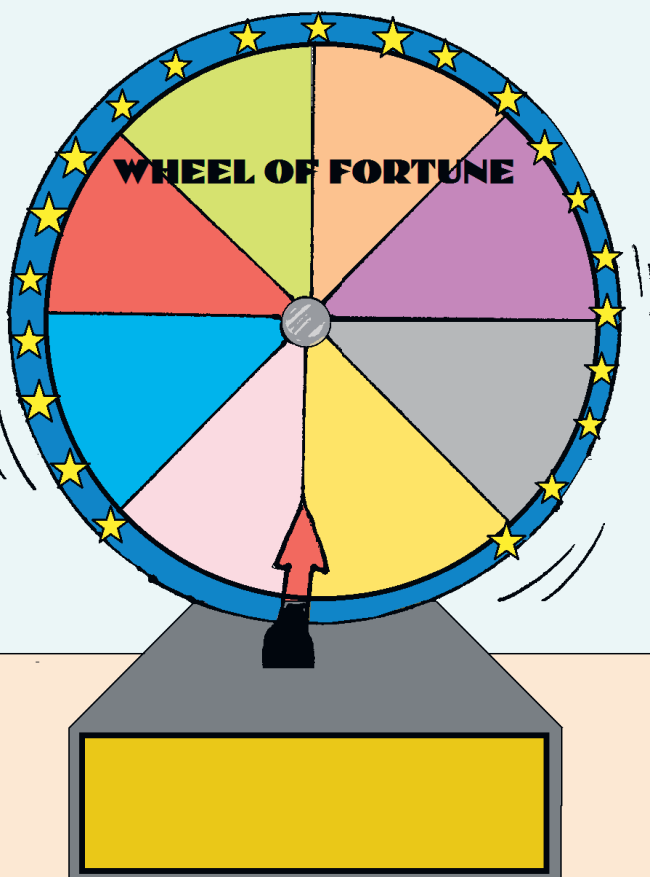
Perhaps

We'll see

Eventually

That Depends

Erm



To Cameron, Britain's EU future is nothing more than a gambling chip

Tom Arnull on the Conservative's leader's shameful pandering to the Tory right wing

David Cameron's recent promise of an in/out referendum on EU membership in 2017 represents the latest in a long line of concessions to the right wing Conservative lobby which cumulatively leave the Conservative Party in a very delicate situation, and one which will require the utmost care on the part of the party leadership if they are to survive.

The cabinet reshuffle which installed several right wingers to prominent positions, the dogmatic pursuit of austerity regardless of its dubious efficacy and the use of a veto to block an EU-wide treaty designed to deal with austerity are just a few other examples of similar concessions. All of these moves are a great impediment to the electoral appeal of the party which, far from having rebranded itself as a modernising and reforming force, has consolidated its reputation as "the nasty party" across several political issues.

To retain its appeal to the average voter the Conservative Party must be prepared to take a stand against its radical components who, having extracted an inch, are busily working on getting a mile - or else it may face becoming the natural party of opposition. In a masterful column in the *Financial Times*, Jana Ganesh has noted Cameron's "endless willingness to do deals with people who are essentially unbiddable", concluding that "the folly...of appeasement" could well leave the party with only a very unappealing platform of "welfare

cuts, euro-scepticism and austerity" at the 2015 election. EU membership is just one area in which they must be prepared to face down temper tantrums from the right.

This is not to say that there is not a genuine appetite amongst the people for withdrawal from the EU but merely that it is confined mostly to the elements of the electorate who are likely to have already been antagonised by the social reforms spear-headed by Cameron such as gay marriage, and who have little sympathy for the "heir to Blair" in any event. Having made

an initial commitment to liberal reform of his party, a crisis in confidence on the part of Cameron now will result in him failing to appeal to either the conservative right, whose affinity with him was always begrudging, or the liberal moderates who cannot now trust his commitment to their cause.

This is to say little, of course, of the risible nature of the referendum that has been promised - which offers a choice only between dubious sounding newly negotiated terms and complete withdrawal. The other members of the EU have made it perfectly clear that Britain will not be allowed to "cherry-pick" the terms of its membership, and indeed that a two-speed Europe is undesirable. Thus it seems that in order to procure the exemptions that he seeks, Cameron may well have to sacrifice a great many of the advantages that EU membership currently confers on us. The resulting choice looks likely to be between



membership on completely unfavourable terms and complete withdrawal - with no chance for the British people to express their desire to remain in on the current terms. At best this could provide only a specious and facile mandate for either option.

This is a move which is reminiscent of the referendum on proportional representation which similarly offered only a specious and facile mandate for the first past the post system given that only AV (the worst possible formulation of PR) was offered as an alternative. The modus operandi of the right wing elements of the Conservative party seems to be to lobby for skewed referendums which will return votes which accord with their ideological interests regardless of actual

voter interests. This is an ultimate irony, as much of the opposition to membership of the EU is supposed to be derived from its pretended lack of democratic legitimacy. How anyone could fail to see that the two referendums on PR and EU membership suffer from a similar lack of legitimacy is completely beyond me. Apparently democratic illegitimacy is only concerning to the conservative right when the decisions reached on the basis of it happen to discord with their ideological perspectives. Cameron's capitulation in this respect may well buy him some peace with his party, and render UKIP redundant but it will not cohere with his efforts to modernise the party - and this will isolate Cameron from both left and right.

THE EU REFERENDUM

IS REMINISCENT OF THE ONE ON ELECTORAL REFORM

Skyfall falls to Oscars' shifting focus

Alex Marshall thinks that the Oscars' increasingly alternative selection criteria risks alienating not just British Bond fans, but mainstream cinema audiences as well

Awards season is upon Hollywood once again and with it comes its annual controversies. This year a certain British film received a particularly notable snub: Sam Mendes' Bond film *Skyfall*, failing to penetrate any of the main categories, including Best Picture. Dame Judi Dench has personally said she thought it was a great shame *Skyfall* failed to pull such a nomination. On the face of it this may not be that surprising; the last Oscar nomination for a Bond film was the 1982 *For Your Eyes Only* and *Skyfall* was not nominated for Best Film at the recently-held Baftas. However, if you recall the 2009 nominations for Best Picture, which included *Avatar*, the *Skyfall* snub feels particularly uncomfortable. But this is not just a simple case of blockbuster-phobia; instead I believe it is part of a more general recent shift in Oscar selectiveness.

In 2009, the Best Picture nomination expanded from five films to ten. The inclusion of *Avatar*, *Up* and *District 9* suggested that the Oscars were aiming to appeal to a broader audience of cinema goers. What has happened since, however, is that the Oscar



Daniel Craig in a tuxedo didn't quite do it for the Academy

nominations have actually shifted away from "the mainstream" In 2010 Chris Nolan's blockbuster *Inception* as well as *Toy Story 3* received nominations, but at the same time, so did *The Kids are All Right* and *Winter's Bone*. Both of these films had a very limited launch and *Winter's Bone* won critical praise at Sundance the same year;

hallmarks of less mainstream films.

A year later, this shift to the more arthouse end of the spectrum was also notable. Take Terence Malick's *The Tree of Life*, nominated in 2011 and winner of the Palme d'Or at Cannes as another example. Spielberg's *War Horse* was probably the closest thing to a conventional blockbuster nominated and Best Picture winner *The Artist*, had a very limited release before the Oscar buzz sent Jean Dujardin and his thespian mutt

to our screens. Today we have a *Skyfall* snub, on the one hand, and nominations for *Amour* and *Beasts of the Southern Wild* on the other. Another

Palme d'Or winner, *Amour* is a French language film portraying the love of an elderly couple, the wife of which is paralysed on one side of her body. It's about as far from Michael Bay as it's possible to be without imploding in its own tenderness. Similarly, *Beasts of the Southern Wild*, an American fantasy film, had a very limited release but won

the Grand Jury Prize for a dramatic film at the Sundance Film Festival, as well as the Caméra d'Or at Cannes.

I was tremendously impressed by Sam Mendes's *Skyfall*; personally I thought it felt like a thoroughly modernised version of Bond, imbuing the action style of the *Bourne* series with the narrative structure of a Chris Nolan film. But that Dame Judi Dench perceives as a snub may be part of a broader pattern, and not simply an aversion to franchises.

In the very murky spectrum between entertainment and art, it seems the Oscars are shifting to latter. The nominations are a chance to include a wider array of films and I am glad lesser

known films can gain much deserved publicity through the awards. But what the jarring omission of *Skyfall* three years after an *Avatar* nomination tells us is that the Oscars have a developed a confusing selection criteria which may alienate broader audiences, not to mention pissed-off Brits.

SKYFALL
HAS THE ACTION STYLE OF A BOURNE FILM & THE NARRATIVE STYLE OF CHRIS NOLAN

COMMENT IS FRED



FRED MAYNARD

The joy of being a Third Year is that you get to be jaded about things. With few people around who know anything more of this place than what happened in the last two years, people can understandably get over-excited about controversies - they seem so thrillingly important at the time. But you eventually realise, just as it's too late and you're gone, that they are simply regular, mundane beats on the metronome of university life, extending relentlessly back into a murky 800 year past. Someone at CUCA will have done something terribly racist. A reviewer will have panned a much-loved ADC show, kicking off a savage debate that looks set to answer the age-old "critics vs reviewers" question once and for all.

And, as we have seen this week, the Union will have invited someone well-known and horrible to speak. Whether it be Julian Assange, Dominique Strauss-Kahn or Marine Le Pen, there's somebody to get very annoyed about whatever the term.

Everybody sticks to the playbook each time - people protest about the decision, write articles about it, provide publicity for the Union who sit sheltered behind their ego-barricade. The day comes when the protesters provide dramatic shots for the student and (if they're lucky) the national media. Nothing much controversial actually happens, but Union officials and protest leaders come out of it with the ability to answer a job interviewer's "Name a time you've dealt with a controversial situation".

I'm being facetious, yes. I detest Le Pen, and I am sympathetic to the point that bringing her in is tacit validation for her beliefs. But I can't help thinking that getting angry about this misses the point. Because the Cambridge Union will always be like this. They may as well have their attention-seeking decisions written into their constitution. They're a student society dedicated to maximising attendance and membership. They are also hobbled by the fact that we're mostly only here for three years.

The Union has an inherently political structure. It has elections for various positions, a de facto career ladder to climb in the timespan of a single degree, and at the top a position of power that lasts for only a single term. Of course this is going to give rise to presidents wanting to make a mark, however ethically dubious.

The self-importance of Union types is a lazy stereotype, but we may as well accept that people interested in succeeding at debating and politics are going to like attention. And the Union is a neat distillation of every problem with professional politicians in this country - those who go from their PPE degree at Magdalen to being a SPAD and then an MP. They always wanted to do politics, even from school-age. And to me, that defeats the point of representative democracy. No one who wants to hold power from that age should ever be allowed to do so. Nasties like Le Pen have every right to speak, but I truly wish they weren't aided by ambitious 19 year olds in dinner jackets.

GO OUT

Pull out and

what's

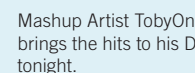
Thursday
28th

Part of a lengthy sell-out tour, this set will be one to be missed.

A rare cinema screening for the film set in Idi Amin's Uganda followed by a Q

A debate with contributors
from *The Huffington Post* and
The Guardian amongst others

Kafka's death-wish was works to be burned. His friend, Max Brod, published them instead. Farcical brilliant.





pin on your board

ay	Friday 1st	Saturday 2nd	Sunday 3th	Monday 4th	Tuesday 5th	Wednesday 6th	Thursday 7th
	Big Train's Haymaker CLARE CELLARS 9PM Also joined by the always enjoyable Margaret Scratcher.	CU Chamber Orchestra WEST ROAD CONCERT HALL 8PM Conductor Peter Stark leads pieces by Britten, Bourgeois and Brahms	Portland Folk Club PORTLAND ARMS 8PM Folk fun with a ukelele club jam afterwards.		The Courteeners THE JUNCTION 7PM Having recently risen in popularity, it's worth catching this long ignored indie rock band this time around.	Jessie Ware THE JUNCTION 7PM Fresh from the Brits, Jessie Ware has been hailed as the next big thing. Find out for yourself at this show.	
		Fight Club CHRISTS FILMS 7.30 & 10PM. Brad Pitt and Edward Norton star in a film about the club that no one can know about..	Lincoln ST JOHNS PICTUREHOUSE 7 & 10PM A biopic that focuses on Abraham Lincoln's struggle to abolish slavery and the political and personal toll it took.			Hansel & Gretel CAMBRIDGE VUE A 3D Twilight-eque retelling of the childrens fairy tale. Sure to be questionable, but also likely to be visually enjoyable.	Where the Water Meets the Sky ST JOHNS PICTUREHOUSE 7PM Narrated by Morgan Freeman, This is the story of a group of women in Zambia, who are given a unique opportunity: to learn how to make a film.
	Foresight and Self Control LADY MITCHELL HALL 5.30 - 6.30PM Professor Terrie Moffitt of Duke University discusses how important childhood self-control is for the health, wealth and public safety of the adult population.	Projectionism WINSTANLEY LECTURE THEATRE, TIRNITY ST 11.30 Dr Frederick Baker discusses modern and prehistoric approaches to expanded cinema.	Young Actors Panel ST JOHN'S COLLEGE DIVINITY SCHOOL 3.15PM A panel of young actors guide the audience through the often daunting terrain of agents, auditions and hitting the big-time.	Panel Discussion: Media CAMBRIDGE UNION SOCIETY. 7.30PM A timely and highly topical discussion on the future of the media in Britain.	Pamela Anderson CAMBRIDGE UNION SOCIETY 7.30 PM The former <i>Baywatch</i> star comes to the union to discuss her career, animal rights and ethics.		Outpost KETTLE'S YARD 1.10 PM The artists in residence at Kettle's Yard give the first in a series of talks about the issues they see forming in the artworld.
	Angels in America: Part One: Millennium Approaches ADC THEATRE 7.45PM Tony Kushner's seminal play about AIDS, America and the 80s..	Shirley Valentine HOMERTON STUDIO 9PM <i>Shirley Valentine</i> is a one-woman play by Willy Russell. Starring Footlights' Emma Powell, one not to miss.			Footlights Spring Revue: Dressing Down ADC THEATRE 7.45PM Always a highlight in the Lent Term calendar- the Footlights Spring Revue is upon us!	A Funny Thing Happened on the Way to the Forum ANGELA RUSKIN 7.30PM Why not venture away from the realm of the ADC to see a different take on this Sondheim musical?	
	David Frenkiel - The Green Kitchen Horsemeat scandal got you down? Why not take the opportunity to turn veggie with the help of this new veg friendly cookbook?		Affordable Vintage Fair GUILDHALL 10.30AM Bemoan the lack of thrifty shopping options in Cambridge? Pine no longer, the fair's in town.		Vine VINE.CO Taking the internet by storm, this app is essentially Instagram for films. Alarmingly addictive.		
	Watersprite Opening Gala MAGDALENE COLLEGE CRIPPS COURT 7PM Attend the festival's opening ceremony hosted by Neil Gaimen.	Distrikt Allnighter FEZ 10PM Made In Chelsea's Jamie Liang (heir to the McVities fortune too) hosts this night at Fez. Perhaps he'll bring free Digestives?	Watersprite Closing Ceremony FITZWILLIAM MUSEUM 6PM Brush shoulders with the stars at this sure to lavish affair.		Now That's What I Call Kambar THE FOUNTAIN 10PM Sam Wolfson resserects the spirit of Cmabridge's beloved and bygone bar, promising Destiny's Child, Justin Timberlake and many other blasts from the past		

FEATURES

SPECIAL EDITON

SAM HUNT

- “Mum, Dad – I’m going to be an artist.”
- “That’s nice dear.”
- “But seriously – it’s my calling. Doesn’t this bother you?”
- “Not really.”
- “Wouldn’t you rather I became a lawyer or a doctor?”
- “I’d rather you became a plumber; you could come and sort out all our problems.”

