

VARSLITY



Mind the supervision gap

- **Varsity** investigations reveal major disparities in college provisions for undergraduates
- There are significant differences between colleges in the number of contact hours, experience of supervisors, course resources and funding for extracurricular societies

peers studying elsewhere - despite paying the same tuition fees. The differences are particularly pronounced for first year students beginning their Cambridge education.

The data covers supervisions, college classes and college seminars from the last academic year.

The figures, released under the Freedom of Information Act, also show that some colleges rely more on graduate student supervisors than experienced academics to supervise their undergraduates.

Small group supervisions are the defining feature of an undergraduate education at Cambridge and Oxford, and while the University of Cambridge prospectus tells applicants and students that "it's not the case that some [colleges] are better for particular courses", these new figures suggest that the college you choose can have a serious impact on the supervisions you receive.

Economists face one of the starkest

inequalities in supervision provision. For first year economics students the supervision gap can be as much as 71 hours, with the average Newnham College student receiving 115 hours over the year, but only 43 hours if they attended Sidney Sussex last year. First years at Gonville & Caius and Trinity College saw supervisors for 89 and 66 hours respectively, while those at King's had only 66.

As part of the investigation, a *Varsity* survey of Cambridge students revealed conflicting views on the strength of graduate student supervisors compared with that given by more experienced academics, showing that the supervision gap is being felt by students across the university.

Historians also face wide variation in college contact time. History prelim students at Girton, Selwyn and Homerton received around 25 hours of supervision on average last year, less than half the college contact time had by King's, Peterhouse and Newnham

first years with 53, 55 and 59 hours respectively.

One King's College history student told *Varsity* that they knew "other colleges have more classes organised internally by directors of studies", giving one explanation for the wide variation.

The gap between the college providing the most and the least hours of supervision for English students studying for Part I is 39 hours; the average undergraduate received 108 hours with academics last year at Magdalene and 104 at Trinity, but only 69 at Peterhouse or Robinson.

For computer scientists, the supervision gap can be as much as 51.5 hours. First year students at Magdalene were in supervisions for an average of 111 hours last year, while those at Girton received 60, 61.75 at Newnham and 68 hours at Selwyn and Caius on average.

Archeology & anthropology students taking Part I of their degrees at Sidney Sussex received an average of 57 hours

of supervision time, while their Trinity counterparts received 43. Those at Homerton had 38 and at Roinson only 33.

The supervision gap for second year mathematicians was up to 33 hours, with Lucy Cavendish College offering 62 hours of college contact time compared with just 28 hours at Homerton and 30 at Magdalene.

For engineers the supervision system is also a lottery: first years received an average of 67 hours at Homerton, but only 37 hours at Robinson, while second years could receive 71 hours at Homerton, but 47 if they attended Lucy Cavendish.

One English second year at Emmanuel College said they "receive very little supervision" for certain papers, even though they know that students at "some colleges receive weekly supervisions and essays".

Continued on page 5... >>

by PHELIM BRADY
Deputy News Editor

Figures released after a two month investigation into the Cambridge supervision system have revealed major disparities in supervision provision across the university. While anecdotes about some colleges working their students harder than others have long been circulated, this investigation uncovers the detail behind the rumours.

The news calls into question a fundamental feature of the collegiate system: across a number of courses, the average student at some colleges can receive over 100 per cent more time in supervisions and classes than their

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EDITORIAL

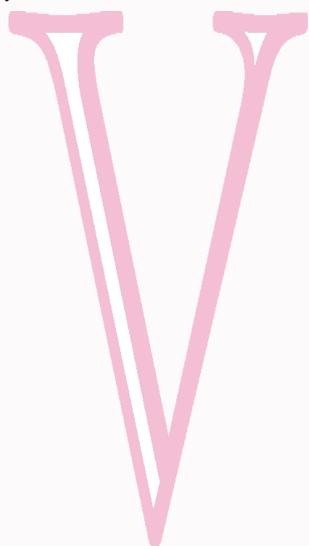
The Cambridge student experience is characterised by its prioritisation of what is local. For most of us, particularly undergraduates, the bulk of the friendships we make during our time here will be with people in our colleges. For those whose lives stray outside the jurisdiction of their porter's lodges, there is still a tendency to stick within little 'bubbles' centred around extra-curricular activities and the making of lecture buddies. If we are lucky, we will have sampled formal hall at a few colleges other than our own. But come Week Five or Easter term, it is our own college welfare teams who provide us with free tea and coffee.

In such an environment, a federal students' union seems frivolous at best and at worst, the domain of an out-of-touch self-interested bunch who cater to fringe interests.

But while CUSU cannot claim to be glamorous, it is necessary. Looking back at the issues raised about mental health in Cambridge earlier this term, or at this week's findings on undergraduate contact hours and resource discrepancies between colleges, it becomes obvious that there are some matters that simply cannot be dealt with by well-meaning JCR presidents at a collegiate level. Real problems deserve proper attention. National policy has changed how we perceive our time at university: we are not just students, but fee-paying consumers of education. With this in mind, it is fair for us to expect our money's worth. That £3 000 - or, for

some of us, £9 000 - gets us dramatically different amounts of teaching, is a problem that can only be addressed at a university-wide level.

There is no doubt that one of Cambridge's most distinctive features (aside from retaining its AAA credit rating at a time when the Chancellor of the Exchequer has failed for the country) is its collegiate structure. Some of the differences between colleges (architectural differences, for example) are worth cherishing. But inter-collegiate inconsistency with regards to contact hours leave large sections of the student body short-changed. The only way to do anything about this is by using the voice of our student union. *Varsity* hopes that CUSU's newly-elected sabbatical officers take this upon themselves as they assume their roles over the summer and once and for all demonstrate their relevance to the student body.



by ALIYA RAM & SALOME WAGAINÉ
 Editors, Lent 2013

LETTERS

BRITISH COMMON LAW AND THE CONSTITUTION

It is proposed by Government to change nine parts of our long standing Common Law and English Constitution.

This is a reminder to all politicians who as temporary occupants of Parliament, wish to alter any part of our long standing Common Law Constitution allegedly for the Succession to the Crown Bill whose purpose is, in reality, purely to comply with the EU Equality Act.

The Treason Acts protect ALL parts of our Common Law Constitution and they CANNOT BE REPEALED. AT ALL. EVER. They are for ALL TIME.

Our Common Law is beyond the reach of Parliament. Though it is believed that some parts were allegedly repealed under previous Governments, they continue to remain in full force. It is High Treason to try in any way whatsoever, to subvert, alter or destroy our hundreds of years old Common Law Constitution.

They are there to protect our ancient laws and they are why Britain went to WAR twice to protect them.

All of the people in this country - including ALL those we pay to serve in our present Parliament - are there to protect our Constitution at all times.

REX POULTON

HISTORY REFORMS

One of the first things I've learnt at Cambridge is that no matter what degree you study, no-one else has any real idea what you do. History is no exception. And if the governmental reforms show one thing, it is that Gove's grasp of what 'History' means is pretty terrible.

So for his benefit, and maybe the benefit of some others, I'd like to clear up three common misconceptions

about 'History':

1. 'History' is not 'the Past' A few days ago *Varsity* wrote an intelligent critique of the history reforms. Richard Evans' counter to the government's proposals was acute, but it's worth noting that few historians since the 80s have shared his hardline empiricist approach. It doesn't take much to work out that subjectivity is a fundamental part of historical knowledge.

2. 'History' is not 'national memory' On the other hand, Evans is right: 'History' isn't just a series of shared stories that will teach us our 'national identity'. Many 19th and early 20th Century histories were concerned with 'our' story (whoever 'we' might be). But contemporary historians work to avoid the pitfalls of an exclusively national framework. Be wary of TV historians that do not.

3. Which leads neatly on to Starkey, Ferguson et. al... Who are hardly 'eminent historians'. If anything was ever ideologically motivated, factually selective and theoretically laughable, Ferguson's *Civilisation* series was. This isn't just TV-snobbery: take it from me, only a handful of the historians who signed that letter have published anything any history undergraduate cared about in the last decade.

The government is worried kids don't know about Magna Carta (although I bet fewer know Britain was the penultimate state in Europe to get universal male enfranchisement). But wouldn't it be better if instead of every child in Britain being taught the same thing, every child was taught a different thing? So that when they met someone who knew different things to them, they didn't think they were stupid, but thought they were interesting.

RICHARD BRAHAM

A PEEK ONLINE



In light of the horse meat scandal, Isabel Rimmer and Katharine Howell think about the unhelpful stereotype of the pilates-going, goji-berry munching, child-killing middle-class hypocrite. With a proliferation of affordable fairtrade brands, being an ethical consumer is no longer a question of privilege, they say.



Recent trends in installation art are not all about conceptual creativity and physical immersion. Read Holly Gupta on how the impetus on artists to *engage* their wily viewers has turned into a game of simplification. Why should 'the public' not be interested in difficult art? Surely we are all interested enough? Intelligent enough?

The Watersprite Film Festival was graced with the disarming presence of multi-award winning screenwriter John Logan. The man behind adapting *Skyfall*, *Coriolanus* and *Sweeney Todd* for the silver screen, John Logan is as versatile as he is engaging, keeping Emma Wilkinson (and everyone else) hanging on his every drawing word.



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 Free School Lane
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WANT TO WRITE FOR US ?

...News: Sunday 4pm
 ...Comment: Monday 5pm
 ...Theatre: Friday 1.30pm

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You think you know the EDL? Think again.

Investigations by **Josh Simons** shed light on largely unreported EDL tactics: what do the EDL know about you?

At about 3.30pm the EDL contingent had been thoroughly shown up. Having seen them shouted down by a large and vocal group of anti-EDL demonstrators, I was ready to go home content that the world, or at least Cambridge, remained decidedly anti-fascist.

This all holds true. But with one proviso: Saturday's EDL contingent were more organised than their inebriated performance suggested.

At the end of Christ's Piece, after we had passed the EDL cage, I spotted a tall, fairly well dressed figure taking pictures of the anti-EDL marchers. I stood to watch him. He appeared to be photographing the most vocal protesters, or those assuming a leadership role within the anti-EDL group.

I hung around, sipping coffee and watching. Every time the protesters chanted "EDL, go to hell, take your Nazi mates as well" or "Nazi scum, off our streets", he would tense his jaw and shuffle his feet. So I decided to ask a friend to take a picture of him together with three EDL members standing behind him. As he got his snap, one of the men, a skinhead with a big gold loop earring, lost his temper: "Stop taking fucking pictures of me. I am just a man on the street. If I get hold of that camera, I tell you. I don't go around taking pictures of you, so don't take pictures of me."

He remonstrated with the police officer, who responded, "They are evidence gathering, they have a right to take photos. You can't complain, your friend is taking photos too." The

police officer then asked the man his name and told him to behave, and that he would be keeping an eye on him. The men, particularly the tallest who was still taking photos of protesters and ignoring the scuffle going on beside him, resumed their relatively relaxed posture.

I decided to try and strike up conversation with the louder guy who'd reproached my friend for taking a photograph of him. Shoving my voice recorder into my hood, I wandered over on the pretext of needing a lighter.

"I'VE BEEN TO JAMAICA

I'VE GOT BLACK FRIENDS.

WE'RE NOT RACIST"

The following conversation is taken directly from my transcripts of the conversation.

"What happened then?"

"Well this bloke, tried to take pictures

of me. Cocky prick isn't he. I just don't like people calling me a Nazi. I'm not a Nazi. All the EDL are doing is standing up for what they see. There's no need for people to call them Nazis. The Nazis would be the BNP. I don't agree with the BNP because the BNP are total Nazis. They have no time for anybody. But we are not all like that, you know. They just target the same people. You stand here with an England flag on and you're a Nazi. What's that about?"

The tall photographer remained silent, pretending to ignore our conversation. After I successfully lit my cigarette, he then wandered over and inquired who I was and what I was doing. I said I was a student, just wandering around getting some coffee.

After some general ramblings on the day in general, I directed conversation towards what the tallest man was doing

here. He was initially evasive, but eventually began to open up. It never takes that much reassurance to get someone to talk.

"Well, I take photos of that lot. The police take photos of the EDL, always filming, so I take photos of them. We can keep track of who the important guys at these things are. We don't all stand over there shouting [gesturing to the EDL compound]. Some of us are intelligent with what we do. But we all have the same idea; we're looking at what we see around us. We see the advancing of the Muslim Law, we see these communities who can't even speak our language, and we say no. We don't want that. We want to keep our country English. What is so wrong with that? I say to these protesters: what is so wrong with that? They think they are so right with their banners and stupid chants, but they're not."

I pushed him: why couldn't he be open about who he was? "I'm from Norwich, you see. It's different in Norwich, you just don't recognise the place you grew up in. But if I came down here with an English flag, I'd have to [be] shut up over there [with the other EDL protesters], but I've not said who I am so I can be here doing this [taking pictures of key anti-EDL marchers]. I won't tell the police who I am, even though they keep asking me and probably suspect."

Perhaps the EDL have to be in there because of some of the other stuff they

had done? The EDL are refused mobile protests because they have so often ended in violence and disorder. "You think we are the violent ones? These Socialist Workers party people and the UAF, they're the violent ones; everyone knows they're the ones who get violent whenever they hold their rallies. When the next Islamic bomb goes off in London though, they'll be the ones who change their minds when they see their children being killed by the Islamist terrorists. We're not Nazis, we're not racist, I've got black friends, I've been to Jamaica. If I wanted to be a racist, I could join the BNP. They're the fascists really. We do more than people think we do, we don't just protest and stuff but we work out what we're up against."

NICK MORRIS



neither physically nor verbally intimidating, playing a specific role collecting information about opposition protesters.

"I WON'T TELL

THE POLICE WHO I AM, EVEN

THOUGH THEY KEEP ASKING

ME AND PROBABLY SUSPECT"

Later in the day, I followed the police as they escorted away the two EDL members whose presence sparked off the 'missile', or as it

later transpired, a biryani, being thrown by an anti-EDL protester who was then arrested. The two men, completely inebriated, informed me, "this is fucking English, England and English only. If you want a Mosque, go home and build yourself one, but not here. This is fucking England and everyone should know that, we're English, I'm English and that's what matters."

It is this sort of behaviour which makes us dismiss the EDL. As they are currently perceived, the group could not politically persuade the British public. An evidence-gathering and well-versed figure who stands apart from the louder, drunken contingent is, however, an alarming prospect. Commenting on *Varsity's* evidence, Dr Gerry Gable, an expert on the EDL and British far right said, "taking photos in itself does not break any laws, but it does when the people who are doing it or their associates then threaten to track down the people being photographed via their face books or in other electronic ways. What people may do with those photos after may be more worrying."

The secret surveillance by this individual raises the question: what information do the EDL have about you?

New plaque unveiled to commemorate unsung heroine of DNA

by LOUISE ASHWELL
Senior News Editor

A plaque was unveiled in The Eagle pub last Thursday on the sixtieth anniversary of Francis Crick and James Watson's announcement of their discovery of the structure of DNA. It commemorates the contribution of scientist Rosalind Franklin on their research.

The plaque was officially unveiled beneath another for Crick and Watson by Dame Carol Black, Principal of Newnham. Rosalind Franklin studied Natural Sciences, specialising in chemistry, at the women's college and also taught there in the late 1940s.

Mr Stuart Laing, Master of Corpus Christi which owns the site where The Eagle is built, was also in attendance, having given the permission for the plaque's installation.

This commemoration of Franklin's contribution was the idea of Newnham Fellow and Senior Lecturer in the Department of Geography, Dr Emma Mawdsley, together with local resident Norman Sanders who is an alumnus of Trinity Hall. He organised the making of the plaque with two friends who are school Design Technology teachers.

Asked how she came up with the idea, Mawdsley said: "I was sitting in here with a beer one day looking at the plaque and thought, 'What about



The plaque in memory of Rosalind Franklin in the back room of The Eagle pub

Rosalind? Initially I thought I would do something cheeky like having a plaque made and stuck up on the wall with blu-tack and wait to see how long before anyone noticed."

"WHAT ABOUT ROSALIND?"

The choice of The Eagle pub, she said, was based on the establishment's strong association with the discovery DNA structure (Crick and Watson's declaration to bemused drinkers that they had discovered "the secret of

life" is a local legend). It is a "nice site to remind people" of her contribution, Mawdsley noted. at the plaque's unveiling.

Rosalind Franklin's impact on Crick and Watson's discovery has long since gone unrecognised. The biophysicist had been working on the same project as Crick and Watson at King's College London, and produced x-ray crystallography photos which clearly depicted the DNA molecule's double-helix structure. Without her knowledge, a

colleague Maurice Wilkins passed on one of these x-ray photographs - known as Photo 51 - to Watson, beating the King's College, London group to the solution.

Franklin died from ovarian cancer five years later at just 37 before the significance of Crick and Watson's discovery was realised. It is widely

felt that that her contribution to their breakthrough was never properly credited.

The plaque joins a number of other recently instituted testaments to Franklin's work in Cambridge including a post-graduate hall at Newnham College and a lecture theatre in the Genome Centre.