My parents have always been pretty supportive of my ideas. Through every change of mind and new declaration of having “found a calling” (be it dancing, helicopter flying or marine biology) they have only ever expressed a desire for me to be happy and successful in my field – if maybe also sourcing some practical skills that could help them with renovation projects.

But setting aside the parents, there has always been another source of pressure for the ambitious student: their own anxiety. We plague ourselves, fearing in our lack of self-esteem that we are not good enough to succeed in the more daring, less financially secure channels of employment. And so we accept a path that might be tough, but at least secures a pay-out in the end. We have to make these tough decisions of comfort versus ideological commitment, asking ourselves in the middle of the night: will I be able to actually fulfil that bohemian dream of living in a garden shed in France with only my canvasses to keep me company – is it feasible for me to end up eating my own bitter and toxic paints like Van Gogh?

The comfort versus commitment argument occurred to me recently when observing the mass migration of people I know to the ambition of the law conversion. Mostly I felt confused: is this what the whole crowd of you wanted to do all along? Or is it just another example of someone lacking the confidence to push out the boat and commit to pursue the dream?

I decided to do a bit of research on all of this before making any vast generalisations. In my quest to understand, I clicked on a website about law conversions and was immediately faced with a pop-up in the centre of the screen telling me “We knew you’d show up...” I started back from the screen – but, but, it’s not what you think! I’m just doing some innocent research, just checking out my options! The creepy insinuation that at some point we will all consider the law conversion as a life choice disturbed me: has it become the option, the fashionable conclusion to all of our career conundrums, whether we are fit for or interested in studying the law or not? Maybe this website exists for our realising that there is a law of attraction for finding a way through the next few years of our lives without having to fill our coffers with even more borrowed money. And the law profession is very good at projecting itself as a mirage on the horizon, gilt-edged seductively as it takes students out to big dinners for free, or puts on swanky events with champagne and canapés.

To understand how all this stuff works, I decided to discuss the options with a couple of college career queens. They explained the necessity of finding a training contract with a firm, which will fund them through the Graduate Diploma in Law (GDL). Again, that pesky F-word – funding – was cropping up again with renewed ferocity. Law converters need to deal with the fact that there are no grants, local or state, that can get them through the training they need. One of the key paths into these training opportunities is the internship – get the internship, get a contract interview – to obtain a purpose for the next couple of years. With this contract, the promise of job security and the big cash payouts suddenly becomes a potential reality. In an economy fuelling our heart palpitations and constant fear of rejection, the law conversion is a difficult but satisfying door that isn't closed to a funded student.

There are those among the conversion masses who are there for both comfort and commitment, breaking the balance of the theory, and we can heartily salute them without reserve towards a hopeful prosperity.

However, for a considerable number of students the law conversion is still an escape from fear. The old adage of being your worst enemy applies too often. The best and worst conclusion is compromise: the bohemian dream must be realistic. Paint tastes bitter and canvas never makes a good blanket. But decisions must be made in knowing that our hunger for both bodily and occupational fulfilment must be satiated.

Since graduating I have been doing some freelance journalism and making music, as well as starting the online magazine for young academics *The Inking*. *The Inking* was the product of my deeply missing the ongoing dialogue and debate that becomes so much a part of everyday life at Cambridge. I had so many smart, funny writer-friends that were struggling to find reasons to write, or places to get published, that I just thought fuck it we'll just do it ourselves. I bought a domain name.

SAVE A THIRD

16-25
RAILCARD

JOURNALISM

WORK ABROAD

Through a twist of fate, I find myself working for a oligarch in Moldova. Originally, I went out as a tutor for his children and now also work for his business. On my first day, I was picked up from the tarmac by his Russian-speaking bodyguard and then had the most Maria Von-Trapp experience of my life when I arrived in a huge marble atrium to greet his family. I genuinely feel blessed to be here. It's a fascinating country, full of stern-faced ex-Soviets with warm and open hearts, a vibrant mix of Russian and Romanian dialects and spontaneity that you don't find in England.

MARTHA

ENTREPRENEUR

After a two-year stint teaching at a certain Berkshire boarding school I got onto a Masters course in Chinese at The Other Place, but instead elected to come to China to start an educational consultancy business in Wuhan: a massive city in the Middle Kingdom with almost no distinguishing features (apart from dreadful air pollution). Apparently Wuhan had the fastest-growing GDP in the world last year; this manifests itself in the form of lots of cranes, dust and atrociously driven Maseratis. I like it though – my best friend is called ‘Bacon’ and breakfast costs 30p.

JACOB

GO ON
THE
APPRENTICE



97

JUST

HOME

VISITING MUM

TEACHING

I'm an English teacher on the Teach First graduate programme. My days consist of trying desperately hard to convince pupils that *Animal Farm* isn't just a story about animals – “But Miss, pigs don't actually talk” – and trying to work out where I left all my year 9 books because OFSTED “might be coming.” 9 times out of 10 it's great but the kids are a little fruity. I was told I was a “fucking joke” in my first week because I asked a boy to stop eating his baguette in my lesson.

Charming.

GEMMA

CHANCE



THE COMIC

Lewis Wynn

This term, it takes just six words to strike fear into the hearts of finalists everywhere: ‘What are you doing next year? Graduating from Cambridge can be a game of chance... **Claire Healy** rolls the dice with some ex-students



NAOMI PALLAS & CLAIRE HEAL

A cartoon character with a large head, wearing a blue shirt and a blue cap, is pointing with its right hand towards the word 'MOVE'. The word 'HOME' is written above the character, and the word 'MOVE' is written below the character. The character has a simple, friendly expression.

TURN ON
THE
WATER
WORKS



£50
FROM DAD

FINANCE

Post-Cambridge, I interned at an investment bank in New York before realizing I quite fancied a life outside of work and that M&A wasn't for me. I took a year out to travel around South America before landing a job at a consultancy firm, which is more my sort of thing. My top tip would be to take time for yourself before rushing into a career after Cambridge finals – it will pay off in the long-run!

MARC

COMMUNITY
CHEST

TRAVELLING

Since September, I have been travelling solo. The only justification I can give for what is essentially an extended holiday is that I have been trying to widen my culinary horizons! (Highlights have included a month on a cooking course in the South of France on a cooking course and eating fried silkworms in S.E Asia - yum!)

BETH

COLLECT
£200 SALARY
AS YOU PASS



HARD LABOUR

Thanks to a complex series of events, I was offered a job installing AV equipment on a superyacht in a Dutch shipyard. So this last year I've been in Holland, working 60 hours a week alongside German carpenters, Italian marble layers and some American douchebags who have something to do with doors. They say an English degree makes you pretty flexible, but I would add that an English degree and a working knowledge of power tools will really take you places.

Take your
ZYGMUNT

ADVERTISING

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I work in advertising. I'm also writing a screenplay and filming two short films. One of the hard things about going to 'work' is that you have hardly any time and when you get home you're super tired. It is exciting though. For the first couple of weeks we had team drinks and I thought: I need to be assertive. So I leaned right over the table and smashed glasses with my boss. Cheers.

OUR FUTURE?

JOB CENTRE

When the band-ter lets fly: life in the pits

Johann Kamper shares his experiences of playing in the pitband at the ADC and beyond

Picture the scene: you're somewhere off-stage—in the wings, behind the set, in the dark, cramped band-pit, or perhaps even the Larkum Studio. Beyond the Josef Weinberger score on the stand in front of you, you only see vague silhouettes of fellow musicians and the Musical Director, four volumes of music at his side and a conductor's baton in his hand.

This is my passion, this is what gets me through the 9am lectures and all those supervisions. The pitband musician is an oft-forgotten part of the Cambridge theatre world. We are under pressure to perform, yet we are not acting onstage; nor are we techies or part of the production team, despite similarly providing fundamentals for the show that an audience should only notice when something goes wrong. Indeed, the best pitbands have been mistaken for soundtracks.

The pitband crowd is small: there are a few people, like myself, whose prime focus is theatre music, but the majority of musicians you will find in the pit are primarily orchestral musicians who had enough time to step in and help out the Musical Director.

It's a sad truth but, in my experience, most musicians view theatre as something of an aside, and would prefer recitals and lunchtime concerts to a week's run at the ADC. This isn't necessarily due to the quality of the music—the guitar scores are as challenging as jazz charts—but rather personal preference, and perhaps the fact that when you're playing concerts, people are actively

paying attention to you. After all, everyone likes the limelight a little bit.

So why do we 'pitbandies' commit to five-night runs of sitting backstage? Well, I personally bloody enjoy it. Just like the stage managers and the lighting designers who sit there every night; we're not doing this for glory, but for love of what we do.

I love to play music. Passion should be the top priority for any artist, and the quantity of music-related productions that get put on throughout Cambridge guarantees willing pitband musicians regular opportunities to do what they love. Unlike playing gigs and concerts, we get to perform for five nights at a time.

And this isn't just playing for your standard Sondheim or Tim Rice musical; I've played in everything from

Elizabethan comedies to Russian adaptations of Greek tragedies. Pantomimes always need composers and bands, the tour shows always want recorded soundscapes and compositions.

Every show presents a new challenge, from 24-hour musicals, to 17th-century English folk music, to switching between two guitars and a banjo in the space of 30 seconds. There is never a dull moment!

Then there is the pitband atmosphere, which is always casual and fun—doing what I love while wearing my Iron Maiden t-shirts and jeans is so pleasing to my inner individualist. A friend even played the last night of *Cabaret* with his trousers round his ankles.

When the time comes to perform, we have to play so well that the audience

thinks it's a soundtrack; the rest of the time, we just have a laugh. We arrive about an hour before curtain-up, and after soundchecks we have plenty of time for "band-ter".

We can sit and read between the songs, or watch the show (we're usually provided with video monitors).

Afterwards, it's straight to the bar together. It's a great team atmosphere—joking about unprepared suspensions for harmonies over the lyrics, "even though you're not prepared", and debating whether a glissando on the bass is necessary at the end of every song, make better bonding exercises than you'd expect.

Many pitband musicians do this for love of the musicals and the scores themselves. This is why the Cambridge University Musical Theatre Society exists: there are so many Cantabs who simply love to sing along to *Wicked* in their spare time. Though I enjoy musicals, they've never been my top priority, since the bass part is never spectacularly interesting (unless it's written by Alex Aitken), but some of the best music I've ever heard comes from musical theatre: for me, 'Our Time' from *Merrily We Roll Along* ranks up there with Black Sabbath's 'Paranoid'.

There are so many pianists out there who idolise Jason Robert Brown and



FREDDIE TAPNER

who dream of one day playing 'The Last Five Years' to a live audience.

There also exists a broad sense of community throughout the theatre. Everybody, from directors to actors to techies to producers to musicians, is there for the show, so the prevalent mentality is of universal co-operation. Directors are nothing without actors, musicians are nothing without sound engineers.

It's the people I work with who keep me coming back to the theatre—not just having nerdy jokes with other musos, but chatting with the actors, the director, the set designers and counterweight operators. I've never worked with anybody who focused solely on their own spotlight (that concept doesn't really exist backstage); rather each

production at the theatre involves a company of ten to forty people all working towards the same goal. That creates a feeling of companionship extending across everyone involved—and, honestly, all of those 'thesps' are very nice people.

So to anyone who's ever been wary of theatre music or backstage work, I say: next time you see a musical, stop and think about whether you even noticed the music, the lights, or the set. Then think about the people not on stage, who are creating that for your enjoyment... and remember how much fun they're having as well!

Johann Kamper is a 3rd year studying Chinese with Japanese at Homerton. He will next be performing in Elton John's *Aida* from 13th-23rd March at the ADC.

A funny thing heads for The Mumford Theatre

Will Kennaway meets the Gilbert and Sullivan Society, the eccentric yet hilarious bunch for whom the ADC is just not big enough

When I mentioned to people that I was going to interview the Gilbert & Sullivan society the same few words kept cropping up: "bonkers", "eccentric" and "hilarious".

To give a bit of background: the Gilbert and Sullivan Society perform the works of Victorian playwrights Sir William Schwenk Gilbert and Sir Arthur Seymour Sullivan, an extraordinarily prolific duo who penned no less than fourteen comic operas during their career. Their pair's work is an acquired taste, often veering on the wrong side of politician correctness (see *The Mikado*), and earning their devotees some of the aforementioned epithets.

What does the Society itself make of that? Gareth Mathey, directing their new production, *A Funny Thing Happened on the Way to the Forum*, is new to the group, but he's inclined to agree: "that seems pretty fitting." The society certainly seems to take a pretty laid-back approach: rehearsals are extremely casual affairs, and I don't think there was ever



THE GILBERT AND SULLIVAN SOCIETY

a minute that passed without a crack of laughter rippling through one part of the room or another. "We all really love what we do," says Musical Director Michael Atkins. "That's why people keep coming back."

This approach is reflected in their place in the Cambridge theatre scene: away from the typical ADC and Corpus circuit, productions tend to be held in more adventurous settings. *Funny Thing*, for instance, is being performed in Anglia Ruskin's expansive Mumford Theatre.