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CUSU's next President: Flick Osborn

by PHELIM BRADY & LOUISE ASHWELL
 Deputy News Editor and Senior News Editor

Flick Osborn has been announced as the winner of the race for CUSU President.

The result, announced from the count at the Graduate Union, saw Greg Hill eliminated in the second round and George Bangham lose out in the third. Osborn received 1,471 votes, with Bangham just 147 votes behind. In the first round before subsequent preferences had been counted, Bangham had been slightly ahead, but as votes were redistributed Osborn received a wave of second preferences.

The last week saw controversy for Bangham over his stance on CUSU's autonomous campaigns, and Osborn over a mistake in her manifesto.

Voting, using the single transferable vote method, was open online on Monday and Tuesday for all students at Cambridge, while paper voting took place in colleges on Wednesday. The voter turnout was placed at 21.42 per cent, up one percentage point from last year.

Asked for her feelings after the win was announced, Osborn told *Varsity* she was "over the moon, delighted, tired from all the campaigning, but obviously so happy". She said she was "very, very happy" with her team, and that the close contests in categories such as Access and Welfare was reflective of the calibre of the candidates. Her celebration plan, she said, was to "go home and have a pizza with my friends".

Also announced on Wednesday night

were the results for CUSU's other five sabbatical positions, and the Graduate Union presidency. A number of the positions were uncontested, with Lauren Steele, a second year at Christ's, being elected CUSU Women's Officer. Steele received 1,101 to RON's 107.

Jia Hui Lee was elected Education Officer unopposed with 1,719 votes, on a platform of implementing a framework for evaluating supervision standards and resources across the university. Speaking to *Varsity*, he said "Although I'm running uncontested, I was hoping to get a very clear mandate from the student body."

The number of votes makes me think that I've got that." Asked what his first priority on assuming the job would be, his response was that it would be to communicate with faculty reps, and making sure that they are well-informed, together with creating a University-wide evaluation system.

The race for the presidency of the Graduate Union was embroiled in particular scandal after candidate Xin Jin was disqualified after repeated violations of CUSU Elections Committee code of conduct. His opponent Richard Jones, a PhD student in history, was elected unopposed. Only 965 graduates turned out to vote, and Jones received 688 votes to RON's 93.

Jones said of his win, "I am immensely grateful for all the support I've received from across the university since the start of the campaign, and to the hundreds of

people who voted for me. I am delighted to have been elected and look forward to taking up the presidency in July."

Rosalyn Old, the outgoing CUSU President, was elected as a University Councillor winning by more than a thousand votes. Her opponent Vincent Scully took 515, while Old won 1663. Commenting on the victory, Old said, "There's a great atmosphere in here tonight. I'm excited to keep representing students for another year and to making sure nothing detrimental happens to students' interests."

The race for CUSU Access & Funding Officer came down to a handful of votes. Sam Ruiz beat Jacob Conalty with 1,036, to Conalty's 1,022. Dom Weldon was re-elected CUSU Coordinator in a

contest with Julianna Yau. In the second round Weldon took 1,229, while Yau reached 1,119.

Weldon commented: "I'm absolutely delighted to be re-elected as Coordinator for Cambridge students again, I feel that we've achieved some really strong work this year to make CUSU more useful to all students on an everyday level, and I look forward to seeing those through."

Helen Hoogewerf-McComb was elected CUSU Welfare and Rights Officer with 1,202 votes to Charlie Bindels's 951. She told *Varsity* that she was shellshocked and stunned to have won. "I've always known that I wanted to be part of CUSU", she said. Her first priority will be to continue the work started on improving tutor training.



CUSU ELECTIONS - THE RESULTS

CUSU President - Flick Osborn, former St John's JCR President

CUSU Education Officer - Jia Hui Lee, International Relations MPhil

CUSU Access and Funding - Sam Ruiz, Chinese Studies student

CUSU Women's Officer - Lauren Steele, Christ's JCR Women's Officer

CUSU Coordinator - Dom Weldon, current CUSU Coordinator

CUSU and GU Welfare and Rights Officer - Helen Hoogewerf-McComb, Newnham JCR President 2012

GU President - Richard Jones, History PhD student

University Councillor - Rosalyn Old, outgoing CUSU President

NUS Delegates - George Bangham, Fred Cotterill, Greg Hill, Flick Osborn, James White

Join our team

We're now recruiting for Easter and Michaelmas 2013

No experience is needed to get involved next term, and there's never been a better time to join *Varsity* and try one of our positions.

For more information and to apply, email the editors, Aliya and Salome, editor@varsity.co.uk.

Formal applications are also invited to edit and section edit *Varsity* in Michaelmas 2013

Application forms are available for download from varsity.co.uk/get-involved

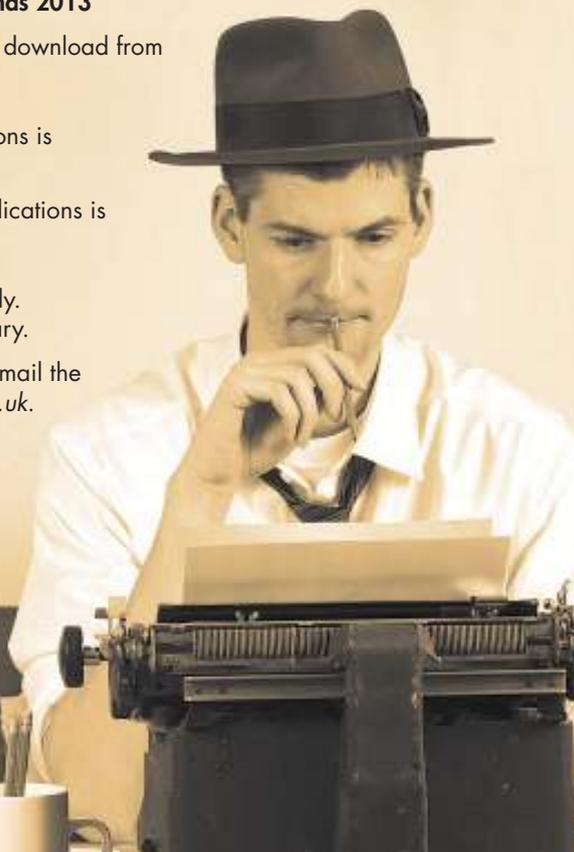
The deadline for editorial applications is **5pm on Monday April 29 2013**

The deadline for section editor applications is **5pm on Monday May 27 2013**

All students are encouraged to apply. No experience of *Varsity* is necessary.

If you have any questions, please email the current editors on editor@varsity.co.uk.

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Deadline for applications:
5pm, Monday April 29 2013



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The Varsity Trust offers funding to students planning to undertake journalism courses in 2013-2014. Registered Charity No. 1012847

What does your college do for you?

by JOSH SIMONS
Deputy News Editor

It is evident from the recent investigation into supervision times that students on the same course in different colleges are likely to receive varying levels of college contact time. But this is not the only intercollegiate inequality. *Varsity* has also been investigating the differences in the amount colleges spend on their students. We submitted a number of Freedom of Information requests to examine the sums spent on book allowances, the refurbishment of buildings and funding for sports and college societies.

College book allowances revealed the most striking contrasts. At St John's all undergraduate students can claim up to £300 as part of their Learning and Research Fund (LRF). The college allocates £43,000 for undergraduates from within this fund, and £78,000 for postgraduates. Out of the colleges who responded, Girton, Fitzwilliam, King's, Murray Edwards and Homerton do not provide undergraduates with any book allowances.

Trinity and Gonville & Caius also spend significant amounts of money on book allowances for undergraduates: £21,000 and £11,000 respectively. Pembroke and Newnham, spending £6,000 and £3,000 respectively, were more representative of college budgets

in this area.

Colleges tend to allocate these book grants on an equal basis, regardless of student income. At John's all undergraduates are eligible to apply for the LRF. In Pembroke, all undergraduates are also eligible for book grants, but only up to the value of £60. £50 is allocated to all undergraduates at Trinity and Robinson. Clare do not specify their upper limit, nor do Newnham.

Book grants are only part of the story. Colleges differ by up to £90,000 in how much money they spend on funding student societies and sports teams.

Towards the lower end of the spectrum is Clare, which allocates £25,000 to their JCR who then distributes the sum as



they please. Caius spent £112,000 last year on societies and teams, John's £94,000. The average spend was

£63,000.

These figures partly reflect variations in the size of colleges and their undergraduate bodies; John's is bound to spend more than Robinson - it has more of them. The same is true of the staggering contrast between colleges in their spending on refurbishing college buildings. Some have more buildings, which need more maintenance.

Yet the numbers are still arresting. Caius spent nearly £7 million in 2010-11 on refurbishment projects, John's

just over £750,000.

Taken together, these numbers demonstrate an important point. The experience of a student at the University of Cambridge will vary significantly depending on which college she or he happens to inhabit.

This is not simply a matter of contrasting college characters, in terms of aesthetics or political persuasion. Although most colleges, and indeed the university, provide support for those with limited access to funds for resources like book grants, some students will have access to considerable extra funds and support which others will not through no fault of their own.

Equally, the possibility of a student being involved in a well-funded JCR or society may vary considerably depending on their college choice. For those who know the Oxbridge system well, this may not be a problem; they can choose their college based on whether they need book grants or want to join societies.

But it would be an error to assume that all who choose their college are aware of this information. Most who apply are unlikely to be aware of the fact - demonstrated by this issue's investigations - that their access to certain privileges will be considerably affected by their college choice.

£43,000
THE DISPARITY BETWEEN COLLEGES IN MONEY ALLOCATED FOR UNDERGRADUATE BOOK ALLOWANCES

FINANCE

The supervision gap (continued...)

by PHELM BRADY
Deputy News Editor

Continued from p. 1...

The student, who wished to remain anonymous, also told *Varsity* that despite the fact "Dissertation and Portfolio supervisions for Part I are limited" in number by the Faculty of English, "it is well known that certain supervisors will give students extra supervisions."

While many subjects saw great variations in contact time across the university, the investigation also reveals the courses in which students have a more consistent supervision experience. The supervision figures for geography, history of art, natural sciences, PPS, music, land economy and law are relatively similar whichever college undergraduates attend, reflecting the fact that supervisions in several of these courses are centrally organised.

In *Varsity's* survey, one Trinity law student highlighted that the central organisation of supervisions "makes the system feel quite fair" in comparison to other courses. Similarly, a second year geographer pointed out that for first

years there are "vast differences in the numbers of supervisions the different colleges receive" when contact time is not organised by the department.

The figures also underline the significant variations in contact time between different subjects. While third year English students in Cambridge can expect to receive an average of 51 hours of college contact time, finalists studying philosophy only see supervisors for an average of 19 hours across the whole year. It is little better for third year geography and PPS

students, who tend to see supervisors for an average of 21 and 22 hours respectively, while those reading MML and law receive around 42 hours of sessions with academics.

According to data, in a number of subjects at several small and medium-sized colleges, such as Magdalene and Clare, graduate student supervisors outnumber academic supervisors employed by the college to supervise for a range of courses. Across the university, the figures show there seems to be a shortage of academic supervisors for philosophy, linguistics, computer science and engineering.

One second year geographer at

Sidney Sussex told *Varsity* they thought they were given too little contact time, and complained that graduate students were "not as good" as more experienced academics "as they get mixed up and often don't specialise in what they're supervising us on. One had to email us after the supervision because he'd told us completely the wrong thing."

A Magdalene natural scientist said that "not only do graduate students make sometimes visible scientific mistakes, but they are less likely to

ask interesting and challenging questions during supervisions".

An English student at Christ's told *Varsity*: "in terms of preparing you for the wider range of subjects you may

come across in exams I prefer the more experienced academics. The difference is those academics have been writing the exams for years and years". Similarly, one Trinity law student complained that among graduate student supervisors "there was a distinct lack of knowledge about how to approach exam questions or structure exam answers within the time limit.

However, a large number of respondents to the survey suggested

that graduate students often made better supervisors, telling *Varsity* that their communication skills, teaching technique and understanding of student life tended to surpass that of fellows and professors.

"The graduate supervision are as good as, if not better than the experienced academics", a second year scientist at Magdalene said. "They seem to be more structured, and a lot of relevant experience is given by people who have only recently sat the same exams."

A Classics student at Robinson said they found their graduate supervisors to be "extremely informative and in many ways much better at communication than the experienced academics who supervise me", while an engineer at the same college said PhD supervisors were "much more friendly, down to earth, and understanding of student issues".

Varsity's investigation made colleges reveal data on supervisions drawn from CamCORS, the Cambridge college's online reporting system for supervisions, and colleges noted that in some cases data may be partially inaccurate due to incorrect or differing methods of recording supervision data on the system. The figures may also have been influenced by actions on the part of students rather than colleges, for instance if undergraduates degrade or fail to attend supervisions which are provided for them.

ONE GRADUATE SUPERVISOR

HAD TO EMAIL US BECAUSE HE HAD TOLD US COMPLETELY THE WRONG THING

ACADEMIC

71 HOURS

THE BIGGEST DIFFERENCE IN ECONOMICS CONTACT TIME BETWEEN COLLEGES

HIGHEST VS LOWEST BOOK GRANT BUDGET FOR UNDERGRADUATES

£43,000 VS £0

108 VS 69 HOURS

THE HIGHEST AND LOWEST NUMBER OF SUPERVISION HOURS FOR ENGLISH

£90,840

THE BIGGEST VARIATION IN COLLEGE SPENDING ON THEIR SOCIETIES AND SPORTS TEAMS

NEWS IN BRIEF

CAMBRIDGE NEWS

CAMBRIDGE: A SAFER BET THAN BRITAIN?

BOND MARKETS While the UK's credit rating drops one notch, the University of Cambridge has had its gold-standard AAA grade credit worthiness confirmed. Last month George Osborne faced a downgrade by one international ratings agency as the country lost its coveted triple A rating but Cambridge, first awarded the status in October last year, had its strong market position reaffirmed. Moody's said Cambridge University's position remained at the top grade "with a stable outlook". For the first time last year, Cambridge began issuing market bonds worth £350 million to allow it to raise cash to fund investment and research.

NEW FOOD FESTIVAL TO FEED CAMBRIDGE

FOOD AND DRINK The inaugural Eat Cambridge festival beginning today will see Michelin starred chefs take on street food vans as foodies show off their produce to residents and students. The festival, which takes place from Friday 8 till Friday 15 will see a huge food and drink fair at the Guildhall on Saturday 9, pop-up restaurants dotted around the town centre, cooking lessons, wine tasting and night street food markets. Organisers say the festival is "aimed at local people and showing off our local producers" and they hope to stage another celebration of food in the city next year.

CAMBRIDGE THIRD IN THE WORLD ACCORDING TO NEW SURVEY

HIGHER ED In the Times Higher Education (THE) magazine's 2013 rankings, Cambridge University has maintained its position from last year as the university with the third best reputation in the world. THE's World Reputation Rankings is based on the opinions of thousands of senior academics around the world but does not take into account data on performance or student satisfaction. Oxford moved up two places from last year in the survey, finding itself in fourth place. A spokesman said this showed Cambridge was in "a small group of the most respected and influential" universities.

CAMBRIDGE WATER PARK STEPS CLOSER TO REALITY

SPORT A £25m water park planned for the north east of Cambridge has been granted full planning permission after years of delay. The competition-standard water sports complex was originally planned to be available for the 2012 Olympics, and will span 220 acres. The plans were set back following concerns from residents and the local council about its impact, but work can now begin on the park which will also host a BMX track, fishing lake and triathlon facilities.

Interview: Jerry White from the US State Department

Josh Simons discusses religion at Cambridge, lack of US operations in Syria and what it's like to lose a limb at the age of 20 with a man you have probably never heard of

In 1984 Jerry White lost his left leg in a landmine explosion whilst learning Hebrew in Israel; "I can't bear watching people being blown up; I can't even watch trauma or ER shows when anyone might be bleeding or being amputated, it's unbearable. There's this saying, 'scarred people are dangerous because they know they can survive.'"

Since then, White has campaigned to remove landmines across the world, been jointly awarded the Nobel Peace Prize in 1997 and worked with Princess Diana in Bosnia and Herzegovina. His achievements are diverse and, to most of us, little known.

Conversation never strays far from White's desire to rectify injustice. He

mammoth US Department of State, White works for a relatively new section, the Bureau of Conflict and Stabilization Operations (CSO). Their remit is the use of non-lethal resources to

THERE'S THIS SAYING:

'SCARRED PEOPLE ARE DANGEROUS BECAUSE THEY KNOW THEY CAN SURVIVE'

interact with communities around the globe to prevent, solve and stabilize conflicts. Most recently, the department has been heavily involved in US operations in Syria, 'providing communications and engaging in networks.'

White is an unexpectedly reticent figure, given his achievements. He does not boast about what he has done, and describes his career in a pragmatic fashion: "I first worked on non-proliferation work, before the fall of the Soviet Union. We looked at what developing coun-

last year of her life in 1997. "

Tangible human results, White continually insists, are what drive him, not personal success. Individual accolades genuinely appear to be a secondary consequence to his unfeigned desire to make the world a better, conflict-free place. The results of his prolific Landmine Campaign are impressive: "we destroyed over 16 million landmines. It involved 12,000 organizations and 120 countries. We reduced deaths as a result of landmine explosions from 30,000 to 3000 a year, and shut down all production or trade of landmines"

Cambridge, White's "old stomping ground", played an important part in shaping his thinking. He studied Theology under David Ford, focusing on three areas of investigation: "one was religious literacy- how can we make sure that the next generation of diplomats are highly literate in religion and its dynamics worldwide. The second was the idea of religious freedom as a right. Where you see religious freedom manifest around the world, you also see less violence. Third was religious engagement: how is that our embassies around the world so rarely engage with religious actors, given that they are a potential source of conflict resolution?"

After this term's high profile debate discussing the role of religion in the 21st century, I probed White on his experience of Cambridge's relationship with religious engagement. He explained, "Cambridge was a good marker for me; it's full of highly educated, high achieving young folk who very often don't even like the word 'religion'. So I had to think about how you talk about leadership in a faith based world."

Religion matters, for White. In fact, "the majority of the world identify as religious and believers, you're talking 80-90%. It is a fundamental identity and cultural marker. So to ignore that or be uncomfortable about it is a little bit head in the sand". A core part of his organisation's raison d'être is engaging with religious actors around the world, particularly at the level of local community. The role played by the Anglican and Catholic Church in the Rwandan Genocide in 1994 has been well documented. Better engagement with local religious institutions could, perhaps, have played a role in avoiding such complicity.



US DEPARTMENT OF STATE

Practicality, feasibility and tangibility seem to be key terms for the CSO. An abstract theological tussle over Biblical and Qu'ranic interpretation does not seem to be what attracted White to the State Department. So I moved on to current US foreign policy. Syria angers me. Rarely do I bother listening to American political speeches, but listening to Obama massages the soul. If he is in charge, American hegemony can't be so bad. However, he is cautious, too cautious. The opportunity of haranguing a senior US diplomat on the issue couldn't be missed.

"In a post-Iraq-and-Afghanistan world, bigger is not always better. Military intervention followed by civil reconstruction doesn't always work. A lot of lessons grew out of these conflicts; the biggest one was 'try not to do that again.' Even if you do buy the anti-Iraq arguments, they are too frequently used as cover for isolationists who want to ignore developments overseas. Have we over-learned the lessons from Iraq? Have we gone too far the other way?"

"The awful thing is we have this tragedy unfolding which the whole world

is watching, but we want to not make the same mistakes in terms of military approaches in Syria. So the policy has been that we would, at this stage, not be working with our military

"Instead, we've been training in communications and Skype, providing the type of equipment to stop a regime preventing the access to the internet so that people and activists can reconnect to each other. I think already over 4 000 major pieces of equipment, mostly to Damascus and Aleppo, have been provided. Is all this definitive? No. Is it efficient? No. Is it helpful? Yes. In terms of the wider policy area, you see Senator Kerry on his first trip coming up; I think that will be very important"

Two things stood out for me over the course of my conversation with White. Firstly, bureaucracy never comments on political policy. But we all knew that. Secondly, the vast bureaucratic efforts to alleviate impending or unfolding international disasters go largely unreported. The media has an appetite for high-risk politics, probably in part because we do too. War always makes a headline. Yet there is a network of governmental organisations continually working in non-military domains, and they really matter.

WE DESTROYED OVER 16 MILLION LANDMINES, AND SHUT DOWN ALL PRODUCTION AND TRADE OF LANDMINES



US DEPARTMENT OF STATE

recalls his childhood fondly, yet stresses that "as a child I had this burning desire for justice and equality. I couldn't abide by bullies. I couldn't stand them. I had the feeling that we were all deeply connected; wherever you go you run into humans who are more like you than not."

Now a senior member of the

tries were doing in relation to biological weapons. Then I worked for about 10 years helping to lead the landmine movement. People called landmines the weapon of mass destruction in slow motion; they kill more than nuclear, chemical and biological weapons combined. That's also how I came to work with the Princess of Wales during that

Want to be a billionaire? You're in the right place

by PHELMIM BRADY
Deputy News Editor

A new report has revealed that Cambridge University leads Europe and Asia in the number of billionaires among the university's alumni. With eleven billionaire former students, Cambridge has more of the wealthiest alumni than any other university outside the United States.

The research by finance firm Wealth-X reveals that the combined wealth of the Cambridge's billionaire alumni comes to \$48 billion.

Such individuals include the university's current Chancellor, Lord David Sainsbury, who holds an estimated \$1.1 billion dollars and media magnate David Thomson, the richest man in Canada with an estimated \$20 billion to his name. Sainsbury studied for

an undergraduate degree in history and psychology at King's College, while Thomson graduated in history from Selwyn in 1978.

But the report reveals that Cambridge is far behind some American universities in terms of wealthy alumni. Leading the list of billionaire alumni is Harvard University with 52 billionaires whose combined wealth reaches \$205 billion, more than four times that of Cambridge.

Harvard alumnus and Facebook co-founder Eduardo Saverin, depicted in the film *The Social Network*, has earned around \$2.2 billion from his involvement with technology and internet ventures and i. The social network's founder and current chief executive, Mark Zuckerberg, is not counted in the list as he dropped out of his Harvard degree in his second year.

Cambridge is the only non-American

university to make the top ten list for billionaire alumni, which also features the University of Pennsylvania, with 28 ultra-rich former students, and Silicon Valley's Stanford University, with 27.

Just above Cambridge's eleven billionaires is Yale with 13 such alumni and Cornell and Massachusetts Institute of Technology with 14 each.

Chief executive of Wealth-X, Mykolas



MARTIN PETTIT

D Rambus, said such research into wealthy alumni is vital for universities looking to secure donations from past students. "That Cambridge University is the sole UK representative on Wealth-X's top 10 Billionaire Alumni Universities league table is testament to its unique ability to attract the brightest minds and produce some of the world's richest men and women," he commented.

"It is irrefutable proof of the quality of British education."

However, the report also shows that Cambridge is only 19th in the world for its number of ultra high net worth alumni, with 361 such past students controlling \$93 billion. Oxford University, the only other British institution in the top 20 ultra high net worth alumni list, boasts 401 alumni in this super-wealthy bracket, yet between them their alumni only own \$51 billion.

Does Cambridge have a race problem?

Emily Chan investigates accusations of “institutional bias” against ethnic minority applicants at the University

Accusations of “institutional bias” against black and ethnic minority students have been firmly rejected by the University of Cambridge, following a report by the *Guardian* that suggested white applicants with the same A-level grades were more likely to gain places at Oxbridge.

The University has argued that the analysis is “flawed”, while responses to a *Varsity* survey have revealed how ethnicity impacts upon students’ experiences at Cambridge.

Application figures for 2010-11 show that 23.1 per cent of UK applicants from ethnic minority backgrounds were accepted by the University of Cambridge compared to 29.3 per cent of white applicants.

The gap is significantly wider for black students: only 14.9 per cent of black applicants gained places, compared to a 60.9 per cent success rate nationally. Chinese students fared much better than black students when applying to Cambridge, with a success rate of 27.1 per cent.

At the University of Oxford, figures reveal similar differences between white applicants and those from ethnic minorities. For 2010-2011, only 13.4 per cent of black candidates were successful compared to 25.7 per cent of white students. For those who went on to achieve three A* grades at A-level, more than half of white students gained a place compared to less than one in four black students.

It has been suggested that students from ethnic minority backgrounds tend to apply for the most competitive courses, meaning that fewer of these students gain places at the top universities.

Daniel Stone is the co-ordinator of Target Oxbridge, a programme aimed to help black students apply to Oxford and Cambridge. He said: “I’ve found that too often students choose degrees based on future career paths



or the advice of parents and elders, rather than considering which subject matches their strengths, passions and interests.”

Although the University of Cambridge did not provide figures for 2010-11 by subject and grade on account of cost, older figures indicate there are discrepancies in the success rate of applicants from ethnic minorities for the most competitive subjects, even when applicants go on to achieve the same A-level grades. However, it must be noted that this data is for applications made between 2007 and 2009, before the introduction of the A* grade in 2010.

The data used for the *Guardian* article, seen in full by *Varsity*, shows that on average between 2007 and 2009, around one prospective medical student was accepted for every six black applicants that went on to achieve three As or higher at A-Level. In comparison, one white student was accepted for every three candidates with the same grades.

A spokesman for the University said: “Admissions decisions are based on students’ ability, commitment and potential to achieve. The data [provided to the *Guardian* following an

“IT’S DIFFICULT NOT TO NOTICE A DIFFERENCE IN THE WAY YOU’RE TREATED”

FOI request] relates to all students obtaining AAA or better, and thus does not take into account our actual entry requirements, the subject mix offered by applicants, or the distribution of applications across subjects, all of which affect success rates.

“The standard offer for admission to Cambridge is A*AA, and the majority of our successful applicants achieve two or more A* grades. Other academic selection criteria taken into consideration by admissions tutors include performance in the medicine [and] veterinary medicine admissions tests (BMAT) and, for mathematics and some other subjects, achievement in the STEP examination.

“Our commitment to improving access to the university is longstanding and unwavering... We aim to ensure that anyone with the ability, passion and commitment to apply to Cambridge receives all the support necessary for them to best demonstrate their potential.”

Varsity has conducted a survey on attitudes towards students from ethnic minorities at Cambridge. The comments have not revealed any experiences of discrimination during the admissions process, but some students feel they have been treated differently in both academic and non-academic spheres due to their ethnicity.

One student at Fitzwilliam commented: “When you’re one of only three other black students in your year group, or five in the entire undergraduate intake for your college, it’s difficult not to notice a difference in the way you’re treated.”

“The scariest thing for me was when I arrived in Cambridge I didn’t really think of my race as a thing.”

The student recalls that during a Japanese translation class, when one of the sentences concerned slavery, “the class leader skipped a few heads and got me to translate this. It could have been nothing, but at the same time, it made me feel really uncomfortable, and it was pretty weird that the only black kid in the class was asked to read this, despite it not being her turn.”

Another student at Magdalene said: “On a few occasions, I’ve been singled out by supervisors and asked whether I speak English, whether I understand certain simple words in questions and on one occasion I’ve been told that I’ll be fine with the workload, since I’m used to pressure... coming from a war-torn country.”

When questioned specifically on the interview process, a Trinity student responded: “At every stage of my application I have been given the

impression that the minority of my ethnicity is about as relevant as my shoe size. All interest seemed to be directed at my academic achievement and capabilities.

“However, it is worth bearing in mind that applicants are hardly in a position to best view the internal workings of the institution. I never once felt marginalised.”

Despite not noticing bias during the admission process, a medical student noted that “the ridiculously low number of BME [black and minority ethnic] students here says something”

SUCCESS RATE OF APPLICANTS TO CAMBRIDGE

(in 2010-11)

13.5%

- BLACK CARIBBEAN

16.2%

- BLACK AFRICAN

17.3%

- BANGLADESHI

20.1%

- INDIAN

23.0%

- PAKISTANI

27.1%

- CHINESE

29.3%

- WHITE

Hatred of cyclists should be a crime, say campaign group

by ELLIE GOULD
News Reporter

Members of the Cambridge Cycling Campaign have incited debate as their chairman told MPs that cyclists are a social group facing unfair discrimination, and that their rights ought to equal those of ethnic minority groups. Hatred

against cyclists, they say, should be treated as a crime.

In an address to MPs at the ongoing Get Britain Cycling inquiry, they claimed that the stigma of being a cyclist was a factor that prevented many would-be cyclists from getting on their bikes. The campaign group, a charity founded in 1995, state that their main aims are “safer, better and more cycling

in the Cambridge area”, which includes ensuring that discrimination against cyclists is stamped out.

Their manifesto states that “cyclists need the whole road environment to be suitable for them”, which necessarily involves a need for better relations between road users. They also recognise that “some cyclists will always prefer to use the road”, and so cycle lanes will not always be adequate; road space needs to be shared fairly between all road users.

Despite the positive effects of the cycling glory that Team GB celebrated at the London Olympics and the increased availability of cycle paths and bicycle racks, there is a sense that the negative image associated with cycling still puts some people off. The tension between motorists, cyclists and pedestrians sharing the same very limited road space in Cambridge can lead to frustration. Rebecca Heath, a medic at Queens’, says, “When I’m cycling and people are in the way, it’s often seen as my fault for cycling in the city centre, and that I should expect people to be in the way”.

Frustration with cyclists, particularly from motorists, has led to the creation of the Cycle Hatred Twitter feed (@CycleHatred). On the feed hateful comments about cyclists on the road are collected and re-tweeted.

Simply searching for the word ‘cyclist’ on Twitter brings up hundreds of complaints from motorists and cyclists alike, condemning the lack of respect on the roads. The Cambridge Cycling Campaign group further argued that this sort of hatred to a single group ought to be treated as a crime, just as it would be if it were directed towards an ethnic minority. Isobel Edwards, an MML student at Corpus Christi, disagrees: “cyclists have chosen to cycle, which makes them different to ethnic minorities who have no choice in their race. What’s unfortunate is that there’s a few cyclists ruining the image for everyone”. This reflects a common belief that as cyclists do not always respect the rules of the road such as stopping for red lights, they do not merit respect themselves.

This continued lack of respect has led to increasing tensions. Many motorists maintain they should not have to share the road with cyclists as they pay ‘road tax’ and the cyclists do not. An online campaign entitled ipayroadtax.com argues that this type of road tax was abolished in 1937; there is only car tax, payable according to the quantity of CO2 produced by the vehicle. Therefore a bicycle, producing no CO2 whatsoever, does not require road tax to be paid, just as car producing minimal

emissions in Band A for Vehicle Excise Duty (VED) does not.

The issue of sharing the road still causes entitlement issues and sometimes dangerous road rage, including high profile cases such as the serious incident affecting Dr Ernest Turro, a Cambridge University researcher who needed 13 stitches to his head after an enraged driver got out of his car to forcibly push him, at which point Dr Turro flipped over his handlebars. Police commissioner Sir Graham Bright’s recent promise to bring in a 20mph speed limit across the city should go some way to making safety a greater priority, although it could lead to even greater anger from motorists who believe the speed limit only benefits cyclists.

The ever-present issue of cycling rights, particularly in Cambridge where one in five journeys is made by bike, is therefore of increasing importance, as an issue not just of respect but of safety. Julian Huppert, the MP for Cambridge, said “hatred of cyclists is not just extremely unpleasant and unnecessary, it is dangerous because it causes conflict which can cause accidents. As cyclists are not a defined group like ethnic minorities and these are generalised tweets, I think it is more of a safety issue rather than something the police could deal with.”



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

VARSLITY - Saturday February 28, 1953



UK's most expensive university course

by **EMILY DANCE**
News Reporter

In January 2014, the University of Buckingham will become the first private university to offer a UK undergraduate medical degree. The course, which is awaiting approval from the General Medical Council (GMC), will cost £32,000 a year in tuition fees, exceeding the \$41,000 (£27,000) cost for an equivalent degree at Harvard University.

The applications process for the four-and-a-half year MBChB programme is expected to open in 2014, even though the approval of the GMC has yet to be given. However, the Buckingham School of Medicine already offers a GMC approved postgraduate medicine course, and a website statement says it has "intention to seek recognition" for the undergraduate degree.

At £32,000 a year, Buckingham's course is more than three times as expensive as other UK universities, where a typical medical student is charged £9,000 a year, for five years.

At the University of Cambridge, the equivalent qualification for an international student would cost £33,000, £1,000 more than the home fees for a Buckingham student.

The university also charges £11,000 a year for its existing courses, such as English or business, a figure which surpasses that of other universities.

However, the university claims it will counter this by offering a two-year course (and a four-year course for medicine), which allows students to save on their living expenses and start earning a year earlier.

University of Buckingham students are also eligible for funding from the Student Loans Association (SLA), in the same way as students attending other universities.

Private provision makes up a very small proportion of the whole university sector, but interest is now rising. Applications to the University of Buckingham increased by nearly 90 per cent this year, despite its

comparatively high fees.

Although other universities are technically independent, Buckingham is distinct in not accepting money from the Higher Education Funding Council for England (HEFCE).

Its vice-chancellor, Professor Terence Kealey, has long explained the benefits of this, saying, "because they [non-private universities] take government money, they lose the right to set their own fees and admit as many students as they want."

Also, for these universities, the students' satisfaction is vital, because without this, and subsequently without high academic standards and strong relationships with employers, they cannot survive.

Opponents to privately funded institutions say that the 'Americanisation' of the system might lead to increasingly unaffordable education and the devaluation of UK higher education as universities seek to base their reputation on student preferences rather than academic standards.

The British Medical Association released a statement from BMA medical student committee co-chair Marion Matheson, who said: "The possibility of private medical schools appearing in the UK is frightening. Not only will the huge tuition fees worsen medicine's poor track record when it comes to widening access into the profession, but there is also the question of who will regulate the number of medical graduates being produced."

Ceit Jesmont, a second-year medical student at Murray Edwards College, worries that overall standards might drop as a result of people "paying their way in" to the profession: "Those rejected by the rigorous procedures and interviews in place at existing, approved medical schools might then pay more money to receive the same qualification at a private university.