The ADC, says Michael, is too small and too restrictive for the kinds of productions they want to put on. Size is not the only limiting factor at the ADC; apparently artistic egos tend to be smaller in the Gilbert and Sullivan Society. While the ADC main show, according to Michael, is "sometimes dominated" by people primarily concerned with their own careers, here, he says, you get a "different feel that's slightly more collaborative."

It's hard to disagree. They spoke with real enthusiasm about the show: "It's absolutely bonkers," says Gareth, "brilliant and hilarious." They've gone for something a bit off-piste in *Funny Thing*—though it's generally seen as merely part of the "Sondheim

back catalogue", it's still worth watching. "He lets himself write these ridiculous melodies," enthuses Michael, and has a "totally crazy plot script to work with."

Watching them rehearse a short scene and then the song 'Bring Me My Bride', it was hard not to get caught up with their enthusiasm.

The script is full of wit and repartee, so much so that Gareth expressed some concern that audience members might not keep track of it all. Still, from what I could see it worked pretty well even in its current unpolished state. Dylan Morris made for a genuinely amusing Miles Gloriosus and everyone taking part was clearly really enjoying what they were doing.



THE GILBERT AND SULLIVAN SOCIETY

If there are any worries, it's about the ambitious choreography. A number of people mentioned nervously that their choreographer had gone "a bit crazy with it".

That said, if they approach the dancing with the same exuberance and keenness they show in everything else, I'm sure they'll pull it off—or, if nothing else, watching them trying to pull it off will probably be just as amusing.

A Funny Thing Happened on the Way to the Forum runs 6th - 9th March at The Mumford Theatre

THE ADC MAINSHOW

IS "SOMETIMES DOMINATED" BY PEOPLE CONCERNED WITH THEIR OWN CAREERS

THE SCRIPT

IS FULL OF WIT AND REPARTEE, SO MUCH SO THAT GARETH EXPRESSED SOME CONCERN THAT AUDIENCE MIGHT NOT KEEP TRACK OF IT ALL

Breaking the big bad world of theatre

Rivkah Brown considers helpful options for those looking to work in theatre

So it's about that time of year again, when finalists begin to pull up their socks and contemplate how, after three-odd years of Student Finance (or the parental money tree), they might earn their daily bread. That's right, folks, it's time to get a job.

Money is, for some, the primary issue. And understandably so: I'm sure there are few finalists who haven't felt a chill run down their spine as they entertain the possibility of being stone cold broke in a few months time. The threat of penilessness looms large to those about to graduate, driving many to apply for the obviously lucrative careers like banking, management consultancy and law.

Such sensible folk include both the broad sweep of those who dabbled in theatre during their time at Cambridge and the others who devoted most of their degree to it. They will argue that, though theatre was fun, it was a part

of their university experience – an extra-curricular activity. However, there remain those for whom acting, directing, tech-ing etc. are not just pleasant distractions from work, but vocations: every year, a small group of the most dedicated thespians try and break into the world of professional theatre.

These actors-, directors-, and producers-to-be deafen their ears to the haters, who say that working in theatre is not a “real job”. They are willing to forsake the healthy incomes enjoyed by their peers and which as Cambridge graduates lie easily within their grasp, for a

profession that they absolutely adore. They are even willing to enter an industry in which, for the most part, you do not need a degree and where they risk seeming overqualified.

Not only this, but they are susceptible to seeming like they have the wrong type of qualification. Many budding actors will have trained at one of the big drama schools (RADA, The Central School of Speech and Drama, and so on), and so have up to three years worth of formal acting training. A friend of mine in Cambridge also wants to train formally, which means at least another year of study. Others will try and wing it without any conservatoire training, often having acquired an agent before graduating. Arguably, if you are naturally talented enough, a good agent is all you need to get your career up and

running.

However, acquiring a theatre agent is easier said than done. It's a case of being spotted, and therefore of really putting yourself out there. Doing the odd Corpus show is all well and good but it's the tour shows, the Edinburgh shows, the ADC pantos and mainshows, that get the most attention outside of Cambridge and are the useful places to start if you want to get noticed. As a lukewarm and badly-researched example: the only famous Cambridge graduate I could find on camdram was Eddie Redmayne, and the one entry under his name was *West Side Story*, in which he played Tony. Think big.

To think practically, your best bet at getting an agent in Cambridge is, most obviously, the Marlowe Showcase. The show is performed by graduating thespians to an audience of industry professionals, casting directors and agents, and is something akin to a mass staged audition. Although not everyone will hit

the jackpot at this stage, it is – if not a guaranteed job opportunity – at least an invaluable learning experience and an opportunity to present yourself as a professional actor to people who aren't

If, however, you find yourself agentless at the end of your degree, fear not. If there's one thing an actor ought to have by the bucketload, it's resilience. Scour theatre newspapers and websites for job opportunities – *The Stage*, *The Production and Casting Report* and *Casting Call Pro* are good places to start – and don't be afraid to put yourself forward for suitable roles. Networking is a major part of the theatre industry, so keep in touch with fellow thespians after graduating, as well as any you happen to meet outside of Cambridge. Getting ahead in theatre is not just a matter of raw talent, but requires nous and entrepreneurial skills: you are, essentially, selling yourself.

Without wanting to sound overly cynical, the theatre world is not an easy nut to crack. As with any job that doesn't pay well, demands long and anti-social hours and provides zero job security, you have to remind yourself that you're

doing it because you love it. But hopefully at the end of a long day's hard work you will become one of the lucky few that enjoy every moment of what they do and wouldn't give it up for love nor money.



THE MARLOWE SOCIETY

friends and therefore won't necessarily laugh raucously at your jokes. It's a bracing experience for any would-be actor to be thrown in front of such a tough crowd, though with any luck the brave will come out of it one rung further up the ladder than they went in.

Quentin Blake: Illustrating the artist

Gabrielle Schwarz is drawn in by the Fitzwilliam Museum's eye-opening exhibition

This week, a new exhibition of Quentin Blake's recent works opened at the Fitzwilliam Museum. It is expected to be so crowded that the Museum has implemented a timed ticketing system to ensure that the exhibition does not get too crowded.

The recognition that Blake is an artist worthy of a standalone exhibition in a big museum seems to demonstrate the singularity of his position as an illustrator. Think about it: if you are asked to name an illustrator, 'Quentin Blake' would probably be the first – or even only – one to spring into your head. To reverse the situation, presented with a line-up of images by different illustrators it is Blake's distinctive style that most people would be able to identify.

Illustration tends to be seen as auxiliary to the words in a story. Worse, they often represent a dumbing down, their target audience being children whose imaginative faculties are not quite up to the job of understanding the text alone. For the grown-up's sophisticated mental faculties, therefore, illustrations are deemed unnecessary; they impinge upon the writing,

removing the reader's capacity to craft their own interpretations of what the verbal descriptions should look like.

This exhibition of Blake's work quickly proves that he is an exception to the rule that illustrators are subsidiary to writers and lesser than artists. While he may remain famous for being the man who gave form to Roald Dahl's stories, this exhibition focuses only on his works from the past decade. The majority of them are from independent series of works, or were commissioned for the walls of hospitals and other centres.

Many of these series – *Companions*, *Women with Birds*, *Girls and Dogs* – while retaining that essential, jerky 'something' we recognise as so quintessentially Blakean are significant departures from the watercolour wash

and ink pen combination we typically associate with his illustrations. *Companions* is haunting and melancholic in monochromatic chinagraph pencil; *Women with Birds* experiments with etching; *Girls and Dogs* uses red-and-black lithographs to create a terrifyingly bloodied landscape.

Most surprising, perhaps, are the watercolour pastels on wood painting from a series entitled *Big Healthy Girls*. Here, a rainbow-coloured naked woman poses against the dark silhouette of the sun and the grassy horizon. Legs planted firmly on the ground with a lunge reminiscent of some yoga position, this woman is serenely static, a far cry from the constantly moving figures that tend to characterise Blake.

The images demonstrate freedom over technique, style and subject matter, which over time Blake's successful career has

afforded him. He has in past interviews stated that while when they first met, Dahl had been precise and controlling over his visions for his characters, towards the end of their partnership, Blake had pretty much free reign over his work: "I remember when I was doing the illustrations for *Matilda*, Roald told me the way I'd drawn her wasn't how he'd envisaged her, but then he said, 'it works so let's stick with it.'"

The display cabinets at the Fitzwilliam do a good job at mythologising the illustrating process, heightening the significance of the tools used (water-colour sets, different brushes and pens, preliminary sketches and exercises) as the instruments of true artists.

At one place in the massive catalogue accompanying the exhibition, there is a quote from Blake recounting an occasion when he was mounting an exhibition in France. He had originally referred to himself in the exhibition's title as 'illustrateur', which the French curators corrected, appropriately, to 'artiste-dessinateur'.

Perhaps Blake stands somewhat alone as the success story of the artist-illustrator. He himself states in the catalogue that 'indeed the word "illustrator" often has often a sort of tarnish on it'. Despite this statement, Blake has done a lot to demonstrate the potential in the word "illustrator" to one day shine for the imaginative joy it can provide for so many people.



Quentin Blake

BREAK A LEG



RICHARD STOCKWELL

There are sixteen student shows being staged in Cambridge this week. At that volume, it would be physically impossible to see them all, and it is practically impossible to get to more than a tiny fraction – particularly for those who perform themselves. Once duty has been done in going to see friends perform, it is difficult to be all that discerning about what else you see. The only things to go on are hearsay, a handful of reviews and reputation. And these don't always amount to the most reliable pointers, especially once personal tastes are factored in. Guesswork it is, then.

This being – as everybody's whingeing expressions keep reminding me – week five, perhaps the astounding number of plays are indication that the thespian way to keep the week five blues at bay is to put on a show. But this isn't just a mid-term peak – there're another sixteen coming up in week seven. Mysteriously only four are officially on camdram for week six, which can't be the full story. Maybe this preference for odd weeks reflects the inventive quirkiness of Cambridge thespians.

There seem to be three approaches to staging a play in Cambridge. You can take a solid, well-written classic, learn the script and hope you don't embarrass yourselves by managing to screw it up. Alternatively, you can take a classic and be inventive with it, hoping that your experimentation with the set and staging succeeds more often than it fails. Finally, you can do something completely different: dig out a weird and wonderful play or pen one yourself, stick it on a stage and see what happens.

In Cambridge there's pleasantly little of the first option, which is the lifeblood of professional provincial theatres and Am-Dram everywhere. There could be more of option two, but it is option three – 'be quirky' – that dominates the festival that is Cambridge theatre.

Unfortunately, this stream-of-consciousness style of theatre is probably only possible because Cambridge theatre is student theatre, where the whole financial issue isn't quite so pressing. In the real world, people have to earn money, and the time commitments required to make good theatre are so great that people must, inevitably, charge or starve. These economic facts mean realising your ideas requires money as well as drive and filling out production application forms.

And what if your show could never run at a profit? The quirkier shows out in the real world are often produced in full knowledge that they are spending money other shows have made. Presumably the situation in Cambridge is similar: putting on something wacky at the Corpus Playroom means you are being subsidised by last term's Stoppard; at the ADC, by the Footlights Panto and Lent musical. Still, in this amateur student world the figures must be pretty small, and if there is any sense of guilt, the voluminous output of quirky theatre suggests it isn't very strong.

ART

In Focus: Watersprite Film Festival 2013

Emma Wilkinson explores the festival's highlights

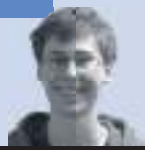
Johannes Ruckstuhl on 2013's films

FILM



RE:ROLL

ANGUS MORRISON



Never try to be all things to all people. It won't work. At best, a student columnist notices your vanilla creation and gets stropky about it. At worst, you erode the foundations upon which a rich franchise has been built. The desire to appeal to a broader audience by easing up on some of the more obviously niche content isn't unique to games of course – sales and readership figures are the unapologetic lords of the media jungle – but the prolonged identity crisis sucking at the heels of the games industry lends these matters special relevance.

After reviewing *Dead Space 3* no fewer than three times in the past week, it began to get inside my head. I should have anticipated this; *Dead Space* is, after all, the poster boy of the survival horror genre, that happy place where resource management meets psychological stress. But my discomfort didn't stem from jump-scares; I didn't balk at the grisly business of dismemberment, or panic as the undead hordes started to swarm. I recoiled at the cash-grab, the appeal to the everyman that dispenses with terror in favour of the spiritless sure-seller.

And this is an interesting conflict, because I have always argued for the central place of 'casual' gamers and the diversity that they bring to the stagnant waters of gaming's core genres. I've been known to write columns about it. Yet the quest for mass appeal has in fact stimulated the slide into homogeny – horror has been kept on the leash lest it threatens to scare someone.

Perhaps air-headed ideology has put me out of touch with the gaming community. During a heated argument on YouTube – admittedly not an achievement in itself – I was assured by a very angry gentleman that dumbing down (I'm paraphrasing) is undoubtedly a good thing. He informed me that he wanted games to be mainstream, and those seeking horror should simply turn up the difficulty.

But there is a difference between mainstream and monotone. There is a tendency for veterans and outsiders alike to speak of games as a singular mode of entertainment, rather than the glorious patchwork of genres and sub-genres that make up a medium. As a collective enterprise, gaming should hold something for every demographic, but individually a game must find its niche. Sporadically appending game mechanics that have proved popular elsewhere is nonsensical. Marketing survival horror at the casual explorer is like adapting *Schindler's List* for a pantomime.

opportunities for aspiring student filmmakers to get first-hand insights into the industry from current professionals.

Since then, it has made a name for itself as a significant annual event that attracts both impressive short-film submissions and eminent speakers. Last year's line-up included famed *Harry Potter* director David Yates, eminent Cambridge alumnus Tom Hollander, and renowned producer Duncan Kenworthy.

Planning and funding Watersprite

Watersprite is run by current students, with funding from various sponsors, and continued support from long-term patron, Hilary Bevan Jones. Hilary's career as a producer has seen her go from working as a teacher to becoming the first Chairwoman of BAFTA, and she has remained passionate about helping young people break into the world of film.

"I became patron of Watersprite because I believe the festival sets out to help emerging filmmakers from around the world in both practical and intangible ways," says Hilary. "Our speakers

are all at the top of their game and offer invaluable inspiration and advice. Watersprite provides a weekend where filmmakers can build relationships and creative partnerships that will run and run."