"If this is the case, we have to ask whether these students would then go on to be competent and capable doctors at the end of it all."

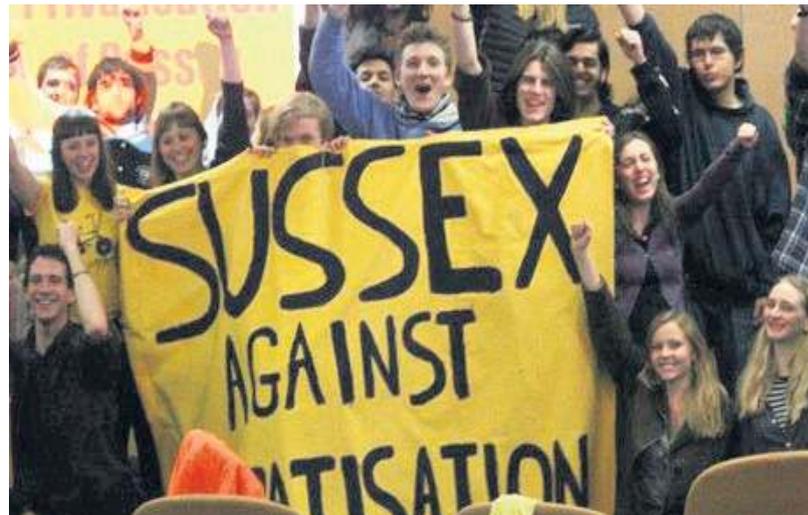
Stalemate at Sussex as occupation continues into fourth week

by **BEN SCHILPEROORT**
News Reporter

The occupation of buildings at the University of Sussex has entered its fourth week, with no end in sight for the protests. The student action started on Thursday 7 February, when 43 students occupied Bramber House, a conference centre, in protest against the university's decision to outsource non-academic staff jobs.

Students tried to occupy two lecture halls last Thursday, when students and academic staff celebrated the third week of the occupation with a demonstration, shouting, "Management, get out. We know what you're all about. Cuts, job losses, money for the bosses."

Although forced to leave the lecture halls, the Bramber House occupation is ongoing. The movement has been



OCCUPY SUSSEX

he said.

The movement Sussex Against Privatisation has received support from across the university. Last week, 27 of the university's academic staff released a statement of solidarity with the students which they published in the *Guardian*.

Professor Luke Martell, a lecturer in political sociology and one of the letter's authors, told *Varsity*. "The protest has attracted a lot of students who weren't previously involved in student politics or activism. A lot of academic staff support it, but they are scared to participate in the occupation."

Students and staff alike have shown their support for the campaign by wearing yellow badges or sticking pieces of yellow paper in their windows. "There are yellow bits of paper all over the place", Martell said.

These yellow badges have themselves become a source of dispute over the last two weeks. University employees were asked to remove their badges featuring the campaign logo

the yellow badge.

Asked about the atmosphere inside the occupied conference centre, Michael said: "We're all working together. There's no leader and there are no political factions. The role of the chair is rotated so that no one does it more than once, and decisions are made in open meetings. The atmosphere is incredible." He added, "We have reclaimed a space in our university. The conference centre is usually off-limits. But now we're putting on our own events."

Like many of the student protestors, Professor Martell believes that their cause is also a national one. "There is outsourcing at UCL, Sheffield and SOAS. Right now there are on-going government consultations to discuss whether private companies can formally call themselves universities. More and more of them are for profit organisations. This is about the general privatisation of British education."

Varsity contacted the Sussex University management for their views on the occupation but they declined to comment.

The students remain confident their occupation will produce results. "Don't underestimate what we can achieve," said Michael. "When we took over the building we didn't know what to expect. And now we've had coverage from the *Guardian*, the *Independent*, and papers from across the world. One of our lecturers told us the other day: when you're pushed into a corner and told to be quiet, the best thing you can do is make lots of noise."

DON'T UNDERESTIMATE

WHAT WE CAN ACHIEVE

endorsed by many public figures including writer and journalist Will Self, comedians Mark Steel, Josie Long and Chris Coltrane, and Green MP Caroline Lucas.

The University has a history of protest action. Students occupied a university building for ten days when tuition fees were introduced, and they joined other university students by campaigning against the tripling of tuition fees in 2011.

The occupation this time is in response to the unexpected announcement in May last year to transfer 235 campus staff jobs - including catering, cleaning, security, transport and porter positions - to a commercial provider.

Upset that the Student Union was not consulted on this decision, the protestors attempted to establish a dialogue with the management until they felt negotiation had become futile.

Michael, one of the protestors, told *Varsity* that they are campaigning to "preserve the communities that exist on the campus". The proposed changes would probably entail the loss of pension rights and the possibility of future changes to working conditions,

'support the 235' and '1/235' before staff meetings could begin. One of the 235 members of staff to be replaced, Mr French, was ordered by the head of Human Resources to remove his email address signature, an image of

WE'RE ALL

WORKING TOGETHER

THERE'S NO LEADER AND NO POLITICAL FACTIONS

VARSLITY ONLINE

KING'S COLLEGE STUDENTS OFFERED COCAINE IN SCIENTIFIC STUDY Students at the university will be given the Class A drug in return for "reasonable financial compensation."

FIFTY YEARS AFTER DNA DISCOVERY, CRICK'S NOBEL PRIZE GOES TO AUCTION The prize medal could fetch as much as £3 million, with part of the proceedings going to medical research.

GRADE POINT AVERAGES: THE FUTURE OF BRITISH DEGREES? Oxford Brookes is to begin using the GPA system, common in America, alongside traditional classifications.

STUDENTS SPEND MORE ON BOOZE THAN FOOD RA survey by Slow Food UK discovers that the average UK student spends £10 each week on food, while over £20 is spent on alcohol.

FEMALE ACADEMICS FEEL FORCED TO DRESS DOWN FOR COLLEAGUES Women dons at universities such as Cambridge are concerned about appearing frivolous.

A history of student pranksters in Cambridge

As plans to re-create the classic Austin Seven roof stunt are revealed, **Andrew Connell** takes a look at famous university pranks

On 8th June 2013, Cambridge's history books will be rewritten as a historic prank carried out by Cambridge University students is recreated. On the same day in 1958, an Austin Seven car was winched onto the Senate House on King's Parade by a twelve-strong group of engineering students, attracting worldwide newspaper attention. 55 years later, a 70ft platform resembling Senate House will be constructed, onto which a vehicle will be hoisted. This is only one of many well or little-known Cambridge legends which have been thought up by Cambridge's most creative and mischievous minds.

The original event took place as the students brought the car through Cambridge and winched it up onto the roof of Senate House using cables and scaffolding stolen from King's College, before removing the engine and wheels of the Austin Seven. Described as the 'Legend of the Austin 7' by Gonville & Caius College, the college's website pays tribute to the ingenuity of the students' feat: "This rearrangement of existing material — a good eight hundredweight of it — had been successfully achieved in darkness without detection by a team of thirteen working (most of the time) to a highly complicated plan."

Due to the practicalities of this



CHAMAN MAGAZINE

ambitious undertaking, the recreation will instead involve a platform which will be erected by the Cambridge University Officers' Training Corps at Parker's Piece, less than a mile from Senate House.

Basil Jacques, a member of the Vintage Car Club, thought of the idea to recreate the stunt in order to add interest to the car club's annual rally. He said: "It's just a bit of fun, but we'll also be raising money for Combat Stress and Jimmy's Night Shelter."

The group of students responsible for the prank were reunited in 2008 and for the first time revealed their identities, despite being discovered for their stunt at the time because of a plank joining

the college and Senate House.

Peter Davey, who masterminded the idea, said that the idea came to him while staying in a room which overlooked the Senate House at Gonville and Caius College. He said that the roof "cried out" to be made more interesting.

Their strategy involved picking May Week to carry out their stunt, during which time the only passers-by were likely to be drunken rowers. Their ingenious plan involved some difficulties including damage to the vehicle, until the following day, when crowds of onlookers were astonished by the new addition to the Senate House.

It took the police and fire fighters a week to try to hoist the vehicle back

down. Having failed to do so, they set the car alight, using a blowtorch and breaking it down to pieces. If the group's prank wasn't legendary enough, they said that their only regret was not having the car left in place for ever.

Cambridge has a history of legends and student pranks, spouted every day by punt tour guides to groups of tourists, to varying degrees of truth. So much so that a book entitled *Cambridge Student Pranks: A History of Mischief and Mayhem* was published in 2010.

It recounts some of the best known jokes including "the story of how a group of students disguised themselves as Abyssinian dignitaries and duped the Royal Navy into allowing them to inspect HMS Dreadnought, how another group fooled the art world with their Post-Impressionist Exhibition, and of course the most famous prank of all - the Austin Seven on the roof of Senate House."

A prank which certainly rivals the Austin Seven stunt involved the Bridge of Sighs, in 1983. Again, an Austin Seven was used, this time to be dangled under the bridge by using four punts to bring it down the river and into position to be hoisted up by rope.

The prank was repeated five years later, using a Reliant Regal three-

wheeler car. Luckily, the 182-year-old bridge sustained no damage in either incident.

A more recent and festive prank occurred in 2009, when Santa hats were placed onto each of the spires of King's College Chapel. The college went to considerable expense and great difficulty to remove the Santa hats, using steeplejacks who took two days to remove all four of the hats. The same trick was replicated at several other college chapels.

One prank that was decidedly unfunny to the University took place at Jesus College, as three undergraduates donned Eton suits and told teenagers who were at the college for interviews that the college was the preserve of public school pupils. The three were punished for what the college's senior tutor called an act of "stupidity".

The Golden Age of Cambridge pranks may be over. Indeed, it is inconceivable that the Austin Seven 'legend' could ever be bettered. But perhaps the stunt's recreation this summer may serve as inspiration for a new generation of Cambridge pranksters, following in the footsteps of those few Cambridge students who wished to make their student days more memorable.

From Babbage to Silicon Fen: museum to show city's computing past

by AILEEN DEVLIN
News Reporter

The Centre for Computing History is set to relocate to Cambridge this year. The centre was originally established in 2006 to "create a permanent, public exhibition that tells the story of the information age". As well as working with schools in order to educate and inform on all things technological, the centre boasts a large collection of vintage computers, memorabilia, artefacts and associated documents.

Director of the museum, Jason Fitzpatrick, said: "It's important to be in Cambridge because of the city's history and the part it has played in the home computing era". He added that the "rich, computing history" of Cambridge was one of the reasons for the museum's move from its Suffolk base.

Charles Babbage is regarded as the "father of the computer" and is credited with inventing the first mechanical computer, a design which would later lead to more complex machines. Babbage arrived at Trinity College to read mathematics in 1810 but transferred to

Peterhouse shortly after in 1812. There he formed the "Analytical Society" in response to disappointment at the instruction of mathematics at Cambridge.

It was during his time in the society that his biographer Bowden notes "the idea occurred to him of computing all tabular functions by machinery." With this flash of inspiration, history was made and Babbage went on to lead the field through the infancy of computer science.

From the "father of the computer" we can turn to another Cambridge man as "father of computer science and artificial intelligence", Alan Turing who also read mathematics at King's College, matriculating in 1931 and becoming a fellow at the college just four years later at the age of 22. Computer scientists will more readily acknowledge Turing for his development of the "Turing" machine.

More famously, Turing worked for the government at Bletchley Park, Britain's code breaking department during WWII. He devised a number of techniques for breaking German ciphers including *la bombe*, which was used to decrypt the settings of the Enigma machine.

The history of computing at Cambridge would not be complete solely by focusing

on the university. Cambridge itself has become known as "the Silicon Fen" largely due to the proliferation of high technology companies in Cambridge and the surrounding area. This explosive growth began with the boom in the use of home computers throughout the eighties and nineties.

One seminal Cambridge company Sinclair Computers brought affordable machines to the market for home use. Another, Acorn computers, though now out of business, has left a lasting legacy in the form of the ARM processor which dominates the mobile devices market with processors in over 98 per cent of today's mobile phones.

The new Centre for Computing History will emphasise these achievements and the way in which computers have changed our lives. Fitzpatrick joked: "we're not just talking about something the nerds and geeks are interested in". The exhibits on show range from "machines dating back to 1961 that are hardly recognisable as computers" to "all the Ataris and classic nostalgia games machines."

Professor Andrew Hopper, Head of Department at Cambridge University's Computer Laboratory, said: "In the year



THE CENTRE FOR COMPUTING HISTORY

The museum is moving from Suffolk to a new site in east Cambridge

that the Computer Lab is celebrating its 75th anniversary it is great to see the museum move to Cambridge", particularly as "digital technologies of all kinds continue to be at the heart of the Cambridge Cluster"

Professor Hopper, who himself worked with Maurice Wilkes to create the Cambridge Fast Ring in 1980, the forerunner to modern broadband internet, added that "whether EDSAC, the world's first programmable computer

to come into general service in 1949, or the BBC micro in the 1980s, or the recent Raspberry Pi platform, the museum will show how Cambridge creates huge impact and wealth."

The new Centre and Museum for Computing History will move to Coldham's Lane in the east of Cambridge, operating on a much larger site than its previous Suffolk base, and hopes to be open to the public in summer 2013.

Vice-Chancellor says Cambridge will need to adapt to the new "virtual environment"

by LARA FERRIS
News Reporter

New technology will dramatically alter the way in which we study over the next decade, the University of Cambridge's Vice-Chancellor Sir Leszek Borysiewicz has argued.

Speaking at the Stephen Perse Foundation education conference last Wednesday, Sir Borysiewicz called attention to the rise of both the cost of attending university, and the increasing popularity of Massive Open Online Courses (Moocs).

The University of Cambridge,

he said, would have to adapt its teaching methods to the new "virtual environment."

These statements echo previous remarks made by the Vice-Chancellor at a conference organised by student think tank The Wilberforce Society, where he again spoke about the rise in the popularity of Moocs.

While the Open University has long been a fixture on the UK virtual education scene, Russell Group and Ivy League universities are now getting in on the act.

Moocs have already been successfully introduced at the University of Edinburgh and across the

pond at institutions such as Stanford University and the Massachusetts Institute of Technology.

At Edinburgh, the online courses are free of charge and cover topics ranging from astrobiology to philosophy, while the Massachusetts Institute of Technology currently has 2150 free online courses uploaded on the internet, with 152 million hits, and counting.

In this respect they present a viable educational alternative to the costly £9,000 a year British university undergraduate degree.

ASTROBIOLOGY AND PHILOSOPHY

TWO VIRTUAL COURSES ALREADY

ON OFFER AT EDINBURGH

and especially the Cambridge undergraduate, in the years to come. Some argue that lectures and

study material would be made more accessible if they could be accessed online and viewed in the comfort of one's own home.

Maggie Bridge, an English student at Gonville and Caius, and Amy Dighe, a natural sciences undergraduate, believe that the same cannot be said, however, for the collaborative, interpersonal nature of seminars and supervisions.

They both consider their Cambridge learning experience to be shaped by the interactive nature of the education they receive, and that any amount of virtual learning would not improve on the supervision system.

Should UK universities be working with Israel?

Andrew Connell investigates the relationship between British higher education and the Israeli state

The hostility in some UK universities towards Israel has intensified in recent weeks, following protest and criticism from some students because of appearances by Israeli ambassadors at several UK universities. The University of Oxford's vote to decide whether to boycott Israeli companies and products overwhelmingly rejected the proposal. There are moves to make UK universities more welcoming to Israeli students, through greater co-operation between the two countries, as recent figures show a slight rise in reported anti-Semitic acts of violence. How successful will this plan be, faced with an ever vocal opposition?

The British ambassador to Israel, Matthew Gould, claims that, in terms of academic ties between Britain and Israel, there are "almost none". Mr Gould said that: "An image has taken hold of British universities that they are anti-Israeli, anti-Semitic, that they are not safe for Israeli students." This perception of UK universities as being anti-Israeli is putting off many students, according to Gould, which he deemed to be nothing more than "cartoonish". Debates over relations with academics in Israel have added to the problem, according to Gould.

In response to this, the British Embassy and the British Council are launching an "ambitious strategy to persuade Israeli students to study in the UK", which includes spreading a message that British universities are "great places". He said that such an effort has "enormous" potential, and that this relationship does not need to "turn exclusively" to issues such as the building of settlements in the West Bank.

Cambridge has also been involved with its own agenda in opposition to the State of Israel; the 'Cambridge Bin Veolia' campaign called on the University to cut its ties with contractor which provides the university with waste collection and disposal services. It was found to be involved with infrastructure projects for Israeli settlements in the West Bank, which is internationally outlawed. CUSU called

on students to vote in favour of the university cancelling their contract with Veolia, which resulted in 58% in favour of breaking the contract. In 2007, the University opposed a planned boycott of Israeli academic institutions by the University and College Union, a trade union of British academics, saying that it would be "inimical to academic freedom."

Wednesday's vote at the University of Oxford rejected calls by two students to support a campaign against the State of Israel, which would have involved joining the boycott, divestment and sanctions (BDS) movement, in protest at Israel's treatment of Palestinians and its hindrance of attempts to create a Palestinian state. The overwhelming vote to oppose the proposal means that OUSU (Oxford University Students' Union) does not support the BDS bill, nor will it be advocating that the National Union of Students take part in the BDS Campaign. The OUSU President, David J. Townsend, said: "I hope to see the different opinions

flee Essex University last week after his trip was disrupted by a series of protests. The university's student union has a series of anti-Israel policies in place, including a boycott of Israeli goods and an endorsement of the BDS movement. The union had actively campaigned against the invitation to Mr Roth-Snir to speak.

Also last week, a visit to the University of Leeds from an Israeli ambassador, Daniel Taub, was received with criticism, after he made what some audience members felt were controversial remarks. The talk was made compulsory for students of Politics and International Studies, even for those who voiced their disagreement with the ambassador's views. The university defended Mr Taub's right to representation and freedom of speech, adding that the university and the ambassador "continue to make their hopes for peace between the Israeli and the Palestinian people very clear." Taub is now due to speak at the Cambridge University on Wednesday next week and his visit is likely to be met with a degree of resistance.

The treatment of Israeli students in UK universities occupies a significant position in the British ambassador

CUSU SHOULD NOT HAVE A FOREIGN POLICY BUT RATHER FOCUS ON STUDENT WELFARE



come together in a spirit of goodwill to move away from boycotts, which break down relationships between the UK and Israel, and towards coalition-building activities."

Israel's deputy ambassador to Britain, Alon Roth-Snir, was forced to

Israel's comments. This comes after the Board of Deputies at Middlesex University has said that the establishment is failing in its duty of care to Jewish students, to the point of being "intolerable". The Board's vice-president said that the university's



Activists protest against Israel in Trafalgar Square

repeated hosting of anti-Israeli events had led to the propagation of "hate speech", after a debate hosted by the Free Palestine Society, amid a week of 'Free Gaza' events at the campus, was branded "one of the worst examples of hate speech in recent years."

The Cambridge University Israel Society says that student life for Jewish and Israeli students is relatively comfortable in Cambridge, though it is shocked by the "increasingly uncomfortable" climate at other UK universities. It stated that: "It is our belief that CUSU and other UK student unions should not have a foreign policy but rather focus their attention on the welfare of students, which is the purpose of their existence." The society supports the collaboration between UK universities and Israeli academia, and that the efficacy of boycotts is counterproductive towards a fruitful dialogue.

The Palestine Solidarity Campaign, which campaigns for peace and justice for Palestinians said that "as governments have failed to hold Israel accountable, it is up to people of conscience in civil society worldwide to heed Palestinian calls for protection and justice." They supported the proposal at Oxford University, arguing that "it is a vital way of effectively supporting Palestinian human rights. It is now more certain than ever that international pressure is the way we can deliver a just peace for Palestinians."

A press debate over the issue of Israel and Palestine ensued only last week after MP George Galloway's visit

to Oxford University, when he walked out of a debate after finding out his opponent was Israeli. A critic of Israel and its treatment of Palestinian people, Galloway interrupted Eylon Aslan-Levy, a PPE student at the university, and asked him if he was Israeli. The student confirmed this, to which Galloway replied: "I don't recognize Israel and I don't debate with Israelis."

The latest string of incidents from several universities follows the publication of figures from the Community Security Trust, which show a slight rise in reported attacks against Jews. In 2012, there were 640 against 608 the previous year, a 5 per cent year-on-year increase. Social networking sites were highlighted as being a growing source of anti-Semitism.

However popular or disaffected such campaigns are, this is only part of a larger, more complex political discussion. The success or failure of Matthew Gould's ambitious proposals is greatly dependent on the prevailing difference in opinion relating to the relationship between Israelis and Palestinians. There are calls for a more constructive platform on which to debate the subject. At the same time, international pressure is seen as a means of supporting Palestinian human rights. The need for a more diplomatic and academic exchange appears to be the consensus for a more accurate framing of this on-going international issue, which appears to be overshadowed in part by campaigns and protests of the past few weeks.

Research finds children in gay adoptions at no disadvantage

by MEERA PATEL
News Reporter

A new report published by the Centre for Family Research in the University of Cambridge has found that children adopted by same-sex couples are at no disadvantage compared to children adopted by heterosexual couple. The research dispels myths that the masculine or feminine tendencies of children are impacted by the sexuality of their parents, confirming the assertions of gay rights campaigners.

The report arrives in LGBT 'Adopt and Foster' week, during which over 30 events are expected to be hosted across the country, encouraging people from the gay and transgender communities to consider adoption as an option. It is estimated that in the next year an additional 9 000 foster carers will need to be found in response to the growing number of children in care and an estimated further 4 000 children are expected to need adopting. New

Family Social is a charity run for LGBT adoptive and fostering parents. Andy Leary-May, a representative, suggested that if just 2% of the LGBT community made the decision to foster or adopt then the shortage of adoptive parents could possibly be met.

These discussions come shortly after the same-sex marriage bill passed its second reading in the House of Commons with a majority of 225. The issue of adoption by same-sex couples re-occurred in the rhetoric of campaigners upon both sides repeatedly. The Welsh Secretary, David Jones, justified his vote against the same-sex marriage bill on ITV Wales' *Face To Face* programme upon the grounds that he did not believe same sex couples capable of creating a "warm and safe environment" in which to raise children. He later released a statement claiming that he was not opposed to same-sex couples raising children, nor taking part in civil partnerships, but rather that his views were with regards to marriage.



David Jones' comments appear mild in comparisons to the criticisms of Winston McKenzie, the UKIP spokesman for culture, who was reported in *The Metro* as having compared a gay couple raising a child to "child abuse". McKenzie espoused the highly controversial view that "a caring loving home is [with] a heterosexual or single family". The report from the Centre for Family Research however challenges this assertion, alongside his claim that a non-heterosexual family environment was "unhealthy" for a

child.

The report is the first examination of the effects of the Adoption and Children Act, which was implemented in December 2005. Its findings are overwhelmingly a positive confirmation for campaign groups such as New Family Social. The study of 130 gay, lesbian and heterosexual adoptive families with children between four and eight years old revealed that in actual fact the three types of families were characterised "more by similarities than differences" and that the "children seemed to have very comparable experiences regardless of their parent's sexual orientation". This should be welcome news to the parents of the 100 children who were adopted by same sex couples during the year ending on the 31st March 2011.

LGBT 'Adopt and Foster' week is accompanied by significant political developments in Westminster. Between Tuesday 5th and Thursday 7th March, the Committee of the Children and Families Bill will hear oral evidence from a variety of groups.

The government claim that the bill presents the "best hope for children to thrive". One of the key aspects of this is a proposal to delete the clause that requires adoption agencies to consider a child's racial origin and culture in their placement. This may have curious implications for the role of diversity and minority identity in the lives of adopted children. The report from the Centre for Family Research overwhelmingly asserted "difference is a feature of adoptive family life" and its importance as "part of the narrative of adoptive family practice."

The report did state the limitations of its research, in that the experiences of the children would likely change with attendance of secondary school. Whilst only "seven out of a possible 81 families reported that their children were teased about their same sex parents", this situation might change as the children began to attend secondary school. The report stated that "only follow-up will reveal how things turn out in the future."

Cambridge students among entrepreneurs of the future

by HENRY ASHCROFT
News Reporter

Cambridge's entrepreneurial opportunities were highlighted last week at the annual Awards Ceremony of the Cambridge University Entrepreneurs (CUE). Eleven prize winners were announced, with each granted £1 000 for their business proposal. These students could join a long line of Cambridge graduates who in their twenties have already become successful entrepreneurs.

The prize winners offered a diverse range of proposals. Business group Nunuzza won an award for their system of buying and selling products in developing nations using an SMS based system of exchange. AQDOT offered a new microcapsule technology for the pharmaceutical industry which plans to greatly simplify the manufacturing process and provide greater capacity for the release of enzymes, antibodies and other materials.

The number of prize-winning entries which sought to develop new scientific technologies reflected students' enthusiasm to place themselves at the forefront of research. Smart Blade, another of the prize winners, proposed a monitoring technology for wind-turbine blades which they hope will reduce the failure rate of the blades by up to 60%. Other prize-winning proposals included HemoTest, a group who have developed an on-the-spot diagnostic for sickle-cell disease (SCD) to be supplied to areas of sub-Saharan Africa which would otherwise lack access to the resources allowing them to identify SCD traits and treat it accordingly.

RASPBERRY PI

A CREDIT CARD SIZED, LOW COST COMPUTER

These student prize-winners will be hoping to emulate the likes of Cambridge graduate entrepreneurs such as Eben Upton, famed for his founding of the Raspberry Pi Foundation. Dr Upton graduated from Cambridge in 1999 after studying Physics and Engineering. Before founding Raspberry Pi, he was formerly a Director of Studies at St John's in Computer Science.

The Raspberry Pi device is a credit-card sized, low-cost computer which was designed to fill the gap in the market for communities who cannot afford more traditional computer hardware. Upton's initiative was to give children the opportunity to learn computer programming, after he became concerned at the lack of young

people interested in computing. The key to its success lies in its ultra-low cost, at just £16 or £22 per model, and all the profits are returned to the Foundation to be set towards funding new teaching resources.



The Cambridge entrepreneurs who set up the drinks company Innocent have also made headlines recently as it agreed a sale of over 90% of its shares to the Coca-Cola company, prompting widespread petitions and appeals to the founders of the business. Richard Reed, Adam Balon and Jon Wright studied at St John's in the 1990s before starting their business in 1999.

The entrepreneurs behind the best-selling Android app of 2012, Jon Reynolds and Dr Ben Medlock, are both Cambridge graduates. The app, using their company's natural language engine, won the Most Innovative App award at the Global Mobile Awards in Barcelona in 2012.

Nicholas Tan, the president of CUE, attributes the success of Cambridge's graduates in the entrepreneurial world to the support offered to Cambridge students whilst at the University. Schemes such as CUE's Annual Business Plan Competition, for which £50,000 is on offer for 'outstanding student entrepreneurs', encourage entrepreneurial activity. Tan says that "the support provided by the University and wider Cambridge business community makes Cambridge one of the best places in the UK to achieve entrepreneurial success".

Student success comes despite the report of a significant fall by CUE in general interest, with many

preferring the security of established jobs to the uncertainty of going it alone in the current economic climate. Speaking to Business Weekly in 2011, then vice-president of CUE Jun Chen said that "although it is inevita-

ble that some students are still hesitant about starting their own ventures - it can seem a very tough road when they do not know where to start - we are definitely seeing more and more students interested in entrepreneurship.

£50,000

ON OFFER FOR OUTSTANDING STUDENT ENTREPRENEURS AT CAMBRIDGE UNIVERSITY

Even though many may not start up their business immediately, a good number of students have the intention of starting their own venture in the years to come. Our mission is to encourage all those students to realize their entrepreneurial dream by guiding them through the process. There has been increasing competition for the CUE 1K prize reported above, with eleven prizes being awarded this year compared to last year's seven.

The University also became this week one of the first in the country to have a Student Ambassador from the government-backed StartUp Loans Company. At a ceremony on Monday at Buckingham Palace, hosted by HRH The Duke of York, students Nicholas Tan and Shantham Paramasibam (co-president of the Cambridge Business School Club) were announced as the University's Ambassadors for the scheme. Founded by Lord Young, an economic adviser to David Cameron, and supported by the entrepreneur James Caan, a former Dragon on the BBC's *Dragon's Den*, the company has £112million in funding to help kick-start some 25,000 businesses between now and 2015.

Mr Caan said "student entrepreneurship is a vibrant community and through Start-Up Loans, we can help foster the amazing innovation that is evident in Universities across the country by helping start successful businesses". Tan viewed the project with similar enthusiasm, when speaking to Business Weekly: "StartUp Loans not only provides a source of funding but also ensures that young entrepreneurs are paired with experienced mentors to give them guidance. This makes StartUp Loans an extremely attractive avenue for aspiring entrepreneurs to explore when they are trying to get their businesses going".

YOU MIGHT HAVE MISSED

CAMBRIDGE UNION BOYCOTTS GLASGOW UNIVERSITY UNION OVER SEXIST ABUSE

by PHELMIM BRADY

The Cambridge Union has cut ties with the Glasgow University Union after one of its debaters was subject to a torrent of sexist abuse at the debating club last weekend.

The annual Glasgow Ancients competition sees forty teams of student debaters assemble to do battle for two days. During the final of the competition on Saturday night, Rebecca Meredith, a third year PPS student at King's College, and her debating partner were faced with heckles from some members of the audience.

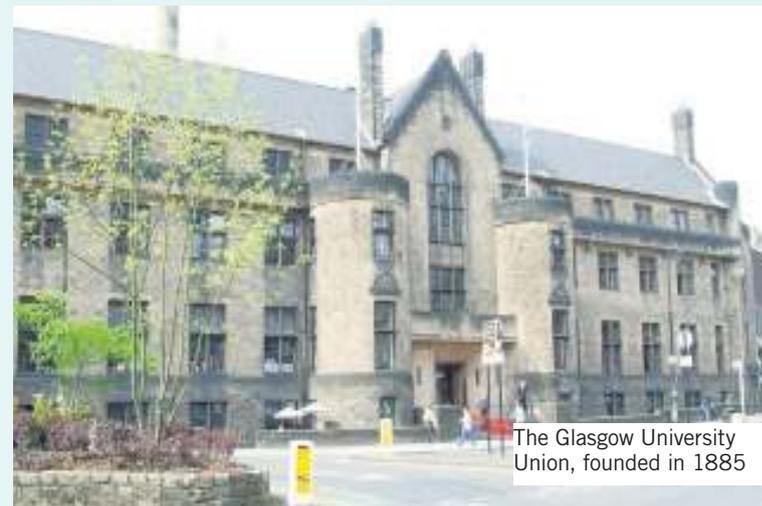
"Shame woman", shouted members of the audience, while others booed at the mention of gender equality in the debate on the motion "this house regrets the centralisation of religion". Afterwards, one Glasgow member is reported to have said "get that woman out of my union" in reference to Marlene Valle, Meredith's co-debater, and others made comments regarding their appearance.

Writing on Facebook on Sunday, Meredith said she and Valle, a student at Edinburgh University, were targeted "by a small number of misogynistic male Glasgow Union debaters" and that the incident was evidence that "sexism is not just something we talk about - it is something real people experience everyday".

According to Meredith, the organisers of the Glasgow University Union debate dismissed complaints about the behaviour of audience members, responding that such comments were "par for the course" and "to be expected".

Founded in 1885, the Glasgow University Union (GUU) only began admitting female members in 1980, while the Cambridge Union opened its doors to women in 1963, going on to elect its first female president in 1967.

On Monday night the Cambridge Union published a statement announcing it had rescinded reciprocal membership rights for members of the GUU, and that Cambridge will no longer send any debaters to the GUU unless Glasgow makes a public apology and pursues disciplinary action against the hecklers.



The Glasgow University Union, founded in 1885

THOMAS NUGENT

The Cambridge Union said Meredith and her debating partner "were subject to egregious and utterly unacceptable sexist interruptions from certain audience members. These audience members openly booed and hissed during each of their speeches, and made openly chauvinistic remarks concerning both the content of the speeches and the speakers themselves." In a letter to the GUU's president, the Cambridge Union president, Ben Kentish, expressed "incredible disappointment at the fact that this incident occurred in the first place and that there has been no official response on your part".

Ashish Kumar, Pembroke second year and Cambridge debater, told *Varsity*: "To be honest I was pretty shocked by this. Generally the vast majority of debaters in the UK debating circuit are very aware of misogyny - at least from my experience."

"My impression is that there is something amiss at the GUU, though I wasn't there and can't be sure. I've been told that at previous events they've held they had phrases on slides that went 'proudly admitting women since 1980' with the word 'proudly' crossed out. GUU was the last major student union to move away from all-male membership."

"The impression I get is that the Cambridge Union's boycott and open letter are an attempt to get the GUU to stamp out the misogyny that has apparently been allowed to fester for some time."

Meredith has now launched an online survey to canvass responses from those who have been the subject of, or witness to, sexism in the debating world. Speaking to the *Daily Telegraph* the chief judge of the Glasgow debating competition, John Beechinor, said he was now "ashamed" to be connected with the event.

On Monday the president of the Glasgow Union commented: "GUU is now investigating the incident and will take disciplinary action against any member whose conduct was found to be improper. I would like to apologise on behalf of GUU for any speakers or attendees who felt offended."

SCIENCE UK pledges £88 million towards world's largest telescope

by LARA FERRIS
News Reporter

The University of Cambridge is playing a key role in the development of the world's largest telescope. The revolutionary European Extremely Large Telescope (E-ELT), which will cost around £900 million to construct, will have a diameter of 39 metres. It will be able to gather 13 times more light than the largest optical telescopes that are currently available and will produce

SCIENCE IN BRIEF

HAVE WE FOUND ET?