Despite the mammoth administrative task they undoubtedly faced, this year's Directors, Julia Turner and Helen Simmons, are equally full of enthusiasm for the project. With the festival kicking off on March 1st, the pair reflect on the process that has got them here. "Endless details and spreadsheets may be tiring," Julia says, "but behind the timings and figures is the process by which we will pull this off, as we bring together a huge group of interesting and inspiring individuals."

Helen agrees with this outlook and maintains her love for the prestigious and much-admired annual event. "The festival is unique because of what it tries to achieve," Helen explains, "Watersprite aims to help young filmmakers from all over the world meet and establish links with the people who will help them begin their career in the industry."



Watersprite Award Ceremony 2012



Olivia Colman

Line-Up

Previous years of Watersprite have seen the Festival attract an impressive range of experienced industry professionals to give talks and workshops, and this year is no exception.

This year opens with an appearance from Neil Gaiman on the Friday night of the Festival, whose immense writing career includes *Stardust*, *Princess Mononoke* and *Coraline*.

John Logan is another particularly notable force on this year's line-up, who is responsible for the screenplays for *Coriolanus*, *Hugo* and *Skyfall*, amongst others. Featuring on Sunday's programme is the BAFTA-nominated Olivia Colman, best known for her role in *Peep Show*, who will be discussing her varied career, including a recent appearance as the Queen Mother.

Complementing these influential guests is a schedule of panels and workshops, with a highlight looking to be the team behind the television adaptation of *Restless*, who will be discussing the process of converting William Boyd's original writing into screenplay. An equally interesting addition to the line-up this year is Roger Graef, whose career has flourished as a result of his current affairs documentaries.

Throughout the weekend there are also a number of sessions focusing on individual areas of film, including script-writing, composing for film, finance, and make-up.

Continued Success

In terms of scale for a student endeavour, Watersprite is both between ambitious and daunting.

Yet somehow, each festival seems to pull together all the necessary ingredients for a highly successful and inspirational weekend. Both the Festival's Directors seem to think part of this continued success stems from Watersprite's inviting and personal feel, despite its star-studded programme of events.

"The weekend of workshops, talks, panels and Q&A sessions is the first step towards helping people gain insider knowledge," says Helen, "but the real strength of the festival lies in the more informal mingling. By the end of the weekend, people go away feeling they've made friendships that will last far beyond the festival."

This year's closing gala is at the Fitzwilliam Museum, which seems suitably plush for a weekend comprising so many prominent guests and valuable events.

It seems that this combination of impressive speakers, insightful workshops and a relaxed social focus creates the sort of event that people want to invest time in year after year. Watersprite brings together an array of passionate, motivated students and professionals from within Cambridge and internationally, and in so doing, remains an annual highlight.

Despite all the stars in Cambridge for the week, the centrepiece of the Watersprite festival continues to be the screening of the best submitted short films. Films are awarded in three genre categories – fiction, animation and documentary.

So varied are its subjects that the documentary category is best described as eclectic. At under four minutes, *Seven Smiles* remains entirely mysterious, while *Two Fires* pushes too far into the other direction: telling a story that is unremarkable just makes for unremarkable viewing.

Ironically, the story that tells us less is far more engaging and something similar is true of *Sensed*. The story of a blind woman's daily life is faced with the dichotomous task of presenting us the sights of a sightless world. The problem is solved by keeping the camera close with a relatively narrow field of focus, rendering every object slightly alien as it blurs in and out of view. Voiceover is appropriate in this instance but the prevalence of the technique, especially

in the documentaries is surprising as it disregards one of the fundamental rules of filmmaking – show, don't tell.

The absence of comedy is significant, especially in the animation category. Comparing the tone of this selection with the group nominated for the animated short Academy Award, including Disney's *Paperman*, the difference is striking: *Nyosha* relates a pivotal episode in the memoir of Nomi Kapel, the true story of a Holocaust survivor. Its puppets are like a stop-motion version of *Coraline*, though crucially the eyes lack animation, rendering them emotionless, even when full of tears.

On the other hand, the line-drawn *Jamon* and *Kuhina* are grotesque subversions of the genre's more usual tropes of innocence, playing with images of the assertion and usurping of power. The former plays in a world where pigs are adopted by humans and groomed for eventual slaughter, while the latter pits the destructive force of a child against that of beetles and insects. The ugliness of both is very deliberate, and neither makes for very comfortable viewing.



Paperman



Closing Night 2012

The most successful films here are also the least experimental, the most ambitious, and the least discreet about their sources of inspiration. *Pantheon* alternates between a man stuck in a stalling space station and his closest companion on earth, the concept and its execution not too far away from Ridley Scott's *Alien*, and his most recent follow-up, *Prometheus*.

Equally, *Dancing in the Ashes* tells a very straight-forward story of survival in the concentration camps of the Second World War. While her relatives are sent to the gas chambers, Edina is singled out for her ballet skills, recording not only an extraordinary image of beauty among destruction but also the arbitrary decisions over life and death.

Both films have the advantage of a comparatively large budget and only rarely give away the tell-tale signs of the amateur production. Despite an entire system failure, the artificial gravity system still seems to work for instance and quite obviously, *Dancing in the Ashes* never cuts to anything approaching a wide shot.

The selection of twelve has in turn been narrowed to four nominations for the overall Film of the Year, two from the Fiction category (*Chippendale* and *Dancing in the Ashes*) and one each from animation (*Nyosha*) and documentary (*Two Fires*).

Deserving of a place but sadly left out is the Orpheus, the most impressive

combination of mental challenge and filmmaking craft among the nominations. Its exploration of the "five stages of grief" clearly owes something of a debt to *Inception*, complete as it is with collapsing dreams and dream-like sequences, moving seamlessly from location to location.

And like its big brother, it manages both experiment and spectacle, leaving us eager for more. Indeed, the only criticism that can be levelled at it is that its seven minutes are far too brief.

Short film reels are always something of a menagerie which makes them both easy and difficult to recommend. This year, the selection is unusually serious and dark, black humour dominates even the most overt comedy, *Chippendale*. Yet, seeing as the entire screening lasts five hours, there's nothing wrong with picking and choosing.

There will be a chance to see a selection of nominated films from the featured countries at the festival's Breakfast Screenings over the weekend. The winners will be announced in an Awards Ceremony at the Cambridge Union Society on the 2nd of March.

The 2013 Watersprite Festival opens on March 1st and ends on March 3rd. See watersprite.org.uk for more details of the talks throughout the weekend.

Why the portrayal of mental health matters

Henry Moore (above) and Chloe Jacot (below) discusses mental health on the screen.

From programmes addressing mental illness obliquely, to documentaries confronting them explicitly, television's portrayal of mental health issues is deeply problematic.

This week, the start of Mental Health Week coincides with the end of the first series of *My Mad Fat Diary*. This E4 series has been extremely popular, garnering acclaim for its forthright tackling of mental-health issues. Rae, the protagonist whose four-month stay in psychiatric hospital has ended, attempts to reintegrate into a society which stigmatises and misunderstands mental illness.

This is not to say that sufferers are not faultless. Indeed, during my own four-month stay in a Dutch psychiatric ward, another youngster showed his

misunderstanding of auto-mutilation (self-harm) by interpreting 'auto' to mean the Dutch word for 'car'.

If vandalism of cars can be the interpretation of the bewildering dialogue of mental illness, then programmes are missing the chance to educate youngsters about mental health on a global scale.

Indeed, not only is television missing an educational opportunity, it is misleading viewers as to the causes and nature of mental illness. Channel 4's *Supersize vs. Superskinny* masquerades as an educational programme, but often seriously misrepresents eating disorders, which are some of the most deadly mental illnesses.

Not everyone with an eating disorder is female, or trying to look attractive. Whilst Channel 4's programme does not fall into the gender trap, it often presents individuals who are motivated

by vanity. This can have the effect of negatively persuading viewers that eating disorders are somehow a manifestation of narcissism.

This is not so. Having personally spent December 2012 fighting for my life in hospital, being fed through a tube, I am certain that vanity is seldom the true cause of an eating disorder. Anorexia nervosa, in particular, can stem from personal trauma and an unhealthy desire to control natural impulses.

To suggest that vanity causes all

eating disorders is to ignore the subtle multiplicity of underlying personal issues which can cause a human to fight all instincts and willingly starve to death.



Henry in Hospital

These programmes not only misrepresent, but also glamourise mental illness. Channel 4's unashamed general invitation to take the 'chance to appear on your favourite Channel 4 show' is appalling in light of the subject-matter treated in *Supersize vs Superskinny*. Rather than encouraging sufferers to

bare all on television, broadcasters should responsibly engage with sober attempts to demystify mental illness.

Advocates of such programmes will point to their innocent entertainment value; however, as a society, we must ask ourselves whether it is a healthy mind that is entertained by the plight of the mentally ill.

In 1962 Ken Kesey – in *One Flew Over the Cuckoo's Nest* – violently objected to the way "movies paint crazy people," and suggested that true madness might in fact lie with society's standard-bearers.

Half a century later, we are faced with an unprecedented battle against mental illness, and it is time to realise that we cannot conquer society's demons without first confronting our own unhealthy appetites for entertainment.

One in four of us will suffer from some form of mental illness during our life. It is an inescapable fact of life. The potential to develop a mental illness, be it depression or bulimia, lies within all of us, in varying degrees.

And then it catches up with you. You find yourself trapped in a downward spiral, wondering how- you got there. The scariest thing is that you may not even recognise the symptoms.

It took me, my family and psychiatrists several years to put a label onto what I was feeling. After dozens of dismissals and suggestions that I had 'a nice relaxing bath', I was finally diagnosed with depression.

Months of feeling lost inside a black abyss slowly came to an end as someone finally recognised that I needed more

than 'a bit of fresh air' and prescribed Fluoxetine and gave me Cognitive Behavioural Therapy sessions.

Lack of awareness of mental illness and playground prejudices, in part perpetuated by popular TV programmes resulted in people, even friends, actively distancing themselves from me.

People would stare, interrogate me about my absence from school, make me feel like I was an attention seeker, a freak, worthless. I wanted to scream, to cry, to disappear, to tell them they too could suffer from a mental illness one day. But the silence suffocating mental health was impenetrable, no one talked, everyone stared. But the silence suffocating mental health was impenetrable, no one talked, everyone

stared.

The stigma and misconceptions surrounding mental illness today in our media-saturated world are still far reaching and pervasive. The media, all too often, potentially perpetuate negative stereotypes, fueling prejudices in society. The Norman Bates-esque axe-wielding maniac has been a commonly used dramatic device for decades.

What is more, the terms used to refer to mentally ill characters are usually pejorative or flippant. We are bombarded with insults such as 'crackpot' or 'basket case' which can all too easily take hold in our minds. When we learn someone has been diagnosed with bipolar, we may fumble for an appropriate reaction. We will probably just avoid them all together; seems like the safest option.

TRAPPED
IN A DOWNWARD
SPIRAL,
WONDERING
HOW YOU GOT
THERE

Yet what we are led to believe is fact by the media, is merely fiction. The vast majority of people who suffer from some form of mental illness pose no threat to society; they go to school or work, they have interests, they have a sense of humour. I know I do. People I have met at university only know about my battles with depression because I have told them, not because I have some hideous scar on my forehead that screams mentally ill.

Largely thanks to campaigns such as Mental Wealth or Time to Change, we are gradually normalizing mental illness, but such efforts are futile if television and film producers continue to bombard us with psychotic characters whose identity is entirely consumed by their mental illness.

It's when the real gets entangled with the fictional, that the battle to bring mental illness out of the dark corner of

taboo becomes all the more challenging. Its when the real gets entangled with the fictional, that the battle to bring mental illness out of the dark corner of taboo becomes all the more challenging.

The media have the power to positively raise awareness and in turn, they could play a role in helping people to recognise the symptoms of mental illness and seek treatment so that no one has to struggle in silence in the way I did.

So next time you think your friend seems a bit out of sorts, perhaps try just to listen empathetically. They won't be expecting you to transform into their counselor or offer them a miraculous solution.

Be a friend who doesn't judge, but quietly supports. Just be there for them, one day you might need them to be there for you.

A LOOK AT THE
BLOGS

Libraries can't be made history

This week on Varsity Live, **Salome Wagaine** argued that *Horrible Histories* author Terry Deary has "got it seriously wrong" in calling for the demise of the public library.

It's a sad day when you find yourself disagreeing with the man who made you realise how groovy the Greeks were or the person who was behind your eight-year-old self's interest in making paper pyramids (as all aspiring Egyptologists should). However good his books might be, author Terry Deary, creator of the 'Horrible Histories' series, has seriously got it wrong on libraries. Deary, who was the seventh most borrowed author from British libraries last year, feels that public libraries are relics from a bygone age. Writing in the *Sunderland Echo*, Deary argued that "we've got this idea that we've got an entitlement to read books for free, at the expense of authors, publishers and council tax payers," further arguing that "this is not the Victorian age, when we wanted to allow the impoverished access to literature. We pay for compulsory schooling to do that." What's disappointing in Deary's comments, apart from his obvious self-interest (he reckons he could get much more

in royalties if the Public Libraries Act of 1850 weren't still in place), is that he has completely failed to acknowledge the wonderful things libraries can do for communities.

For one thing, Zadie Smith is right: a local library is necessary and good because it serves as "an indoor public space in which you do not have to buy anything in order to stay." I now live in Hendon, although I didn't before. Some of my earliest memories of places not at home or school or hospitals looking at ultrasounds with my mother, however, take place in Hendon Library. I recall being barely tall enough to reach the

TERRY
DEARY

IS POINTING THE
FINGER AT THE
WRONG PLACE

middle shelves of the main stacks of books, but picking up *The Subtle Knife* and liking it and its cover and the little illustrations at the beginning of each chapter. I remember being taken with my brother with our mum to take some free computing classes, using CD-ROMs (remember those?) somewhere other than in my primary school classroom.

And I still remember a librarian folding up a couple of sheets of paper, stapling them together to make a booklet and encouraging me to write and illustrate any stories of my own in this little handmade book. Libraries are a place where the written word comes alive for everyone, not just those with parents for whom reading peer reviews and critically assessing paradigms are second nature.

Of course, despite their use for young children and their parents, libraries aren't just for them. I still find myself in Hendon Library come the holidays and it's frequented by a wide range of people: the elderly, the middle aged, the GCSE Bitesize fiends. Another regular is a man who I often see picking empty packets and the like out of bins in the area nearest my bit of the North Circular. Every week in my local library, people are being brought together, be it through the weekly group that helps people practice their conversational English, the medical drop-ins, the book

groups or the coffee mornings. While our term-time libraries aren't public, we can still see this phenomenon in

LIBRARIES

ARE A PLACE
WHERE THE
WRITTEN WORD
COMES ALIVE FOR
EVERYONE

Cambridge. Just take a look at the photos from the Valentine's Day tea@three in the English Faculty Library.