EXOPLANETS The recent discovery of hundreds of exoplanets, planets outside our solar system, has further raised hopes that we are closer than ever of discovering evidence of life beyond earth. Dr Jennifer Wiseman is due to speak on the topic at the Cambridge Science Festival on March 16th. Wiseman will explain how these exoplanetary systems may provide direct evidence of extraterrestrial biological activity. She will also touch on the further philosophical and religious questions raised by this discovery. Wiseman said of the topic, "the question that humans have had for centuries - whether or not there are planets similar to our own around other stars - seems more and more to be best answered as, 'Yes!'"

FEMALE BUTTERFLIES SMELL OUT THEIR MATES

BREEDING Research has revealed that female butterflies are able to reject inbred males during the mating process using their sense of smell. The study found that this was because inbred male butterflies produce less sex pheromones. Erick van Bergen, a PhD student at the University of Cambridge who conducted the research, said: "Interestingly, traits used by males to attract the opposite sex are often strongly affected by inbreeding...For example, inbred male zebra finches produce a lower number of different individual songs and inbred male guppies have less conspicuous colour patterns."

ASTRONOMERS WORK TO BEAT CANCER

CANCER RESEARCH Astronomers and cancer researchers have been working together on a project to adapt techniques used to spot far flung galaxies, in order to identify aggressive cancers. Dr Raza Ali, a pathology fellow from Cancer Research UK Cambridge Institute at the University of Cambridge, 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." The new process could put an end to doctors using a microscope to spot subtle differences in the staining of tumors.

images that are 16 times sharper than those of the Hubble telescope

Cambridge is working in collaboration with the universities of Oxford and Durham and the UK Astronomy Centre in Edinburgh, as well as many other prestigious international institutions, to help deliver the project. The initial plans were first approved in 2010, and the University of Cambridge has been involved in a research capacity since the beginning.

Dr Gerry Gilmore, Professor of Experimental Philosophy at the Cambridge University Institute of Astronomy, chaired the first international study of the project. Commenting on the University's involvement in the project, he said: "As one of the world's leading universities [Cambridge] should be playing an important role in leading science... since astronomy is a subject in which Cambridge is excellent, we need to be involved in excellent research projects."

He added that he is convinced that "this E-ELT project will be a dominant capability in developing our understanding of the nature of our universe, and of our place in it", arguing that these were "ambitious and

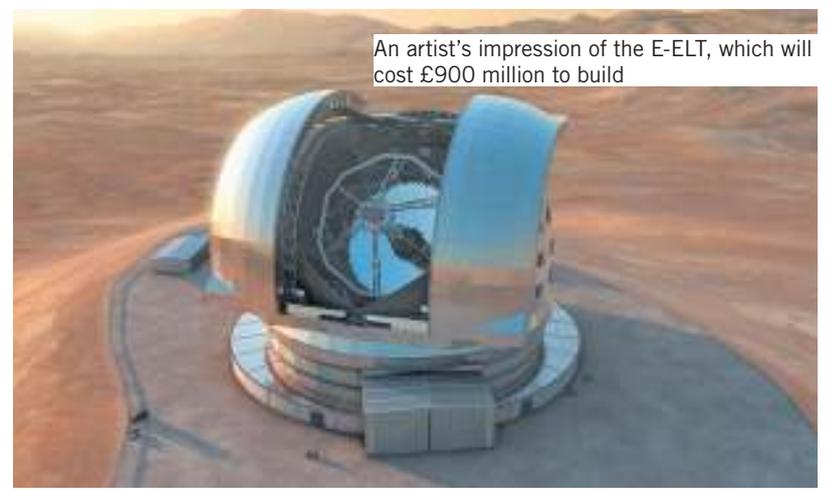
fundamental" questions that we "need to be asking".

The images captured by the E-ELT will vastly improve our astrophysical knowledge by facilitating detailed studies of the beginnings of the universe and of other planets, while at the same time enabling closer analysis of black holes and dark matter.

Initial construction of the telescope, which will be based in Chile, has already begun. Although it may seem strange to build a European telescope in South America, building telescopes high up in the Andes means that they avoid the majority of atmospheric distortion which affects telescopes at lower altitudes, and which would significantly decrease the clarity of the received image.

The UK has pledged £88 million towards the international project, which will be spread out over the course of 10 years.

In return, there will be benefits for many British companies, who will be given the opportunity to apply for manufacturing contracts for the component parts of the telescope. The project could provide a boost to the economy, with



An artist's impression of the E-ELT, which will cost £900 million to build

ESO/L. CALÇADA

the potential for the UK to secure a manufacturing order worth £100 million.

The E-ELT is a ground-based astronomy project, unlike the space-based Hubble telescope. This means that its total construction and running costs will actually be much smaller.

The University of Cambridge is also looking to fund part of the cost of

the telescope. Although no concrete agreement has yet been made, Dr Gilmore has noted that we should be prepared for the fact that financial backing should support intellectual involvement in this project: "Being involved of course involves more than just delivering substantial intellectual contributions. It also involves paying a share."



Pygmies, the world's smallest true monkey, may hold the key to previously unsolved evolutionary questions

EFRANK WOUTERS

SCI-JOKES

ARE YOU PASCAL'S TRIANGLE? BECAUSE YOU'VE GOT MY BINOMIAL EXPANDING!

If I was an enzyme I'd be DNA helicase so I can unzip your genes.

CAN I BE THE AREA UNDER YOUR CURVES?

Cambridge undergrad speeds up British Ski Team

by GEORGINA PHILLIPS
News Reporter

Robert Sills, an engineering undergraduate at Trinity Hall, has put his fourth year project to a rather unusual use - in helping improve the performance of the British Speed Ski Team.

By studying the aerodynamics of speed skiing, Sills has developed methods that should help the British Speed Ski Team reduce aerodynamic drag. Speed skiing involves skiing downhill in a straight line at the highest speed possible.

The world record for speed skiing, held by the Italian Simone Origone, is 251.4km. Speed skiers regularly reach over 200km/h, faster than the terminal velocity of a skydiver in free fall.

Research began last year by James Richardson after being contacted by Benja Hedley, a Cambridge alumnus who is currently holds the record for the third fastest downhill run on the GB team, travelling at 182.741 km/h.

As an enthusiastic skier who has participated in racing for the University, Sills was keen to get involved. At the

beginning of January, he carried out a week of tests with four skiers from the GB Team, using the Engineering Departments wind tunnel.

At speeds of up to 180 km/h, Sills measured the drag of the skiers and also recorded their joint angles in order to calculate the position that would provide the least resistance.

He then developed a training tool that allowed the skiers to see their ideal position and drag in real time. One particular position put skiers diving forwards, in contrast to the traditional tuck position normally adopted by speed skiers.

But although this position proved extremely fast, when tested some of the team members during the World Championships in January, it was banned on safety grounds by race officials.

As well as working on the positions of the skiers, Sills is also looking at making adjustments to the equipment, specifically the fairings on their calves that help streamline the skiers. He is testing a variety of shapes to try and find the optimum fairing to reduce drag.



Speed Skiers regularly reach speeds of over 200 km/h

ETHETOPSYTURRY

After modifications to equipment and adjusting the skiers' position, Sills has managed to reduce drag by up to 35%. Sills says he is "very happy with the results" of the project so far.

"Jan Farrell, who is one of the skiers I was working with has just come 4th in his class at the latest round of the World Championships out in Canada."

The project is on-going, but Sills is

very excited for its application in the upcoming World Championships:

"I've got one more test week coming up at the end of this month in preparation for the last world championships competition in April. I'm hoping to make it out to the Alps for this event, to see the team in action and possibly give speed skiing a go myself!"

Scotland has everything to lose

Ben Brindley argues that Scottish nationalism has been misappropriated by separatism

That Scotland constitutes a nation in its own right is not up for dispute: the Scottish nation is a political fact. There can be no doubt that Scotland, as separate from the rest of Britain, thinks of itself as having a distinct culture and history – even a distinct spirit. Nobody who puts any value on democracy can dismiss Scottish nationalism as unimportant. No matter how much it cuts against ‘objective history’, Scottish nationalism has to be taken seriously by those interested in participatory politics.

The fact that Scotland is a nation has implications for how Scotland ought to be run – or rather, who it ought to be run by. Nationalism is founded on the belief that a people should be self-determining, with as great a role as possible in its own politics.

Yet despite all of this being the case, it is no longer possible (if it was ever possible in the first place) for a nation to become self-determining. The global political and economic system is too complex and global interdependence too embedded in the operation of the state for any simplistic conception of ‘self-determination’ to be realised.

These two truths present nationalists and those who wish to take nationalism seriously with a dilemma: how to allow (indeed, encourage and support) the expression of a nation’s desire for control over its own affairs when it is faced with such a powerful global market, such well-established global norms of state policy, and such binding global treaty networks. Not everybody likes the European Union (EU), never mind the euro. But its regional, multilateral

policies have successfully combated acid rain problem and provided the possibility of a sustainable fishing industry (which is yet to emerge). The European single market has allowed participating countries to avoid a ‘race to the bottom’ in regulatory and employment frameworks. Burdens of responsibility have successfully shifted: now, rather than underfunded government bodies having to prove that new products are harmful to the environment, chemical manufacturers are obliged to prove that they are not.

Few would deny that these are examples of the good which being part of a political union can bring. For those that don’t, it is actually an important element of the Scottish National Party’s (SNP’s) agenda that an independent Scotland would remain in the EU. Of course, this doesn’t directly deal with Scotland’s membership in the UK. The

SEPARATISM

IS A MISAPPROPRIATION OF NATIONALISM”

arguments for and against that affiliation have been rehearsed many times before, and it’s not worth getting into the nitty-gritty of them here. What is clear though is that there are at least some advantages to Scotland’s being part of Britain. To name one example: a permanent seat on the UN Security Council; and if international influence doesn’t float your Trident submarine, a good instance of domestic benefit is a secure membership of the EU.

It is absolutely not obvious that a



What will Scotland gain from independence?

Scotland which seceded unconditionally from the UK would be able to retain the benefits it wanted to. Its membership of the EU would be cast into doubt as Scotland would have to re-apply and commit to the principle of the euro (as José Manuel Barroso, the president of the European Commission along with other EU insiders have said). Scotland’s international influence would wane. And this is not just a matter of pride: trade deals, and the terms on which they are made, matter. Monetary issues could very seriously jeopardise the plausibility of Scotland’s political independence: in the unlikely event that it keeps the pound (given that it wants to join the EU), what control would it have over its own monetary policy?

It is hard to see why Scotland would put itself through the arduous process of unambiguous political secession, given that there is no hope for total and unmitigated national sovereignty. Separatism is a misappropriation of nationalism which would be better expressed by a moderate but deadly

serious renegotiation of the terms of the Union. Perhaps a strong turnout in favour of secession would provide the political impetus for Scottish leaders (and the scare-factor for those in Westminster to give continued devolution the attention that it deserves).

But uncompromising separatism no longer makes sense as an expression of nationalism. There does not seem to be a categorical distinction between the EU and the UK: both are political unions, both have advantages and disadvantages. What nationalism requires of Scottish politicians with regard to both of these affiliations is careful negotiation and consideration of pros and cons. If a referendum on total political severance is required to get these processes going (or indeed to keep them going), then so be it. But if the separatists win, the barn will be out with the bathwater.

This article was originally published in the International Political Forum.

COMMENT ONLINE

JOSEPH ATAMAN

Pope Benedict – the Church’s beloved shepherd

The world saw Pope John Paul II with Parkinson’s disease on their television screens; Pope Benedict XVI saw this decline first-hand. He watched as a globetrotting leader became a frail old man, propped up by pillows and unable to direct his Church when they needed it most, just as the scandal of abuses began to break. Unlike many Popes before him, Benedict XVI has held the well-being of the Catholic Church and the Petrine Ministry as the centre-piece of his papacy. His retirement is therefore the ultimate recognition and example of what today’s society needs, courageous leadership.

Joseph Ratzinger should not be remembered as a Pope, a figure of the world stage, tainted by the politics and opinions that accompany any such position. His legacy should be as a man, a man whose care for, and guardianship of, the Catholic body has been distinguished by his own self-sacrifice. People may claim Benedict to be out of touch with the world around him, but it is his connection with the needs of the Catholic Church that have led him to retire. Regardless of the politics surrounding Catholicism in today’s world, Pope Benedict’s legacy is that of a shepherd devoted to his flock, a leader steadfast in his principle and a man, whose humble courage will no doubt make an inspiration to the young Church he has led.

WILL BORDELL

The inmate of Rome

When Ratzinger announced his resignation, he talked about having “repeatedly examined my conscience before God”. But apologies and stage-managed contrition won’t cut it anymore. The most courageous thing he could do now is to hand himself in. If the spiritual leader of the Catholic Church can’t subject himself to civil law and emerge unscathed, his 1.2 billion followers have got to question whether his ‘divine’ mission is one they want to be part of.

The Vatican is shaken, no doubt. An institution that has insisted on being its own judge and jury for so long suddenly finds its carefully sealed totalitarian tinderbox at risk of being prised open. Reuters recently quoted a Vatican official who commented revealingly that it was “absolutely necessary” for Ratzinger’s future place of residence to be within their jurisdiction. Otherwise, he might end up as defenceless as the children abused at the hands of Father Keisler or Cardinal Law or Father Hulleman or Father Murphy: “He wouldn’t have his immunity, his prerogatives, his security, if he is anywhere else”.

After Ratzinger’s disrobing, we mustn’t be persuaded that he’s to be handled with care. There’s no reason for us to respect his rights in a court of law any more or less than the next an. There never has been.

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

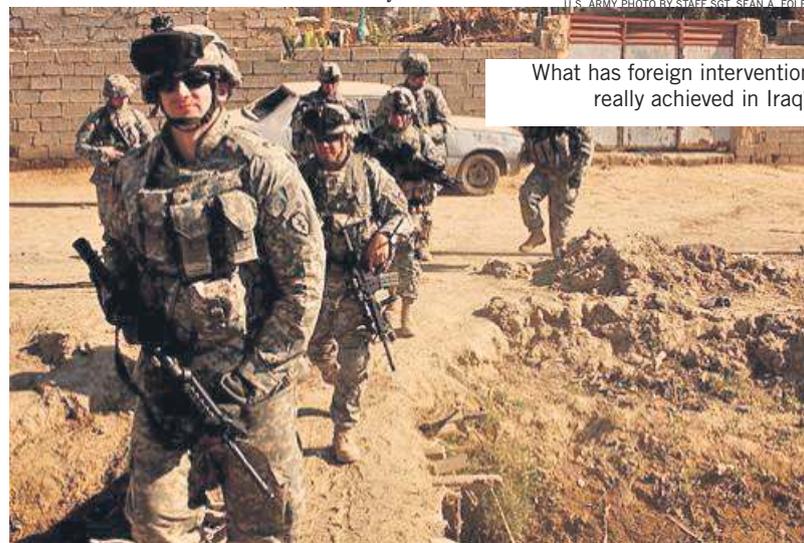
Sectarian Iraq: a decade of despair

Joseph Ataman takes a look at the changes that have taken place in Iraq since 2003

Nearly ten years after the invasion of Iraq in 2003, the country has yet to emerge from the carnage of war. Violence still rules the streets of Baghdad and reports of bombings across the country are common. Life in Saddam’s Iraq may be a mere memory but the fear many felt under his brutal regime has not been dispelled by the thousands of British and American lives lost in the years since. Although a loose coalition government sits in office, instability hangs in the air; sectarianism is rife and fears of civil war are by no means unjustified. Without doubt the people enjoy certain new freedoms but in a country like Iraq where even basic facilities are sporadic, one must question their import for the average Iraqi.

The Western military coalition may have ousted Saddam but a whole host of services and institutions critical to daily life went with him. The woeful mismanagement of the occupation left a dearth of basic services with a mere seven and a half hours of electricity a day in cities, while widespread unemployment and complete negligence in controlling Iraqi weapons caches make conditions perfect for a protracted insurgency. For years, avoidable sectarian and anti-Western violence has torn the country apart. With no sense of civil society – or even common identity – post-Saddam, the population has fallen back on tribal divisions that were dormant for decades. Driven by a reactionary Sunni insurgency, attack on Shia communities

sparked brutal hostilities that have only increased in momentum in the wake of the American troop withdrawals. Tony Blair, in an interview this week with BBC Newsnight said there was a “long, hard struggle” ahead before Iraq’s cities might finally find a semblance of peace. It has taken generational change for Northern Ireland and one can only



What has foreign intervention really achieved in Iraq?

hope that time, eventually, will heal.

In a bitter twist of irony, the very divisions that Saddam’s Baathist Iraq tried to repress have become the defining feature of the Iraqi landscape. Baghdad and the ‘Sunni Triangle’ of central Iraq can be considered a proxy battleground for regional tensions, as Iran, Syria and extremists from the Gulf States have

poured in money and fighters. Baathist Iraq, though seemingly volatile to the outside world, and undoubtedly brutally repressive within its borders, was a keystone in the stability of the Arab world. The loss of its moderating influence cannot be forgotten when considering the dominance of Iranian influence in the Middle East.