If Deary has a bone to pick with the demise of the local bookshop, he is pointing the finger at the wrong place. When I eventually did sufficient convincing to get *His Dark Materials* bought for me a few years after my first

brief encounter with the series, it was at a second-hand bookshop and many of the new books acquired during my childhood were bought from a local specialist children's bookseller. When I do find myself indulging in the odd book purchase nowadays, it's either second hand or off Amazon, or both. The demise of the high street is surely more down to the rise of internet shopping than anything else. But even if were the case that libraries were the source of fewer physical book purchases, their significance and social benefits outstrip any calls from greedy authors to pocket a few more pence per page.

THIS WEEK ONLINE:

- More contributors trying to sell you their favourite pieces of pop culture, including Sophia Vahdati on French police drama *Spiral*.

- Hannah Wilkinson on life in Cairo for those who aren't in the middle of the riots.

- Three short documentaries on the run-up to the Rio Olympics, filmed and directed by MML student Antonia Eklund.

- CamFM does the Harlem Shake, like everybody else in the known universe.

- Extensive coverage of Pembroke's new kittens. Embarrassingly extensive coverage.

ALL THIS (AND MORE) AT
VARSITY.CO.UK/LIVE

The Green Mile

Jessica Sequeira reflects on the role and representation of green spaces in

BOTHER BECCA

BECCA LAWRENCE

"I moved into a new room at the start of this term, which I really like apart from one fairly major drawback. I'm having real trouble with the girl across the corridor. She uses my cutlery, makes horribly loud spitting noises when brushing her teeth and plays Taylor Swift throughout the day with her door open. I've put up with it for weeks and I like to think I'm fairly laid back, but it's getting to the stage where I try to spend as little time in my room as possible. It's driving me insane. What should I do?"

Having trouble with a nightmare neighbour is always an awkward problem as it's difficult to know how to correct it. On the one hand, you don't want to come across as uptight, boring, or sense-of-humour-deficient. However, it's really quite annoying and if left unchecked, could slowly deprive you of your sanity.

I've never really been a fan of the surprisingly popular remedy to this problem, used by irritated students the world-over: the passive aggressive post-it note. I don't think neon reminders to 'please brush your teeth as quietly as possible' or 'remember, blue-handled cutlery is property of X' will do a lot to solve your problem, and they really will just make you look like a douche.

Now, anyone who plays Taylor Swift in a public forum clearly has no regard for the feelings of others, so I'd be inclined to suggest that you might not take her well-being into consideration when thinking about your next move. I know the situation seems anything but enjoyable at the moment, but I really think you could have some fun here. Why not give as good as you get and become the neighbour from hell? You might want to consider forgoing the washing-up, offering to host a weekly post-Cindies after party, and taking up the violin. If she approaches you to ask if you might change your ways in future, this gives you the chance to bring up a few requests of your own.

If you don't fancy the 'fight fire with fire' approach, perhaps store your cutlery in your room, invest in some ear plugs, maybe even have a quiet word with her, and realise that compromising on a few things is part of the process of living in tiny student halls.



TOM PORTEOUS

The distance from one side of Midsummer Common to the other, moving along the river – Park Parade to Elizabeth Way – measures exactly one mile. Seen from above, it looks like a sine wave, a serpent-like ripple. Alongside the docked boats runs a tarmac path bordered by mud and grass, occasionally treacherous when scattered with the scree of winter ice. In the morning the sun casts fiery gold streaks across the water and turns the air a hazy pink.

Midsummer Common is by far my favourite green space in Cambridge, but I've never seen a convincing description of it in prose. That's somewhat surprising, as the English tend to be quite good at immortalising real-life locations in literature. Green spaces are particularly well represented in the nation's poetry and novels, where they tend to be discussed either as comforting symbols of home – places to take children and pets for the afternoon before cutting home for a cup of tea – or as overly zoned areas, symbolic of excess civil interference.

Green spaces are some of the

few places of repose in the midst of hectic urban life; it isn't too surprising, then, that they pop up with some frequency in the literature of the city. For instance, Graham Swift is obsessed with green spaces; he comes back to them again and again, calling Clapham Common in *Shuttlecock* an "endless, enveloping savannah" and describing Greenwich Park in *Waterland* as a place where "fresh sunshine falls on old splendour."

In his 2006 *The Book of Dave*, Will Self similarly draws on green spaces, referring to his Island of Ham – based on Hampstead Heath – as "this peculiar island, a couple of square miles of woodland and meadow set down in the lagoon of the city."

Cambridge may hardly match the urban sprawl of London, but Midsummer Common would seem a space equally capable of being described as any City spot. Of all the greens in Cambridge, it seems by far the most intriguing. I tend to think, rightly or not, of Parker's Piece as a bit of a lad's green (the modern rules of football were forged there in 1848), and of Jesus Green as a bit domesticated (after it was cut away from Midsummer Common in 1890, it technically

became a 'park').

Compared with those two, Midsummer Common is far more interesting: the black sheep of greens, the outré uncle who turns up at holiday time armed with his latest dubious tale. It's a node of city interaction, constantly filled with people, whether they're pub-goers frequenting the Fort St George, rowers slicing through the mist at ungodly hours, or nine-to-fivers trekking or cycling to work.

Annual celebrations tend to be held at the green: it plays host to Guy Fawkes Night, when fireworks burst across the sky and an enormous bonfire crackles below throwing sinister light on the faces of celebrants.

It also provides the space for the Strawberry Fair, a known police headache for higher-than-average appearances of both LSD and scratchy sitar music. Therefore, let's think about Midsummer Common for a few minutes, taking it as our temporary centre, giving it the attention it deserves.

It remains there with us, even as the accretion of more temporary elements – events and lives, for example – continue to flicker in and out of it, reinforcing it while also pushing it, too, more slowly, to change. Putting these momentary bits and bobs into more durable form (words, pictures, etcetera) thus comes to take on an incredible importance.

DARK SIDE OF THE GREEN

In the Hispanic (and Latin American) novel, the *plaza* is the locus of activity, the constant reference point for what happens in the city and to the characters. Catalan writer Mercè Rodoreda's 1962 *La plaça del diamant* – which takes its title from a square in Barcelona's Gràcia district – is one such novel that takes the plaza as its base. Natàlia meets Quimet, the man she marries, while passing through on the way home from her bakery job.

The growth and deterioration of their love, the confetti-filled parades and festivals of the city, and the eventual protests staged against an increasingly sinister political reality are all experienced in that square of paved stones, which is today filled with touristic cafés and slender young trees I don't know well enough to give a name.

Something similar happens in Argentine writer Marta Traba's fictional recreation of the 'march of the grandmothers' in Buenos Aires' Plaza de Mayo in *Conversación al sur*, and in Mexican writer Elena Garro's surreal recreation of Ixtepec in *Los recuerdos del porvenir*. In England, the plaza – the centre of Spanish colonial architecture – doesn't necessarily play the same role. There is a close equivalent, though: the village

le

Cambridge

green.

When The Kinks released their concept album *The Village Green Preservation Society* in 1968, it was rightly taken to be a bit of tongue-and-cheek nostalgia bringing together fifteen tracks based on rural Devon. But it was also brilliant in its recognition of the significance of the space for the nation.

The mention of these Latin American novels was not entirely incidental; in a flash, a space can transform from being a frenetic hub of saint's day celebration, complete with banging drums and costumes, to serving as a rigid and silent by-way for marching troops. Midsummer Common is off the centre of Cambridge,

and Cambridge is off the centre of England: I don't imagine such a dramatic switch like this happening there anytime soon. But its dual personality as both a cut-through for those heading to work, and a site of choice for the town's festivities is one version of this somewhat schizophrenic sense of possibility.

Precisely because Midsummer Common is travelled by people of so many different backgrounds and interests, it's become somewhat divisive. For instance, the stretch is a notably dark one to walk or cycle, as not many lamps light the path, and the little light that does come in is incidental-lamps from houses, reflections off the river, stars up in the big wide sky.

THE SPACE

WE'RE IN
IS CREATED
THROUGH THE
WAY WE TALK
ABOUT IT

This is a safety issue that comes up with some frequency at meetings of the Friends of Midsummer Common Association, an organisation founded in 2006 "to ensure that events have minimal impact and cause no nuisance to local residents". Often, these meetings devolve into stereotypes of speeding cyclists and drunk pedestrians. Indeed, what happens on the common, and who controls it, has been a matter of contention since medieval times.

Modern guardians of the green are lucky they needn't grapple

with the issues faced by those running the Cambridge Fair, which had its origins in the king-backed carousing of 1211. Then – as now – University and city administrators butted heads. According to the National Fairground Archive of the University of Sheffield, "one of the privileges the University Proctors still had was the right to search the fair for beggars, vagabonds, and lewd women". The City Council saw no problem in handing over beggar duty to the University, but claimed the lewd women as its own jurisdiction.

ALL CREATURES GREAT AND SMALL

Occasional bacchanalian moments aside, Midsummer Common is more often than not supremely quiet. Mothers drift down criss-crossing paths, stooping to hold the tiny hands of children made artificially round with layer upon layer of winter wear. People sit on benches ruminating or simply waiting for come what may. Yesterday I saw a vision of what looked complete happiness; a man with a glossy black Labrador by his side was contentedly throwing bits of naan bread in a plastic Tesco bag to the ducks.

Last night, few were out and about, save for a small circle of teenagers sitting perched up against a wall, and much farther on, two men out smoking, the cigarettes in their hands just glowing circles in the dark. The wind whistled painfully in my eardrums. The houses overlooking the paths had on their lights; workday over, most people were probably home, cooking dinner or watching TV. Few had curtains rigged up. I thought I might want some barrier if I lived there, but perhaps those people just have nothing to hide.

However, even if all the people were to stay indoors, they're not the only ones who call the common home. Red Poll beef cattle will start roaming about when the weather gets warmer; having been returned from the farms where they're cared for in winter. Any potential havoc they might wreak on the roadways is precluded with cattle grids, which make my pale green Raleigh screech in protest. Small rodents and insects scurry at soil level. Dogs out for their morning constitutional greet one another with inquisitive sniffs.

When the sun sets the swans come out, regal and white; they tend always to clump in the same areas, against the boats and by the bridge. I wonder if this has something to do with the temperature of the water, or if like humans they are creatures of habit, liking to sleep in the same place day after day. In the morning the cries of seagulls wheeling above wake them, and when that happens they crane their long necks upward in response, snapping a bit, cross at the intrusion.

HOW GREEN WAS MY VALLEY

Along with the other green spaces of Cambridge, Midsummer Common plays an integral role in the constitution of the Cambridge geography. For this very reason we need to think about it in a focused way – what it means, why it's important and how we value it as a public space. As a community it's important to unite for causes and not just

against them; preserving and cherishing common spaces like the green is probably one of the most clear-cut points diverse communities can agree on.

It can't just be an act of passive appreciation: the space we're in is created through the way we talk about it. The fact that it isn't necessarily an active part of most of our consciousnesses is potentially indicative of larger fractures – between our personal lives and the environment we live in; between the university and the rest of the community ('town and gown').

The cold stone on King's Parade has been described, eulogised, and mythologised ad nauseum; it has been elevated into a near parody of itself in productions ranging from *Cambridge Spies* to *The Questioning City*. But Cambridge is not just a city of students.

Writing and representing a common space like Midsummer Common would be a way of bringing the whole community together, of decreasing divisiveness, of combating cellularism and of creating an identity for the city beyond just its colleges.

And there's no reason to stop there. In hosting so many open events, and in the way it shades off into the non-student town

of Chesterton, Midsummer Common makes a convenient place of focus.

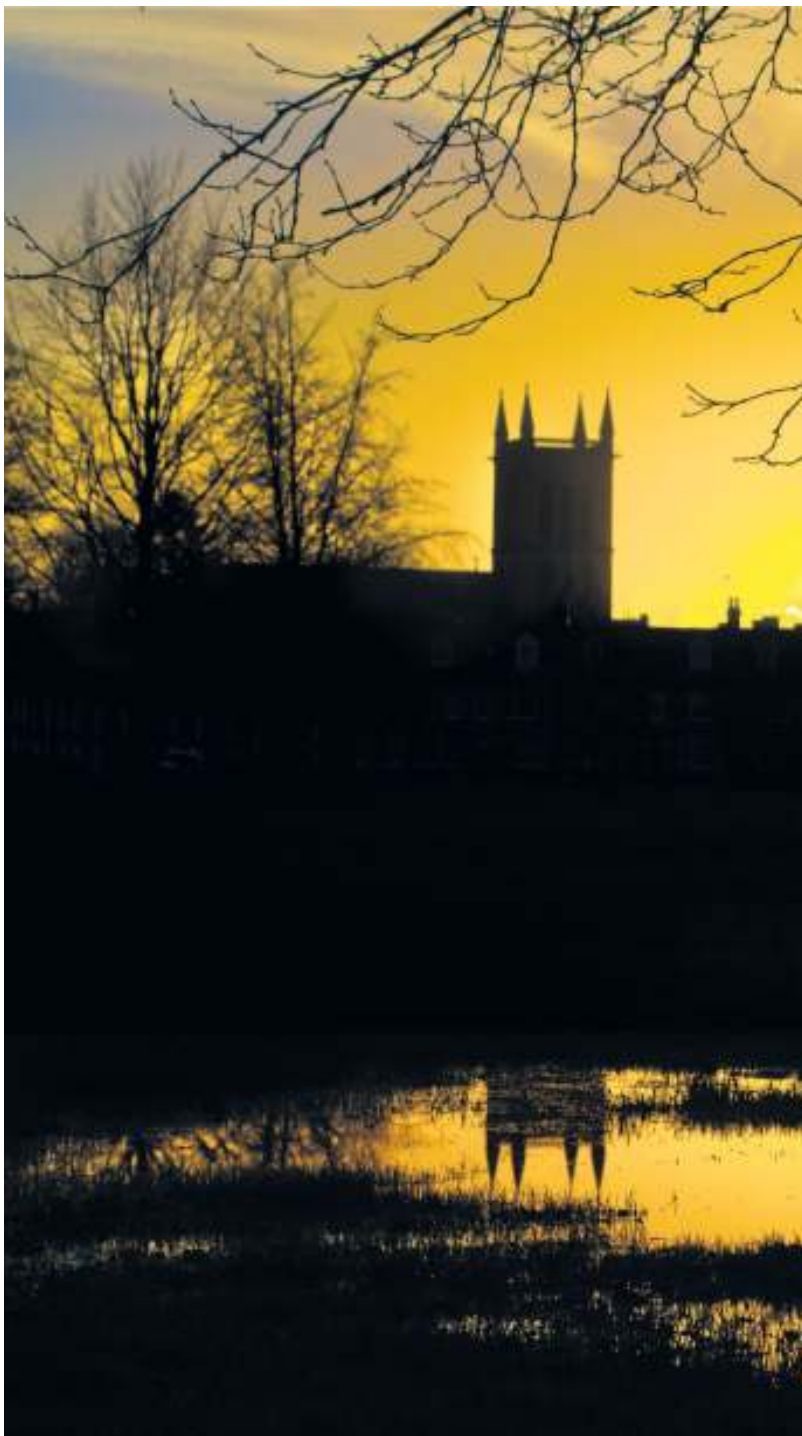
But there are clearly a number of spaces equally rich in history and simultaneously full of interactions between residents, or passers-by, and their surroundings. One interesting project would involve gathering personal stories of public spaces like the Common, compiling them in one place open to all such that not just words, but also photos, videos, and other less static elements are involved.