It is easy to allow pessimism to dominate discussions on Iraq today, but much has changed since the foreign troops crossed the border in March 2003. Elections have taken place and a government, as dysfunctional as it may be, is (at least on paper) representing the Iraqi people. The criticisms of Iraqi politics and Al-Maliki’s government

have been widespread – the parliament is so founded upon sectarian lines that political inertia has become the norm – but a basis for governance has been created. In areas these divides have been beneficial: Kurds, brutally repressed under Saddam, have been able to mould a future for themselves under this semi-autonomous rule. And imagine the terror had Saddam been required to respond to an Arab Spring-style uprising. For all the damage wrought upon the Iraqi people, hope must remain that, with time, those fighting on the streets of Baghdad will come to some reconciliation with their countrymen.

The invasion of Iraq is sure to be remembered as a failure, despite its removal of Saddam Hussein, of the West’s responsibilities. The developed states of the world surely must be relied upon to protect the innocent from crimes against humanity. The Iraq war’s most painful legacy will be the reluctance of Western publics to trust their leaders to put them into just fights. More than a decade on from 2001, voters have lost their taste for war – a result we may come to regret if we fail to prevent the horrors of Bosnia and Rwanda being enacted on the people of Syria. The West’s involvement in Iraq was wholly undermined by the arrogance of the U.S. government after 9/11; the ignorance and lack of thought that characterized Iraq’s occupation has left the country a broken shell of its former self, albeit one branded with the tagline of Western democracy. Iraq has endured a decade of despair and faces more to come.

Press sensationalism must not threaten crucial debates surrounding human rights

Michael Walker defends the European Court of Human Rights amid increasing attacks from Tories

On 12 August 1980, Graeme Grady joined the army. By 1991, he held the rank of Sergeant, and was considered a “loyal serviceman of the highest standard”. This was also the year he came out as gay to his wife. In 1994 a rumour reached the British Armed Services that he was homosexual. What ensued was part of an extraordinary policy pursued by the Army with the full endorsement of Parliament. Mr Grady had his security clearance downgraded, then suspended. He became the subject of an investigation during which his possessions were confiscated, his room searched, family and friends were interviewed and he was asked explicit questions about his sexual practices where the interviewers called him “queer” and an “out and out bender”. Mr Grady was only one of 361 individuals who between 1991 and 1996 the British Armed Forces fired from their ranks because of their sexual orientation. Grady sought justice through the court system. The UK courts were unable to intervene despite the clear institutional discrimination and Parliament endorsed the inequality. If it hadn't been for the European Convention on Human Rights (ECHR) Grady would never have found justice. This is the Convention from which Theresa May

wants to withdraw the UK before the next election, inspiring the Daily Mail to describe it as ‘A Great Day for British Justice’. The Human Rights Act (HRA) ensured that ECHR could be applied in our domestic courts but this is what the Justice Secretary wants to scrap.

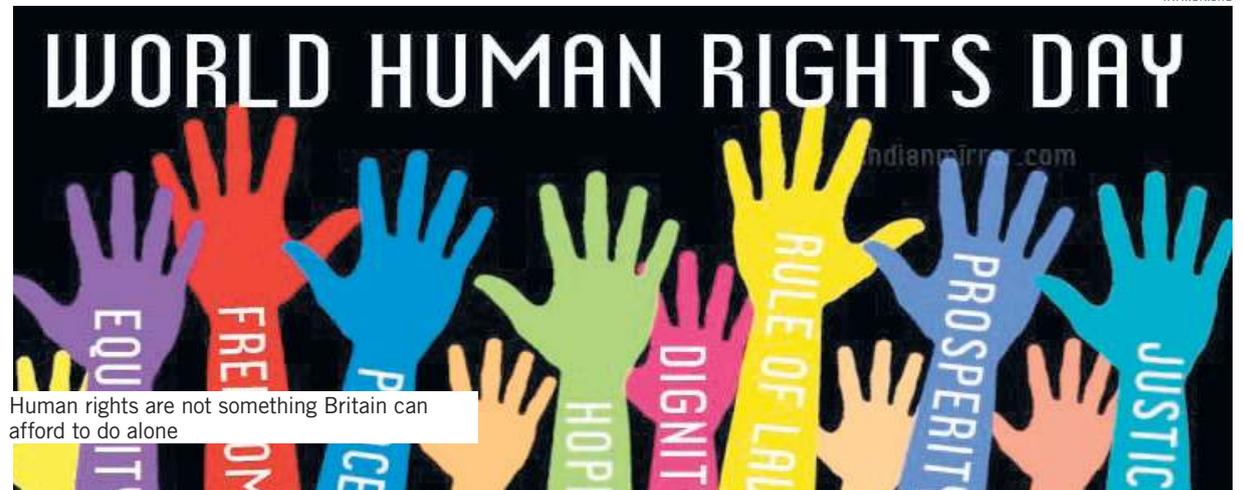
Over the past decade human rights in the UK have become a highly contentious topic. English law has been forced to contort, resulting in a new legal landscape, while there has been a whirlwind of sensationalism and misinformation which has crippled much of the debate. A large part is channelled via the tabloid press, who have a vested interest in highlighting a minority of cases so the public perception is manipulated into feeling the HRA is a “charter for criminals and the undeserving” (three out of four according to a Daily Mail poll). Some myth busting is needed.

The ECHR is not part of the EU, regardless of how convenient that would be for the Daily Mail and Tory backbenchers. No one has ever remained in the UK on the basis of owning a cat,

THE ECHR

IS NOT PART OF THE EU
HOWEVER CONVENIENT THAT
WOULD BE FOR THE DAILY
MAIL AND THE TORIES

despite the Home Secretary's insistence. Human rights in the UK apply to people other than “foreign murderers and rapists”, even though the Daily Telegraph's ‘End the Human Rights Farce’ campaign has tried so hard to convince us otherwise. Even though there has been a push to replace the HRA with a Bill of Rights, it's still not been explained what the difference would be, other than the name. The Coalition established a Commission to report back on this.



They concluded that a new UK Bill of Rights should “provide no less protection than is contained in the current Human Rights Act”; a conclusion which certainly justified the 20 months of deliberation.

Undoubtedly, the greatest farce as to human rights has been the sensationalism of the press and the pandering and populist politics which has seen both the Justice Secretary and Home Secretary, in the wake of coming in behind UKIP in the Eastleigh by-election, making such statements. As lovely as I'm sure Eastleigh is, I'm not sure it's by-election justifies ending a 60-year international obligation to human rights, equality and a dedication to humanity to which Europe felt compelled to commit itself to in the wake of the atrocities of World War Two.

Human Rights are crucial and, from a legal viewpoint, the suggestion of leaving the ECHR is extraordinary. Our law would lose one of its main tenants

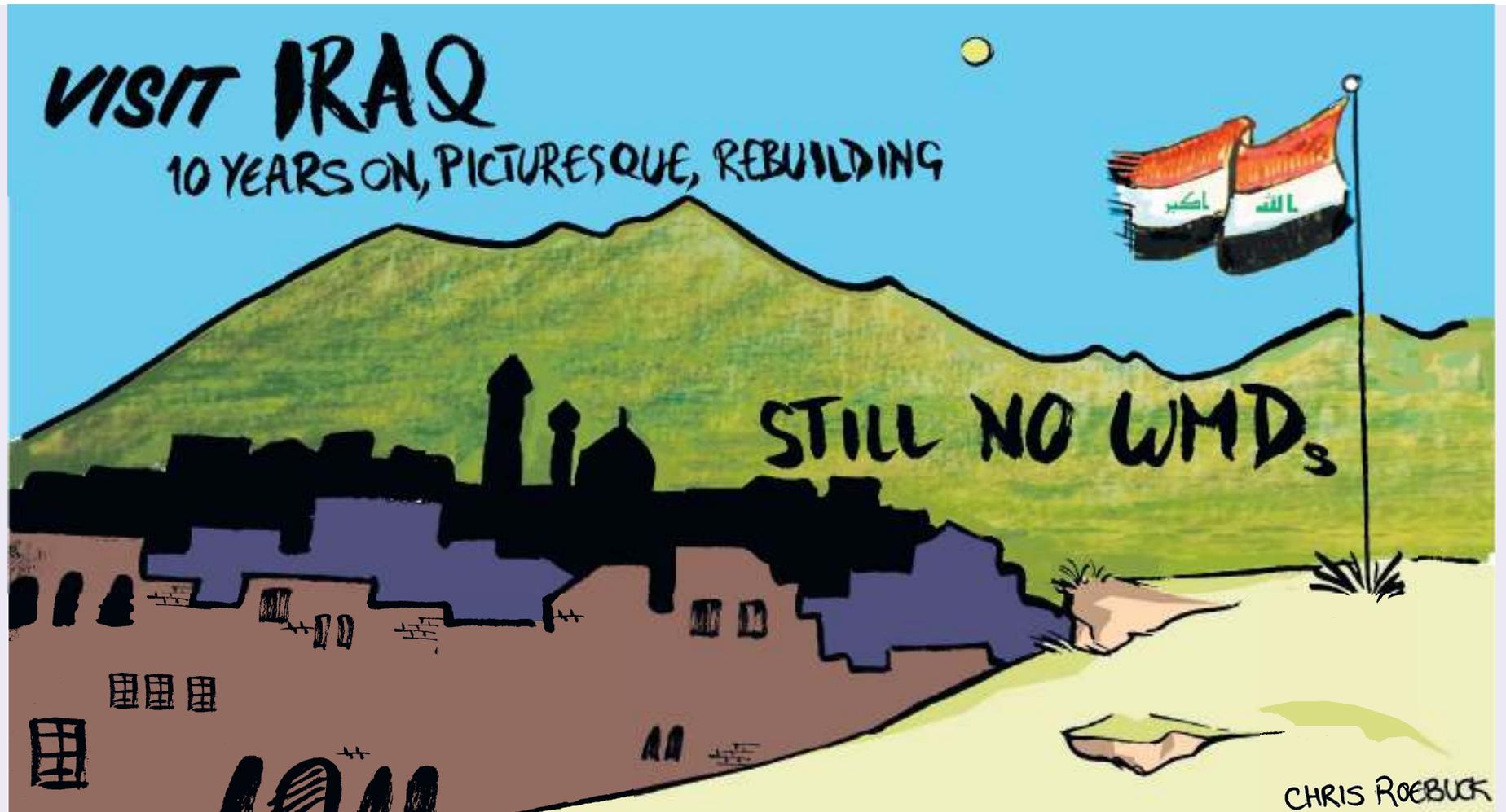
and it is widely reported that both Ken Clarke and the Attorney-General would step down immediately. Politically it would be equally disastrous with the UK's claim to be a world leading liberal democracy losing any legitimacy.

The potential loss of the ECHR and HRA threatens every one of us because all too often the UK government has crumbled under the pressures of extremism, and has reacted by blatant breaches of human rights. At times, the ECHR eventually provided a means to justice, such as with the state torture of terror suspects in Northern Ireland or the internment of foreign suspects which saw foreigners imprisoned without reason or trial, indefinitely. That practice started in 2001 and only ended in 2005 following House of Lords' pressure, using the HRA.

Any of us may be suspects. Just look at the case of the ‘Birmingham Six’ or the de Menezes shooting. We need safeguards against an otherwise

all-powerful Parliament. This isn't melodrama, simply the reality. The UK's commitment to human rights is crucial. It defines our dedication to protect all minorities, regardless of their popularity. It's a commitment to humanity; an indulgence in the simple idea that every human is gifted with a few basic entitlements, which no state, no individual can justifiably strip from them. To step back from the place we find ourselves now is a humiliating defeat in a defining battle. Our generation must not be the one to let this commitment slip in a daze of tabloid misinformation and sensational headlines. Too much has been sacrificed for us, and too much would be risked in failing this duty entrusted to us.

I have a hope, a faith in humanity. As many as there are who will mindlessly disregard them, or callously breach them, there's a majority of us who will defend a dedication to human rights. We need that majority's voices now.



Rewriting history is a fool's task

Anna Claeys thinks Gove's new history curriculum forgets we live in 2013, not the 1950s

The Indian Mutiny is set to resurface in children's understanding of the British empire from 2014. Yet as a final-year Cambridge history undergraduate, I would probably fail my finals if I used the term 'mutiny' to depict the events of 1857. The phrase harks back to an age when the derogatory description was invented by British authorities, attempting to portray the widespread 1857 rebellion as simply the revolt of Indian soldiers.

But under the self-congratulatory heading 'Britain's global impact in the nineteenth century', Education Secretary Michael Gove wants Key Stage 3 children to understand anti-colonial revolts as disobedient 'mutinies'. Gove's narrow-minded and outdated analysis paints a rosy, appealing picture of history as seen through the eyes of former British supremacy – ignoring the realities of history and of modern Britain.

No-one would suggest that objective narratives of British history are easy, even possible. But the recent revelations about border omissions in Israeli and Palestinian textbooks show just how important the state's storytelling role is in molding the mentality of future generations. Children should not grow up shaped by the two serious flaws in Gove's new curriculum: its glossy view of the British Empire, and its supposition of British isolationism and consequent neglect of non-European history.

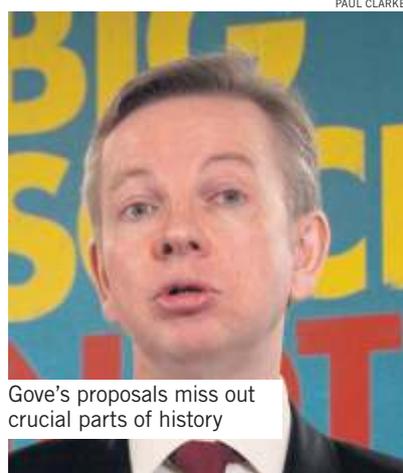
Normans, Tudors, Stuarts and Victorian statesmen all feature centrally in a convenient Whiggish tale of 'progress'

in British history, culminating nicely in the abolition of slavery, the Welfare State and decolonisation. The study of 'ancient civilisations' remains important – Greek and Roman, that is. Not the Chinese, Mughal, Aztec or Ghanaian empires.

Worse, Gove inexcusably glosses over some of the worst horrors of British colonial history. Mau Mau and British-run forced labour camps in South Africa, for example, seem forgotten. By contrast, the atrocities of Nazi Germany are explicitly described as a "unique evil". While this is certainly an apt description, selecting massacres according to country seems to show the sort of bias that even a GCSE student would pick up on if presented with this new curriculum as a source material.

Cambridge professor Richard Evans condemns the new proposals as "a Little England version of our national past," seeming with "patriotic stocking-fillers so beloved of traditionalists." Similarly, Oxford historian David Priestland added that "Britain in 2013... can ill afford to retreat into complacent national chauvinism." By contrast, Niall Ferguson's support is telling. The right-wing historian sees much of the British Empire as 'a good thing', arguing that British imperial rule "made the modern world." Ferguson advised Gove on the future of history education, and his influence shines through the proposals.

Understandably, Gove wants to provide children with a comprehensible and reliable understanding of history. In some aspects, he is on the right



Gove's proposals miss out crucial parts of history

track: emphasising chronology and connectivity between historical events is a gaping hole in the current curriculum. 'Great Men' still have their place, particularly in children's books. Other parts of the national curriculum, such as emphasis on citizenship, have been met with widespread enthusiasm.

But much global history remains underplayed both in the current and proposed curricula. Under Gove's proposals, children will approach GCSEs with an understanding of African history only through the colonial and slave contexts. They may know General Gordon of Khartoum, but won't know Prempeh I, the Asante ruler whose polite decline of British 'protectorate' offers and attempts at London-based diplomacy were met by British attacks and colonial conquest. They will know Clive of India, but will probably never have

heard of his predecessor Aurangzeb, the Mughal ruler of over 100 million subjects for half a century. It saddens me that British children may take pride when learning about the empire while others see their ancestors' history only through the colonial lens.

"We live in Britain, so children should learn British history," some will argue. But modern Britain is multinational. Politicians promote London as a global hub, with fewer than half its residents falling under the category 'white British'. One in eight Britons are born outside the UK. The problems of immigration aside, multiracial and multiethnic Britain is here to stay. And its children need education – above all, to understand the basic fact that modern society is now global.

Of course, teaching children is vastly different from undergraduate history – complex issues must be adjusted to their age group, and individual characters illuminated to capture children's imagination. But the important ideas, including the character of the British Empire, Britain's relationship with other countries and international power politics filter through into children's views of the world. As undergraduates, we are constantly and rightly criticised for letting Eurocentric ideas seep into essays; the Education Secretary would undoubtedly struggle. Britain's reputation in future international relations will be seriously damaged if the mentality of future generations continues to be one of nostalgia for our supposed global power and the beneficence of the former empire.

COMMENT IS FRED



FRED MAYNARD

This week we saw the death of one demagogue and the final defeat of another. Hugo Chavez and Silvio Berlusconi held power in very different countries, with very different policies, and very different political backgrounds. And yet the return of Berlusconi to a position of electoral influence (his prison sentence merely another gunshot to an unkillable zombie) coinciding with the departure of Latin America's greatest firebrand, reminds me that I tend to mentally group them as similar figures on the world stage: a group I term 'the thugs'.