Ultimately, all of this is a simple attempt to add some thickness to our description of our shared Cambridge community. I'm fairly awful at navigating directions intuitively, and Google Maps is embarrassingly constantly open as a tab on my browser. At the very lowest level it's great at helping me figure out where my destination is, and how to get to it. But to expect it to capture the richness of a place like Midsummer Common would be simply absurd. Online, the green appears as a toothpaste-green splotch of grass in the shape of an elephant's head: dead space.

Those of us who think it's worth anything more than that have the responsibility to say something about it – to make it live.

WRITING

A COMMON
SPACE WOULD
BE A WAY OF
BRINGING
THE WHOLE
COMMUNITY
TOGETHER



TOM PORTEOUS

BOOKS

Go Giants is Laird's third collection. He won the Quiller-Couch Award for creative writing during his time in Cambridge, and his subsequent work in poetry has received critical acclaim, including the Somerset Maugham Award for his second collection *On Purpose* (2007). Now firmly in his

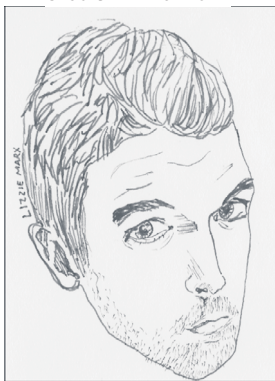
maturity, Laird's scope is admirable, moving in *Go Giants* from the vast and weighty to the intimately personal.

Look no further than the dustjacket for the first poem in Nick Laird's latest collection *Go Giants*. On the inside of the front cover, the poet launches into a defence of his craft, addressed to poetry itself: "Poetry, they're pretty sure you're not worth knowing, / fit for nothing, broken". This is a poem that reminds us, in startling simple terms, that poetry can be the quiet antidote - in the form of linguistic exactitude and sustained attention - to all that technological clamour. "[W]hat / you offer", Laird writes of his art, "is a juncture of the two kinds of real, / the act caught in the act".

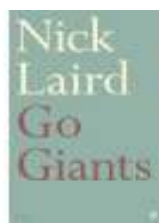
'The Mark' is a highlight. It takes as its stimulus a statue of Marsyas in Rome's Capitoline Museum. In Greek mythology, Marsyas was flayed by Apollo for daring to challenge the god to a lyre contest. Laird is, for a moment, our tour guide, noting that the statue's face, with its "dread expression", was used by Renaissance painters as a template for crucifixion scenes.

What follows, however, is far from guidebook fare. It is a provocative thought expressed with striking economy: the Renaissance painters forgot that "Christ sides with Apollo, / with all good sons of fractious gods /

Credit: Lizzie Marx



Nick Laird

Go Giantsby GILES PITTS
Literature Contributor

intent on implementing father's will".

Elsewhere, the same simplicity of expression remains, but the tone becomes one of gentle humour. In 'Observance' for example: "There is no catchword that I know / for the opposite of war, / a battle-cry // to herald only central heating / and four / triangles of buttered toast".

And 'Talking in Kitchens', a beautifully crafted love sonnet, concludes with a couplet that riffs on the age-old trope of writing as memorialisation: "Here it is written down if I forget to say it - / my home is the temple made by your hands".

The collection ends with a long poem called 'Progress' which incorporates chapter titles from John Bunyan's seventeenth century Christian allegory *The Pilgrim's Progress*. In unrhymed tercets redolent of Heaney, reflections on the Northern Ireland of Laird's youth - a search of the past - are woven into astronomy's search of the universe.

At times playful, at others violent, the poem's sudden shifts in tone are frequently unnerving and always witty. This is never more the case than when discussing the recurring figure of Galileo who, "plotting the trajectories // of four nomadic specks near Jupiter / procured proof of a nature indisputable / That Not Everything Revolves Around You".

Dead Space 3

Visceral Games

by ANGUS MORRISON
Video Games Critic

Dead Space 3 has had something of an identity crisis. Characterised by sinister stillness, its predecessors delighted in cultivating paranoia - the simple fear of attack from unknown quarter was enough to drive you from safe-room to safe-room with nothing but your wits and a scanty supply of ammunition for company. Far from being a new poster child for survival horror, *Dead Space 3* reflects little of the earlier games' dark ambitions.

Granted, it's mechanically competent. Visceral Games have kept their combat and movement almost wholly intact from *Dead Space 2*. Protagonist Isaac Clarke is a weighty character, slow to manoeuvre but satisfyingly connected with his claustrophobic environment - useful considering that the primary mode of extracting resources from enemies is vigorous stomping.

Gunplay is similarly hefty and demands adherence to the series' staple of tactical dismemberment, for undead monstrosities fear no headshots and must be brought to a halt more manually. Surgical precision and ponderous motion make for unlikely bed mates and do much to foster panic in a world designed to terrify.

It's a shame, then, that *Dead Space 3* boasts no such world. Only its pedigree would support the game's claim to horror status when it so casually

dispenses with psychological assault in favour of lengthy shooting galleries. Wave upon wave of scuttling corpses crash at your feet for the duration of the game's campaign which, after 20 hours, begins to outstay its welcome.

Where the deserted hallways of *Dead Space 2* drove you to hysteria, the latest instalment will wear out your trigger finger. Visceral have failed to realise - or, deliberately ignored - that it is the absence of combat and the absolute emptiness of your surroundings that conjure fear.

Even the most basic of horror clichés has been discarded. The jump-scare exists to elicit reactions from all but the most desensitised, and the hiding places of *Dead Space 2*'s twisted denizens defied prediction. By contrast, the lengthy slow-motion close-ups which preface the sequel's new encounters afford ample time to marshal your thoughts and protect your internal organs.

The only place where *Dead Space 3* seems to have progressed is in the visuals, where interior decay is juxtaposed with vistas of striking colour. Facial animation has come a long way from *Dead Space*'s previous incarnations too, and even the most unlikable characters are rendered engaging by the improved graphical fidelity.

Ultimately, however, *Dead Space 3* is undone by its self-conscious aspirations to the status of gaming's most profitable franchises, sloughing off terror and suspense leaving all but the thinnest of gory veneers. This misguided attempt to be all things to all people is *Dead Space 3*'s most unsettling feature.

GAMES

STORY TIME

FREYA BERRY



I came across a *woman* in college today. Walking on the *grass*, imagine! I was strolling along with my friend Foley when I spotted her and grunted with shock and excitement. 'What do you think of *that*, Foley my friend!' I cried.

Naturally Foley was equally shocked. Old fellow - old Fellow fellow, ha ha - has the same ideas as I do. We've been friends for decades. I didn't like him much at first - thought him a devilish impudent young rogue. He would swagger into the laboratories, mocking my petri dishes and muttering about new-fangled technologies. I didn't need any of *that*, thank you very much. However, after the notorious incident with the guinea fowl in '58, we of course became bosom companions.

Where was I? Oh yes, Foley and I were going to confront the old girl and ask her what she thought she was doing what what, not quite in the spirit of Trin and all that. Unfortunately we walk pretty slowly these days, and my stick caught Foley's, so we were forced to stop and settle the trouble in a gentlemanly manner, i.e. hitting one another on the ankle until the other gave in. Foley won, but he is only eighty-seven.

Neither of us teaches anymore. The Dean told us about a decade ago that we were unique Fellow fellows - there I go again! - but attitudes change, sort of thing. I wasn't really listening, too busy sizing up his beard (a mere 4 for bushiness, but 7 for length, curse him). But when he mentioned he'd continue our free board my ears pricked up and we graciously accepted.

We don't really have much to do these days, though we find ways to amuse ourselves - for example, for fifteen years we've been energetically campaigning to improve the quality of the sea bass. But mostly, we sit with our pipes and discuss the old days, when the world wasn't in such a hurry and there were toasted crumpets for tea.

After the female incident I popped over to Foley's to see if he wanted to pootle to the library and mock the young guns slaving away. I opened the door (he never locks it, not since he heard rumours of sporting young women roaming the corridors in '72). He is sitting in his usual armchair.

'Foley, you rogue!' I say. Foley does not respond. I am seized by a sudden, clammy fear. I approach, slowly, my old bones clicking with the effort. I grasp Foley's hand. It is cold, and there is nothing in those eyes that I love so well. I gasp and retreat, collapse onto the sofa. I sit there and I weep: an old man, alone and friendless, in a world grown cold and cruel.

Push the Sky Away is hot-cold and brilliant blue.

A harsh, suited Cave peels open the blinds to illuminate his naked wife on the record sleeve. Inside he sings about mermaids. Fifteen albums ago Nick Cave and the Bad Seeds debuted with a grating gothic gad of a record, which opened with a twisted, screeching interpretation of Leonard Cohen's 'Avalanche'. The latest album is the closest that Cave has come to his inspirer's sound and husky voice.

Cave however has certainly injected a lot of his current life and surroundings into the lyrics: these songs could only have been written by an aging rocker, recently moved to Brighton. We hear described at length how 'those city girls' come down to the seaside city and 'take apart their bodies like toys for the local boys': the tone is subtly sexist.

He envies "our" playful local boys and their "toys" and condemns 'those city girls' who deploy a "bible of tricks." This plays into the gaze of a 55-year-old man who clearly still feels some of the angst of his alt-rock youth as he is once more rejected by his lusts. 'Mermaids' is a dreamy elegy to the 'mermaids' that the poet watches 'sunning themselves on the rocks': fluid guitar strums and gentle percussion flow by like the years in a life.

'Mermaid' is, however, one of the few songs to feature guitars - reminding us of the absence of founding band mate and guitarist Mick Harvey. Fortunately this seems not to have hindered the record, and Warren Ellis's diverse instruments, from bozouki to flute, watercolour the stunning tracks with wave-like sounds.

The sharp, biting snares of their last album are nowhere to be seen. The slow and minimalist album holds within it a darkness characteristic of Cave's

Nick Cave & The Bad Seeds

Push The Sky Awayby ADAM THELWALL
Music Contributor

work, but here sweeter sounds are also used to the same effect.

In fact the love songs seem to have been replaced with tales of guilty lust: 'Jubilee Street' is sung partly in the persona of a prostitute's customer. More bizarre though, is the following 'Finishing Jubilee Street' where Cave sings of his dream the night after writing the former.

From Queen to the Arctic Monkeys, prostitution is a staple theme in rock music; this post-modern appendix is a creepy addition perched with eerie dream-like beats. "I believed I'd taken a bride... in my dream the girl was very young"... the idea runs on from his seaside voyeurism earlier in the album. This time it appears more stark and disconcerting.

Push Away the Sky ends on a note of light to contrast with the water of before. The epic 8 minute penultimate track 'Higgs Boson Blues' is a dramatic (not to mention bluesy) raconteur's tale of soul selling and evil, featuring Lucifer himself alongside Miley Cyrus. The song is full of references which I confess compelled me to do a fair bit of research to understand.

It is not an easy album to appreciate - we are made to work for it. The music is confusing at times and blunt and unsettling at others. But it holds a beauty for those that would allow themselves to be gripped.

Foals

Holy Fireby JAMES HANSEN
Music Contributor

Holy Fire is, in many ways, much like *Total Life Forever*; an immersive collection of unbearably tight tracks. Emotive, nuanced and accomplished, it successfully edges Foals ever closer towards their zenith. The sense of a band succeeding in being esoteric to the point of alienation remains, but it gradually fades beneath a growing compulsion to be comprehensible; Foals have finally made a record that they want people to figure out.

The fine strokes of brilliance remain; riffs yearn to escape the nether-limits of the fretboard and reverberate around Yannis Philippakis' vocal melodies with glorious effusiveness. 'My Number' is as close as Foals could ever venture towards a populist anthem, turbo-charged with three clashing hooks and "ooh's" reminiscent of none other than 'Barbara Streisand' - surely anathema to these oh so incredibly hip Oxonians.

The entire work is dressed up with these beautiful flourishes; tremulous flits and spikes that punctuated previous records merge into an ubiquitous, sumptuous backdrop that confirms the band's burgeoning status as stadium-fillers. Foals have moved from the unwieldy, fragmentary sounds of *Antidotes* towards an atmospheric, texturally compelling aesthetic that demands attention in its apparent lack of effort - it somehow bursts with

sprezzatura.

This is complemented by the intensity of Yannis Philippakis' lyricism; his words zip out of the soundscapes and lend even more personality to already uniquely polished tracks. 'Late Night' lets the sounds fade as desperate pleas take centre stage; "oh mama did you hear me/calling out your name" or "I've been round two times and found/That you're the only thing I need."

It may be repetitious, but Philippakis is far from triteness; there is a refreshing directness to his writing that represents progress. Lyrics weave across the album with fairly stock imagery - lost cowboys, sailing away, getting out of the woods - but this becomes poignant in delivery; plaintively weighted with personal nouns. Regrettably, there are moments that become tiresome, the close to 'Late Night' being an example, and 'Bad Habit' is, appositely, the only track that feels like a regression into lazy, wilful obfuscation.

Still, Foals have pulled a remarkable record out of the proverbial bag. These precociously talented, highly analytical and ultimately difficult individuals have made an album infinitely more accessible than their previous efforts, without sacrificing all the qualities that made those works so distantly, coldly brilliant. Foals are still idiosyncratic, Foals are still profound and Foals are still just that little bit out there.

The band retain the elusive core that confirms their high esteem, but in doing so they pare back the foginess to make a work that positively soars at its highest points. *Holy Fire*, appropriately, burns with a cleansing flame.

MUSIC

WORDS

ZIP OUT OF THE
SOUNDSCAPES
AND LEND
PERSONALITY

ALT-ORGANISM



PHOTOGRAPHERS NICK MORRIS AND THURSTAN REDDING, ILLUSTRATION CASSANDRE GREENBERG
STYLING TOM RASMUSSEN MODELS DECCA MULDOWNY, NICK MORRIS, PHILIPPA BYWATER, JACOB LUCY MAKINSON



VARSITORIALIST STREET STYLE

by CASSANDRE GREENBERG

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



Hot stuff

From left to right: Claire Barrow's Spring/Summer 2013 show at Fashion East; J.W. Anderson skirt at Topshop, £65; King of Trains street art; Meadham Kirchhoff Spring/Summer 2013 show; Topshop dress, £34; Map of fashion weeks across the globe

SHE BE PHOEBE



PHOEBE LINDSLEY

This is not a column about fifth week blues. This is not even a column about fifth week fashion blues. This is a column about FASHION ENNUI. I know I sound like an M&S advert but it's just how I feel right now guys. And it doesn't feel great.

Recently, I have been late to lectures because I am too busy opening my wardrobe just to sigh and close it again. This winter is hanging heavier on my shoulders than any tote bag ever could. I am bored of any outfit I could ever conceive to wear. My wardrobe - which in the past had opened itself up to me, allowing possible outfit choices to just fall into my open, ready and waiting arms (a veritable fashion waterfall) - is currently a bleak cave.

This current period of fashion ennui is so bad, it's almost reaching existential levels of crisis. Perhaps I could exploit this feeling, take up smoking, wear more black and look wistfully yet forcefully out of windows whilst listening to Juliette Greco. But I'm neither cool enough nor French enough to make that act convincing to anyone. Fashion ennui has driven better people than me to extremes in order to escape its depressing clutches. Buying matching Bart Simpson mini-skirt-cropped-jumper outfits with your boyfriend is one of the only sure fire ways I know of doing it. Since I last spoke to you I have tossed, I have turned looking for my own personal way out, because of course your own personal route out of ennui is never the same as anyone else's. God, it's way more complicated than that, silly!

I'm thinking of getting myself out of this funk by getting inventive and heading down to my local haberdashers to try some outfit customisation. Gok Wan would be proud. If all else fails I think I'm just going to dye my hair. Read my next (and final) column to find out how it goes, or at least to check I haven't perished from a serious case of having NOTHING TO WEAR (itis?). Lastly, do accept my apologies for my week 5 agro and ranting. Whilst not much advice regarding fashion was expressed, I do feel that somehow this monologue lead to the betterment of someone's wardrobe, I just haven't quite figured out whose yet though...

Oscar's dreadful aberration shocks globe

Ruairi Bowen on the Valentine's Day tragedy: what it means for Pistorius, disability sport and South Africa

When Oscar Pistorius touched his blades to the tartan track of E20's hallowed ground, he became immortalised in the Olympic Hall of fame. The first double amputee ever to compete in the Games, he was the shining emblem of hope and optimism among a worldwide community of people who have suffered the misfortune of physical trauma or genetic disability. Yet, as news of the fatal shooting of 29-year-old law graduate and model Reeva Steenkamp emerged on the morning of Thursday 14th February, it seems that disability sport's indisputable global icon has fallen from grace in a manner that has chilled the world to the bone.

The spectrum of interest surrounding the incident has inevitably grown: initial shock and speculation has now extended to a wider, more politicised

field where concerns over the link between self-armament and gun-crime have surfaced. In sporting terms, Pistorius's iconic status has been brought into question: particularly in Britain, where, with the exception of Simon Barnes and Melanie Reid of *The Times*, he has been widely denounced as a self-interested showman turned tyrannous villain.

His long and ultimately successful battle with the International Amateur Athletics Federation (IAAF) in 2008 saw him cross the boundary into the mainstream to compete with able-bodied athletes; a personal crusade that was seen at the time as drawing unprecedented attention to disability sport while paving the way for others to do the same. The impact of this was illustrated abidingly last year when, still bearing the fresh sweat of a record-breaking run in the T44 400 m final on his forehead, he was pictured with seven-year-old

Pollyanna Hope, an aspiring Paralympic showjumper who branded him her hero.

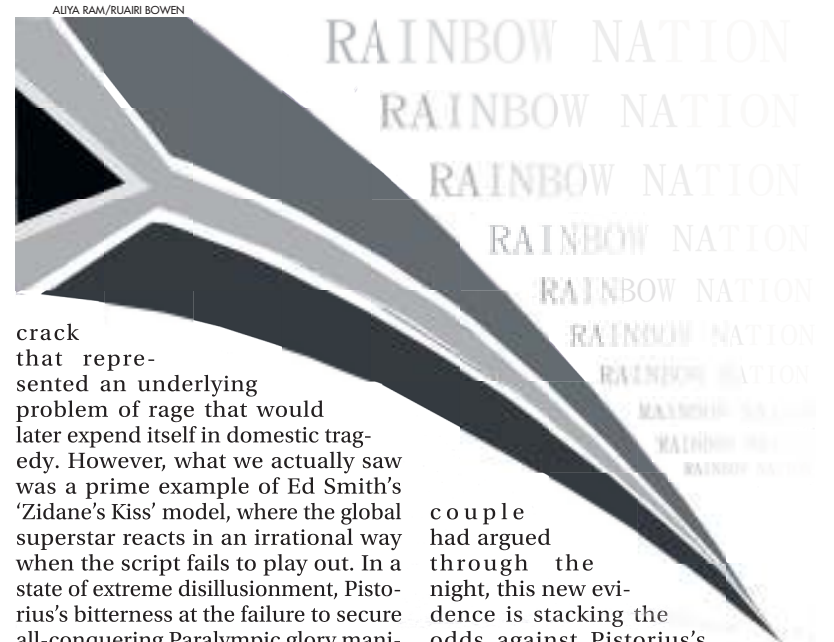
Closer scrutiny of the Court of Arbitration for Sport's ruling has since revealed that, on paper, there was no such implication of altruistic behaviour on Pistorius's part, as it 'has no application to the eligibility of any other

amputee athletes'. This has always been the source of criticism close to home.

THE FATAL SHOOTING...HAS CHILLED THE WORLD TO THE BONE

11-time Paralympic medal winner Baroness Tanni Grey-Thompson believed he should be forbidden from competing in the Paralympics in the view that his involvement in the Olympics would diminish the significance of the former, turning his discipline into a 'B' race. Her point rings true on a larger scale: Pistorius's brand-enhanced quality of living, neatly demonstrated by Rick Broadbent in *The Australian* (where he compares Pistorius's superior living quarters with Great Britain's David Weir), has led to a blurring of boundaries that can be seen less as a triumph for disability sport, and more connoting of inequality within the field. Given the multiplicity of British success in last year's festival of disability sport, one might reasonably argue that the achievements of Weir, Ellie Simmonds, Martine Wright & co. are infinitely more deserving of the fame and fortune enjoyed by Pistorius, for whom the arguably abiding memory for Britain's last summer was a petulant post-race rant after his defeat to Alan Oliveira in the T44 200m.

In light of recent circumstances, this incident seems to construe a graver insight into Pistorius's psyche; a surface



crack that represented an underlying problem of rage that would later expend itself in domestic tragedy. However, what we actually saw was a prime example of Ed Smith's 'Zidane's Kiss' model, where the global superstar reacts in an irrational way when the script fails to play out. In a state of extreme disillusionment, Pistorius's bitterness at the failure to secure all-conquering Paralympic glory manifested itself in an unattractive tirade of ill-feeling towards his successful adversary, concerning the somewhat tenuously related issue of blade-length. This epitomises the power the media has to extract every negative meaning possible from previous unsavoury episodes in Pistorius's life, and shout them from the rooftops in a way that writes him off as guilty before he's even made it to the dock. Take, for example, the now infamous boating accident that threatened his life in 2009. At the time, it was used as another means of projecting a remarkable tale of 'triumph in the face of adversity', a proverb that has hitherto characterised his whole brand. It is now being dug up and re-prescribed as a reckless, alcohol-fuelled joy-ride gone wrong; it now embodies a 'need for speed' which has been connected with all manner of past incidences of hot-headedness,

such as his threat to break the legs of millionaire Quinton van der Burgh. Trace a common thread through these occurrences and you have a logical conclusion as to what went on behind the high gates of suburban Pretoria's Silver Lakes complex. The problem is that it doesn't match up with the charge: cold, calculated, and crucially 'premeditated' murder; an accusation that is looking increasingly likely in the wake of recent court evidence that the first shot was fired at Ms Steenkamp as she sought safety in a locked bathroom. Paired with the assertions of his neighbours that she had arrived at the house at 6pm the previous evening and the

couple had argued through the night, this new evidence is stacking the odds against Pistorius's 'intruder' defence - a claim that drew surprise even in its infancy from police spokeswoman Brigadier Denise Beukes.

All this has yet to deter a sizeable degree of support for Pistorius from the media and the public, however. Barnes and Reid, both of whom have a personally vested interest in the worldwide acceptance of disability, have chosen not to speculate on the as yet unconfirmed verdict, instead opting to champion Pistorius's status as a pioneer in his field and a symbol of local and global equality. South African newspaper *The City Press's* daily poll revealed that 52% of its voting readership (1,945 correct to Sunday afternoon) believe either that Pistorius is 'innocent until proven guilty', or that the issue should be left to the court. Big-name brands such as BT and Oakley have yet to withdraw their sponsorship of the beleaguered athlete.

Unfortunately for people who championed these qualities in Pistorius, the 'intruder' defence presents a terrible irony: Reeva Steenkamp was killed (accidentally or not) in a barricaded house shrouded by a high barbed-wire fence, the incumbent of which was armed and guarded against imposters - despite claims that his success and determination transcended boundaries of racial inequality. This depressing realisation has been compounded by the recent revelations that Chief Investigator of the case, Hilton Botha, faces seven murder charges of his own for a shooting incident in 2011 that has only just re-surfaced. A sad reflection on a country that, for all its post-Apartheid postulations of being the 'rainbow nation', is still dubbed the 'Crime Capital of the World' - a point which inevitably gives rise to a broader discussion of fear and self-armament, as well as suppositions about an endemic culture of partner-abuse in South Africa.

In this particular case, however, it seems most appropriate to dwell on the deep personal loss suffered by the family and friends of Reeva Steenkamp. Described by her publicist as an 'angel', her premature passing has prompted outpourings of sympathy from all corners of the world. Whether the iconic status of arguably the most groundbreaking sporting figure of the 21st century will permanently decline remains to be seen.



Pictured: Oscar Pistorius with seven-year-old Pollyanna Hope, a Paralympic hopeful

American Football: Pirates pummelled

Thomas Piachaud on a flying start to the year of the snake for the Pythons



JATINDER SAHOTA

ball at will, but ended with an interception when a pass from #12 was batted into the arms of Shawn O'Donnell by Nathan Grundy - reminiscent of past glories when he intercepted NFL Quarterback Carson Palmer in high school. However the Pythons returned the favour three plays later, when Yarwood threw a pick to #24. The Pirates took full advantage as Right Back Chris Carson rumbled in the touchdown.

Carson now proved to be the difference in the game, moving the ball down field to the Pythons 25. With two minutes left in the game and not wanting to make it an easy watch for Pythons spectators, UEA scored again through the air. The Pirates were now well and truly in the game at 15-12. The Pythons had a chance to seal the game with a drive, but this proved unsuccessful, and the defence needed to make every play count to hold on for victory. After some tense play, Pythons star Brendan Baker intercepted the Pirates to signal the end of the match. Celebrations ensued as the Pythons emerged 15-12 victors.

The Pythons have now won five out of six games this season, and are unbeaten in 2013, having subjected the Canterbury Christ Church Chargers to a heavy defeat last week. They now stand a genuine chance of fighting it out for a National title, though the focus, for now, remains on the next game against Westminster.

TO KEEP UP WITH THE PYTHON'S PROGRESS, VISIT THEIR FACEBOOK PAGE: WWW.FACEBOOK.COM/PYTHONS

Sunday 10th February

Coldham's Common



Cambridge Pythons 15

UEA Pirates 12

The Pythons faced up to the UEA Pirates in their first away game of the new year. In a season-deciding encounter, the first quarter was a cagey affair, with both teams trading drives but to no avail, as the sides entered the second quarter locked at 0-0.

The first score of the day came from a

little Python trickery, when Running Back Brendan Baker showed off his cannon arm connecting on a trick play pass to Wide Receiver Steve Kinnersley for a 55-yard touchdown. The rest of the half saw little in terms of offensive production as the defences put on very strong performances, with half time called as the Pirates reached mid-field and Cambridge seven points to the good.

The Pirates kicked off the second half, however neither team managed to break the others defence until the Pythons next drive; in a great mix of run and pass in the build-up, Yarwood found Kinnersley in the back corner of the endzone for the 10-yard touchdown. Yarwood connected to Seb Funk for the 2 point conversion, and the Pythons had a 15-0 advantage.

The next drive saw UEA moving the



In the dock: Pistorius pictured weeping in court last Thursday

Parker's Piece set for Varsity battle

Men's captain **Sohaib Chaudhry**

Following the loss of over half our team from last year, we began this season with a contingent of new players and new coaches. The start to our season was focused on our beginners and ensuring they gained enough experience both in training and on the field. A series of injuries to some of our more experienced members meant the beginning of our season was a bit slower than we would have liked, but nevertheless left us in a position on which we could build after Christmas. The Lent term began much the same way, but the snowfall marked a change in the team's attitude both on and off the field. Reminiscent of last year, when the snow prevented us from training for several weeks, this year we decided to play through the snow. A combination of skill and fitness sessions helped not only to ensure progress individually but was also a great teambuilding exercise. Since then we have improved dramatically in all aspects of our game but it is offensively where the effects have been most noticeable. Everyone is excited and prepared, and we look forward to what should be a very good match this weekend.



Women's co-captains **Erin Walters** and **Anna Pugh**

The Blues go into Saturday's match on looking for their sixth consecutive Varsity victory. Preparation has stepped up a gear in recent weeks after securing the BUCS Premier League South title at Oxford last month: trainings and strength sessions at Core Cambridge have been supplemented with tactical sessions and a healthy dose of sports psychology exercises. There has been a strong focus placed on 'intensity and intent', and the squad approaches Varsity with hearts bubbling with composed passion. This year's Blues team has had its challenges in rebuilding after the loss of a number of last year's leaders, but the new unit features an exciting dose of youthful energy combined with the direction of experienced attacker Ellie Russell and former captain Alana Livesey. Anna Pugh and veteran snipers Dani Allard and Georgie Prichard will lead the attack as Livesey and newcomer Chesca Hirst look to continue to dominate midfield play as they have done all season. The Blues' defence, which as a unit has repeatedly stifled some of the country's best players, is led by co-captain Erin Walters in goal and the intelligent athleticism of Suki Ritchie at point. The vocal leadership and on-field versatility of Laura Plant, who will be away on Saturday due to international commitments, will be missed, but we are confident that the depth of the team can carry the Light Blues to victory.

Mixed Captain **Chloe Colliver**

The Cambridge Mixed Lacrosse team has gone from strength to strength this year; starting the season with storming victories in the East League, players old and new have flourished despite the frustration of frequent match cancellations due to the weather. Despite these difficulties, and with a handful of new recruits making their way into the squad, the team have continued their strong history of fast break goal tallies, and in the run-up to Varsity have been training solidly to cement every area of their offensive play with settled plays and transition moves. The commitment of this year's squad has been truly superb from a captain's point of view, and through the hours of hard work we have become an incredibly close group. Looking ahead to this Saturday's game, we have never been in better form in all of the two years I have played with CUMLC; there is a genuine feeling of anticipation at the prospect that this is our match to go out and win. After a tense game earlier in the season against our rivals, we know there is no chance that this will be an easy game - but that thought only spurs the men and women of Cambridge's Mixed Lacrosse team to run faster, shoot harder, and shout louder."

STRONG
FOCUS ON
INTENSITY AND
INTENT

Varsity Lacrosse
Saturday 23rd February

9.45: WOMEN'S ALUMNI MATCH
10.30: KINGFISHERS VS. OXFORD SWIFTS
11.30: EAGLES VS. OXFORD IROQUOIS
12.15: MIXED VS. OXFORD MIXED
1.00: MEN'S BLUES VS. OXFORD
2.30: WOMEN'S BLUES VS OXFORD

MEN'S BLUES

Chaudhry, M. (C)
Bostock, S.
Duffy, C.
Evans, N.
Findlay, J.
Hakonarson, A.
Halliday, M.
Hessels, B.
Langridge, B.
MacInnes-Manby, G.
Schaitberger, T.
Uy, C.
Wiggett, A.

WOMEN'S BLUES

Anna Pugh (C)
Erin Walters (C)
Dani Allard
Sam Davie
Phoebe Harlow
Chesca Hirst
Laura Kirk
Alana Livesey
Steph MacAulay
Lara Pleydell-Bouverie
Georgie Prichard
Suki Ritchie
Ellie Russell
Ro Sharp

MIXED

Chloe Colliver (C)
Emily Binning
Wei-Ying Chen
Chloe Colliver
Charlie Douty
Serenydd Everden
Laura Gallop
Katherine Gist
Ellen Heddl
Ian Houlsby
Nick Howe
Lucy Jenner
Jacob Lam
Fiona Latham
Richard Moon
Jeremy Sharman
Ed West

EYES ON

JAASSON GEERTS

hits hard but makes no enemies

SPORT:
Ice Hockey

AGE:
23

HEIGHT:
198cm

WEIGHT:
98kg

VARSITY CAPS FOR CAMBRIDGE:
1

WEEKLY TRAINING SCHEDULE?

As we don't have a rink in Cambridge, we're only on the ice 3 times week - over in Peterborough. We do 2 sessions together on roller blades, as well as individual off-ice work with weights and cardio. Our weekly match is always in the evening, about 10pm, and they're long - stopping every time there's a whistle. So sometimes we don't get back until around 2am.

HOW DID YOU GET INTO ICE HOCKEY?

It's hard not to get into ice hockey in Canada. I started at school, age 9 - which is actually late for Canadians. My high school was pretty famous for the sport, so I got to play with players who went on to go professional.

DO YOU HAVE ANY PRE-MATCH RITUALS?

Before each game I have to visualise it all, imagining how my younger brother would play it. I hope I don't hurt anyone. I like to feel the puck a lot. And to get my teammates pumped, I remind them of Rule 76: 'always play like a champion' (a great line from *Wedding Crashers*).

MOST SPECTACULAR INJURY?

I've never been injured. But I did break someone else's nose once - it was a legal body check, not penalised, but water was coming into his mouth through his open nose in the shower after. We're facebook friends now though: I hit hard, but make no enemies.

ICE HOCKEY HERO?

Eric Lindros: he's everything I admire in a player - an intense, passionate, physical leader. I think it's very Cambridge to be those things.

LIGHT BLUE VARSITY CHANCES?

We're definitely the underdogs: Oxford have got a very good team, and an ice rink in town which they can train on three times a week. But with the improvements we've seen lately and fan support on the night, we've definitely got a good chance of winning.

Karate Blues in Varsity win

Matthew Benjamin reports from Kelsey Kerridge



Cambridge University Karate Club (CUKC) achieved their seventh consecutive Varsity victory over the Dark Blues at Kelsey Kerridge

Beginning with the individual kata (demonstration of a set of techniques), the light blue men were strong, showing excellent strength, speed and technique - this was reflected in the results, as Cambridge led the field to take the top four positions. The result was mirrored in the women's competition, with Tasha Nussbaum impressing the judges, gaining a score of 20.3 out of a possible 21, the highest score of the match, and in doing so securing another first place for Cambridge.

Light blue dominance continued in the team kata - a synchronised demonstration - as both the men and women

showed impressive force and timing on the way to convincing wins. The day finished with the kumite; the fighting matches for the two teams. By this point, Cambridge could smell victory, but there was no room for complacency. Jerome Singh and Ivo Timoteo both achieved an 'ippon' for their attacks, demonstrating a decisive technique that won the match instantly. The women won equally comprehensively, not ceding a single fight. New-comer Megan Wilson's second fight was particularly spectacular, being won in a matter of seconds.

The final score was 109-21 to the men and 70-20 to the women of Cambridge. A remarkable margin of victory that broke the record for the largest points separation ever.

FOR MORE INFORMATION ON CUKC, VISIT THEIR WEBSITE: WWW.CUKC.ORG

Blues shot down by RAF

Richard Stockwell reports from Grange Road

The Blues let an early lead slip for the second game in succession as they succumbed to the RAF last week. Playing in their maroon change strip, Cambridge started this uninspiring encounter patchily and looked to have squandered a golden opportunity as winger Will Smith wriggled through the RAF's line but failed to pick out his support runner. However, sharp hands from the resulting tap penalty put Andy Murdoch over to open the scoring on four minutes, with Andrew Abraham neatly converting.

The Blues struggled for quick ball in very wet conditions whilst the forwards were dominated throughout the match. In spite of this, the RAF's indiscipline helped provide openings, but points went begging as Abraham missed a straightforward penalty in front of the posts.

After solid defensive work from Cambridge at the edge of their own 22, the provision of quick ball from the scrum created space on the blind side allowing Wolfe to finish off a smart move and extend the lead to 12-0.

The RAF finally made inroads after an inauspicious start and, after making steady progress towards the try line, Toby Mann eventually went in for a scrappy score. Cambridge held out for a further ten minutes until the RAF upped the tempo again, Mann streaking away down the wing all too easily

Wednesday 13th February

Grange Road



Cambridge University RUFC

12

Royal Air Force



24

for his second try.

The Blues were unable to cling on to half-time as slack defending allowed RAF lock Josh McNally to cover the entire 22 and score his side's third try. After two misses, Hankinson's conversion went in off the post to give the RAF a 17-12 half-time lead.

The RAF began the second half where they left off, their pack's dominance telling as they made twenty metres mauling. The good field position enabled fly-half Hankinson to easily sidestep Blues prop Alderson and score under the posts. Converting his own try to take the score line to 24-12 immediately after half-time. These were to be the last points of the match, as the game fragmented in the midst of inclement conditions and momentum-sapping injury breaks. Cambridge had the better territory and discipline, but ultimately lacked direct penetration and creative guile out wide.

Lacrosse Blues ready for Varsity

Captains give their thoughts on Cambridge chances as the squads are announced



The University Mixed Lacrosse Club are fighting for Varsity supremacy in one of six matches at Parker's Piece this weekend

SPORT IN BRIEF

SMALL BORE SUCCESS

UNIVERSITY Cambridge's small bore rifle 1st VIII shot their way to victory in this year's Varsity match at the National Shooting Centre. Cambridge fielded an inexperienced line-up, with three shooters making their debuts. James Diviney put down an impressive score of 194 as Cambridge won by one point, the final score 1515-1514. The victory was Cambridge's sixth consecutive success in the Varsity competition, and they were joined in their celebrations by the women's IV team, who claimed a resounding 66-point victory. The squad is now looking ahead to tomorrow's BUCS team finals, before the 2nd&3rd VIII take on Oxford on 9th March.

OXFORD SQUASHED

UNIVERSITY Superior fitness as well as positive mindset off the back of an impressive season was to prove too much for Oxford as Cambridge's men and women stormed to victory in this year's Varsity squash, held at the Royal Automobile Club on Pall Mall. Confident and prepared after a very successful year of training, the ladies played first, and looked dominant throughout as all won their individual matches. Uplifted by the women's victory, the men took to the court. In a more narrowly contested encounter, the Light Blues fought hard, playing some fantastic squash to emerge deservedly victorious by 3 matches to 2.

ROWING UPDATE

UNIVERSITY In the first of the fixtures used by the Light Blue coaches to refine their final selections before next month's Boat Race, the University fought and lost two of the three pieces against Washington's Huskies, despite having four returning Blues and two Olympians in the boat.

COLLEGE As for collegiate rowing, both the Robinson Head and Pembroke Regatta were dominated by Caius M1 on the men's side, with FaT W1 and Downing W1 respectively coming fastest in the women's divisions. All the crews will be fighting on the Cam next week during Lent Bumps, which commences on Tuesday.

UPCOMING FIXTURES

UNIVERSITY Saturday 23rd February
 Varsity Lacrosse: Parker's Piece - all day (see details page 31)
 Varsity Basketball: Kelsey Kerridge 11-7pm

Varsity Korfball: Cambridge Regional College 12.15-4pm

Sunday 24th February
 Varsity Netball: St Faith's School 12.45-4.30

Tuesday 26th February

Rowing: Lent bumps starts

Wednesday 27th February
 Rugby: Blues vs Spoon A-A's XV (Home)

Saturday 2nd March
 Football: Falcons vs Oxford (Varsity - Away)

Squash: 2nd/3rd team Varsity (Home - Queen's College)

Sunday 3rd March
 Football: Blues vs Biwako University (Home - Grange Road)
 Varsity Table Tennis (Home)

Wednesday 6th March
 Men's Lacrosse: Blues vs Nottingham Trent (Home)
 Football: Falcon's vs. Luton (Away):
 Cross-country: Teddy Hall relays

Football: Clinical Cambridge one step closer to cup glory

Andy Stallabrass witnessed a vintage second-half display from the Blues in the BUCS Cup quarter-final

Monday 18th February

Oxford Road

 Cambridge University AFC 5

 Leeds Met. Carnegie 1

The Blues marched through the quarter-finals of the BUCS Cup after a comprehensive 5-1 triumph over Leeds Metropolitan Carnegie 1sts.

The old cliché "a game of two halves" couldn't have been more appropriate as the Blues, whose snow-savaged campaign manifested itself in a lethargic start, were rampant in the second half of the match, scoring four times. Scappiness in the early stages was demonstrated by poor ball retention from both sides. Despite this, the Blues managed to go ahead with a goal from Rick Totten after Leeds Met failed to clear a corner. The ball was then hooked back across goal which created confusion in the six-yard box and allowed Totten to react first and fire home. Leeds Carnegie battled hard and had the better of the possession as they fired a header just wide. However, The Blues still probed with pace and power

on both wings and nearly doubled their lead just before their interval after a driven ball from the tenacious Ross Broadway agonisingly evaded Danny Forde at the far post.

The Blues were a different side after the break as their quick tempo immediately yielded two goals in two minutes. Firstly, the irrepressible Haitham Sherif used his pace to round the Carnegie goalkeeper before squaring for Danny Forde to smash home from two yards out. From the restart a shell-shocked Carnegie team lost the ball and Sherif turned a weak challenge to go through on goal before coolly slotting the ball home. Despite this, Leeds's Carnegie spirits remained undimmed as they hit the bar with a sensational long-range freekick with Blues goalkeeper Fergus Kent rooted to the spot.

A virtuoso display from Sherif continued to light up the game as he constantly harried the Carnegie defenders. He unleashed a fierce shot from outside the area which arrowed just wide before another display of his strength allowed him to once again set up Danny Forde, who side-footed wide with the goal at his mercy. Thankfully, this move didn't prove costly as more tireless running from Ross Broadway enabled Sherif to claim his second of the day with an assured finish.

Typically mean defending from the Blues, which has seen them concede just two goals all season, meant Leeds Carnegie were reduced to long-range

efforts in the latter stages. However, a dubious penalty allowed them to pull a goal back after Blevins was harshly adjudged to have felled Carnegie's striker, who duly stroked the penalty into the bottom corner. The respite was short-lived as the Blues again showed their class; Danny Forde unleashing a dipping forty yard effort that crept under the crossbar to add to a disappointing day for the visiting goalkeeper.

Progress in the cup was followed by yet more success in the BUCS Midlands 1A League, as the Blues won for the sixth game in succession against Loughborough 2nds. Goals from Danny Kerrigan, Rick Totten and captain Ross Broadway were enough to secure a 3-2 victory, maintaining their

100% record in the process.

The Blues now lie five points clear of nearest rivals Birmingham in the table with a game in hand, and three points in next week's top of the table clash at Munrow Track will put the Blues in an unassailable position at the top of the league. This is followed by a long trip to Edinburgh two days later for the semi-final of the BUCS Cup, before Japan Football League side Biwako University make the journey to Grange Road for what should be an exciting exhibition of football.

FOR THE FULL REPORT OF WEDNESDAY'S WIN AGAINST LOUGHBOROUGH, GO ONLINE: WWW.VARSITY.CO.UK/SPORT



Haitham Sherif was instrumental in the Blues' annihilation of Leeds Metropolitan Carnegie