I don't claim to be an expert in Venezuelan politics. Neither are most people in Britain, but everyone interested in politics nevertheless had to have an opinion on Chavez's policies. Left-wing friends would bring out this or that economic data proving that Chavez was indeed a great boon to the poor; right-wingers would gleefully point out arrests of political opponents, media control and judiciary influence as proof that he was a tyrant. Clearly, his legacy is complicated. But we were never really talking about him anyway: we were talking about America. The left liked Chavez because he openly criticized the American 'imperialist' project, and unlike other antagonists to international capitalism – like the Iranian regime who the left would occasionally speak up for anyway – his rule was not so unashamedly autocratic and cruel.

Partly because of these biases, I never investigated too far, wary of yet another Israel-Palestine-style interminable ideological back-and-forth. But I also held back because I knew my own bias. I knew I could never like Chavez. His demagogic style, his personality cult, his outrageous rhetoric: no matter what he was selling, something in my DNA would always reject the type of politics he represented. I saw him as a thug not because of his intimidation of his opponents (though intimidate he did), nor because of his casual anti-Semitic whistle-blowing (though whistle he blew), but because his attitude to power was anti-democratic: an ugly politics of enemy demonising and keeping a majority on side with whatever grandstanding he could dream up.

The other thugs shared this with him – think of Putin's bare-chested photo ops, Ahmadinejad's ludicrous Holocaust denial. And now Berlusconi's purchase of Mario Balotelli for AC Milan quite possibly garnered him the votes to once again become Prime Minister of Italy. Nuanced views on the EU aside, here's how I know I'm a European: I feel ashamed that Italy allowed this despicable charlatan another chance.

The new breed of thug is media-savvy, shameless and extremely good at sniffing out power and holding on to it like a bloodhound. They wield a fig leaf of democracy with the dexterity of a conductor's baton. UK scepticism isn't immune either: see Murdoch's stirrings of autocratic, populist terror. The question to ask of Chavez and Berlusconi is whether our democracy is compatible with such large figures, whatever their successes and failures.

Big Pharma.. Bad Pharma?

Josephine Huetlin investigates the rise of pharmaceutical companies' charitable donations

The pharmaceutical industry is generally regarded as a caricature of capitalism, an exploitive, soulless moneymaking machine that takes no prisoners. This is an industry that, despite being the foundation of our healthcare system by spending billions of dollars on research and drug development every year, ranks only slightly higher than the oil and tobacco industries in national popularity surveys. These are the companies who churn out bright packaging, who promise miracle cures to illnesses we didn't even know existed while hushing up the harmful side effects. This is an industry that made a fortune off the nonexistent swine flu epidemic several years back.

Some of the biggest and guiltiest names in pharmaceuticals are GlaxoSmithKline, Merck & Co. and Pfizer. But here's the catch – these very names have now set up generous donation programs to give drugs to developing countries. In particular, co-operation from these pharmaceutical powerhouses is key to plans for eliminating tropical diseases in Africa by 2020. But are the shady bad guys in our healthcare system merely exploiting the situation to revamp their image?

The main tropical diseases in Africa that lack almost all control are schistosomiasis, STHDs (worms), lymphatic filariasis and trachoma. Lymphatic filariasis affects 40 million people. Trachoma and onchocerciasis (river blindness) are the reason why there are currently 5 million people who are blind in Africa. Together, tropical



Is this charity just about good PR?

diseases claim millions of lives every year. And yet, the drugs to treat these diseases exist. They can be used to prevent and control these diseases and they can be used easily and cheaply.

The drug Praziquantel treats the tropical worm disease schistosomiasis. This disease takes 280,000 lives annually and currently 200 million people are affected. It was invented by the company German company Merck & Co. and came onto the market in 1988. The price was \$4 per tablet. However, the countries that could afford Praziquantel weren't particularly plagued with Schistosomiasis. So the drug spent a good three decades stored in European warehouses until in 2008 some companies decided to start selling it for the reduced price of 7 cents per tablet. Then charities, dedicated to combating Schistosomiasis, and governments in Africa were finally able to purchase the drug. One year

later Merck&Co Inc decided to start donating it. By 2016, the donation of this company will be sufficient to treat and vaccinate 100 million people every year.

The other big pharmaceutical names have created their own donation programs. GlaxoSmithKline donated up to one billion tablets of Albendazole for lymphatic Filariasis and pledges to continue doing so until the disease is eliminated. Pfizer has committed to providing 120 million doses of Azithromycin against trachoma. These donations are important because most tropical diseases are so easily treated that they are easier to treat than diagnose. The most efficient and effective way to control these diseases and reduce the extremely high and unnecessary mortality rate will be by getting the maximum amount of the relevant drugs out there to treat as many people as possible.

The new donation programs of Big Pharma conflict with how we generally perceive the pharmaceutical industry. Four years before their first big donation of Praziquantel, Merck & Co. was forced to pay a fine of \$900 million after the Vioxx scandal, where undeclared side effects were linked to 55,000 deaths by heart attack or stroke. Around the same time GlaxoSmithKline was fined \$9 billion for bribing doctors to subscribe totally unsuitable antidepressants for young children.

Obviously, it would be difficult to argue that the pharmaceutical brands are just terribly misunderstood. Even their donations can hardly be categorized as pure benevolent

charity. If you check out the website of Merck & Co. you will find a vast number of sugar-coated pages about their donation programs that portray the programmes as proof of the saint like character of Big Pharma. But as mentioned before, a lot of these 'gift' drugs are simply not profitable in the West. To put it bluntly, they can either rot in storage or be given away for free.

The power and influence of these businesses comes from their dedication to dominating and manipulating the market with their brand name. Health is a personal and sensitive issue. We think and worry mostly about our own health and the health of people close to us. Therefore, the pharmaceutical business strategy for getting the consumer's trust often focuses on manipulating our fears and mob-like insecurities about diseases that may affect us, and on building up relations to the sources that we deem reliable and safe.

In politics it is often said that nations underestimate 'the power of being nice' as an international relations strategy. Whatever their motivations may be, encouraging pharmaceutical companies to be nice is no bad thing.

The consumer determines market strategy. So if we spend less time stressing about swine flu and more time focusing on pragmatic solutions for real illnesses, hopefully this will trigger the start of more donation programmes. Because with cases like tropical diseases, the Big Pharma donations are a good thing, no matter what role they play in selling the pharmaceutical brand to the public as a whole.

LISTINGS

Pull out and

what's

MUSIC

FILM

TALKS

WATCH

STAY IN

GO OUT

Friday
8th

Saturday
9th

Sunday
10th

Monday
11th

Tuesday
12th

Wednesday
13th

Thursday
14th

Super Ent
CLARE CELLARS 9.30PM
Surprises are in store for Lent's last Clare Cellars event.

Johnny Marr
THE JUNCTION 7PM
Legendary guitar hero Marr comes to Cambridge whilst promoting his latest album 'The Messenger'.

Lawson
CAMBRIDGE CORN EXCHANGE 7.30PM
Top 40 act Lawson return to Cambridge in part of a series of sold out dates.



Any McDonald
CAMBRIDGE CORN EXCHANGE 7.30PM
Supported by Ben Montague, the singer-songwriter brings her popular dulcet tones to the Corn Exchange stage.

Skunk Anansie
CAMBRIDGE CORN EXCHANGE 7.30PM
Remember these guys? One of the UK's most popular alternative bands of the 90s, Skin and co are back with hits both old and new.



Arbitrage
CAMBRIDGE ARTS PICTUREHOUSE
Richard Gere stars in this story that follows an investment guru awash with guilty secrets.

Life of Pi
CHRISTS FILMS 7.30 & 10 PM
The once-considered unmakeable movie comes to life complete in this visually spectacular tale of a boy and a tiger out at sea.

Django Unchained
ST JOHNS PICTUREHOUSE 7 & 10PM
A final chance to view Tarantino's latest masterpiece on the big screen.

Junior
CAMBRIDGE ARTS PICTUREHOUSE 6.30PM
Arnold Schwarzenegger and Danny Devito star in this movie where Austria's favourite muscle man gets impregnated.

I Wish
CAMBRIDGE ARTS PICTUREHOUSE 6PM
Director Hirokazu Koreeda follows a gentle tale of sibling relations in this striking Japanese film.



Lore
CAMBRIDGE ARTS PICTUREHOUSE 6.15 PM
Lore is a film about the way Germans coped with their defeat as World War Two ended, including their struggles with anti-Semitism and sexuality.

Foresight in Ancient Mesopotamia
LADY MITCHELL HALL 5.30 - 6.30PM
Professor Francesca Rochberg enlightens us about this ancient civilization and its culture.



Mixology Masterclass
CAMBRIDGE UNION 8PM
It's your last opportunity of the term to shake, muddle and stir four cocktails and then quench your thirst with the labours of your efforts. Cocktail fans, get keen!

How Curiosity Turned into Science?
DEPARTMENT OF PHARMACOLOGY LECTURE THEATRE 8 - 9.15PM
A talk exploring the links between curiosity, magic, religion, literature, travel and empire.

Daniel Taub
CAMBRIDGE UNION 7.30 PM
The UK's Israeli ambassador comes to the Union for what's sure to be an interesting debate.

This House Believes New Labour Ruined Britain
CAMBRIDGE UNION 7.30 PM
A debate including Peter Hitchens and various MPs asking if Labor should be trusted with power again.

The Gift of the Gorgon
KINGS BUNKER 7PM
The Gift of the Gorgon tells the story of a man's rise to fame, decline into ridicule and estrangement from his stepmother; all mirrored in the Greek myth of Athena and Perseus.

Footlights Spring Revue: Dressing Down
ADC THEATRE 2.30 & 7.45PM
Always a highlight in the Lent Term calendar- the Footlights Spring Revue is upon us!



Habits
CORPUS PLAYROOM 9.30PM
A play by Footlights' brilliant Emma Sidi, sure to be spectacular.



Marlowe Showcase 2013
MAIN LECTURE THEATRE, ST JOHN'S DIVINITY SCHOOL 5 PM
A showcase starring many of Cambridge's greatest actors, not one to miss.

Whodidit?
WOLFSON HALL, CHURCHILL COLLEGE 8 PM
This Churchill College Freshers Play is a parody of a detective novel, with a light hearted ingenuity.

Yoga
CAMBRIDGEYOGASOCIETY.WIX.COM/CUYS
Why not try out some of the Yoga Soc's classes this week to destress after Weeks Six and Seven madness.

Women's History Month
INTERNATIONAL-WOMENS-MONTH.CO.UK
Celebrate ladies the world over by joining in with the many events going on throughout March.



Get Involved: Cambridge Union
CUS.ORG
Want to help run the Union next term? Check out their website for opportunities for Easter and Michealmas 2013.



Architecture as Monument Exhibition
CHURCHILL COLLEGE
Visit Sam Laughlin's exhibition of photographic works emphasising the Modernist architecture of the College.



Shut Up and Dance
CAMBRIDGE UNION SOCIETY 10PM
Tired of debaters getting riled? Utilise the Union in another way.

Klubnacht
FEZ 10PM
Detroit legend Mike Huckaby djs at this popular night.

Lethal Bizzle
FEZ 10PM
Lethal Bizzle performs live at Fez. For real.



Rudimental Birthday
FEZ 10 PM
An all-night party running until 6am featuring DJ SAM KDC, MY Nu Len Applebottom.

pin on your board

ay	Friday 15th	Saturday 16th	Sunday 17th	Monday 18th	Tuesday 19th	Wednesday 20th	Thursday 21st
	Devendra Banhart - Mala Natalie Portman's bearded folksy former flame releases his highly anticipated new album.	Lewis Watson THE PORTLAND ARMS 1PM Following the success of his debut EP 'It's Got Four Sad Songs On It BTW' Oxford's Lewis Watson animates some of his songs live.	Portland Folk Club PORTLAND ARMS 8PM Folk fun with a ukelele club jam afterwards.		Stiff Little Fingers THE JUNCTION 7PM The seminal punk band play with The Men They Couldn't Hang and Ed Tudor Pole.	Palma Violets THE JUNCTION 7PM Channelling The Clash, the Mysterians, and the Bad Seeds, this up and coming band are worth checking out.	
		Back to the Future CAMBRIDGE ARTS PICTUREHOUSE 11 AM Watch the beloved Marty McFly stumble through time in this classic coming of age comedy.	The Spirit of '45 CAMBRIDGE ARTS PICTUREHOUSE 3 PM This screening of the film about WWII's final year will be followed by Q&A live via satellite with film maker Ken Loach and guests.			Travelling Through the Archives CAMBRIDGE ARTS PICTUREHOUSE 1.30 PM Screenings of 1950s films Cyclists Special and Goes By Train.	
		Outpost KETTLE'S YARD 5 - 8 PM A panel asking if enough is being done to support artists so they can make exciting, innovative art in Cambridge and the Eastern region. The panel discussion will be followed by a participatory performance in the house by Ian Giles.		The Good, the True and the Beautiful CRAASH SEMINAR ROOM SG2 4 - 6.30 PM A discussion on a film that invites us to reflect on how imaging technologies have become crucial tools within the biosciences as well as in medical practice.		Outsiders on the Inside KETTLE'S YARD 10.30 AM To celebrate the Outside In exhibition at Ruskin Gallery there will be a tour of the house and talk about key artists in the collection in relation to 'Outsider Art'.	
	CLUES: Double Bill EMMANUEL QUEEN'S BUILDING 6.15PM A chance to watch Snow White and the Three Dwarves & The Supervillain's Guide to Ethical Subjectivism.	Footlights Harry Porter Winner: Cloying ADC THEATRE 11PM A farcical murder mystery written by Jack Gamble and Tom Powell.			Aida ADC THEATRE 7.45PM Elton John & Tim Rice and Tim Rice's electrifying musical takes to the ADC stage.		
	Join: CUTV CU-TV.CO.UK Fancy yourself a bit of a film maker? Now's your chance to get involved with next year's CUTV team. See their website for more information on how to get involved.		Watersprite on CAM FM CAMFM.CO.UK Check out Cam FM's extensive coverage of the Watersprite Film Festival, which featured the likes of Olivia Coleman, John Logan, Neil Gaiman and Eddie Redmayne.		Byron Burger BRIDGE ST The country's best burgers and milkshakes make their way to Cambridge this month. Be prepared for culinary delights including burgers, mac'n'cheese and courgette chips.		
1st	*untitled THE FOUNTAIN 10 PM Dan Fruhman & Seb Warshaw play vinyl from past to present.	Distrikt St Patrick's Day FEZ 10 PM A Distrikt special event celebrating all things St. Patrick's Day with their signature r'n'b and house.	Big Fish Bop LOLA LO 10PM Drink deals and chart heavy songs aplenty.			Public Service Broadcasting THE JUNCTION 8 PM Taking samples from old public information films, archive footage and propaganda material, PSB teach the lessons of the past through the music of the future.	

THE FUTURE OF CO

- ART SPIEGELMAN Naomi Pallas and Lewis Wynn discuss the rise of the comic book with

FEATURES

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he gutter.
The small gap

between two frames in a comic book, or – proverbially – where the entire genre has traditionally remained. Comics are younger than literature and older than films,

yet they have remained relatively unstudied, with little academic discipline surrounding them. Despite this, they have come a long way since the middle of the twentieth century, when they were accused of reducing literacy by replacing ‘proper’ literature, on top of the fact they morally endangered children with their salubrious plots. Nowadays, *Classics Illustrated* publishes short comic book adaptations of literary texts, encouraging children to read stories they may never otherwise have picked up. Yet it is not as though the medium lacks noteworthy predecessors: Hogarth can be seen as an eighteenth century innovator of comics, his ‘Progresses’, or visual narratives, tell stories of calamitous social climbing; Goya’s *Disasters of War* from the beginning of the nineteenth century combine words with images to warn against the horrors of violence. Long seen as a medium for ‘entertainment’, comic book artists are increasingly challenging these assumptions. Joe Sacco (who has reported from Gaza, Iraq and Chechnya in comic book form) and Art Spiegelman (author of *Maus*, a memoir of his father’s experience of the Holocaust) utilise the form’s traditionally fantastical connotations for a literary purpose, aestheticising their unimaginable content matter. Yet the question begs to be asked: should comic books be judged on terms with traditional literature?

Even the terminology surrounding this question is fiercely debated.

Whereas most like to refer to works such as *Maus* as ‘graphic novels’, the term seems to be a hopeful attempt to disassociate the new breed of ‘intelligent’ comics from tales of superheroes, making a clear distinction between comic-book-pulp-fiction and high-art-visual-narratives. Publisher Dan Franklin of Jonathan Cape chooses not to make a distinction between comic books and graphic novels, although he admits that, “because the books we publish are at the more literary end of the spectrum I’m probably inclined to think of them as graphic novelists first.” Comic book theorist Scott McCloud – at the forefront of the new ‘academicising’ movement – prefers to call them ‘sequential narratives.’ However, this term is yet to catch on in popular usage. Practitioner Nick Hayes, a former student at Emmanuel College and author of acclaimed graphic novel *The Rime of the Modern Mariner*, is more relaxed about the matter: “people get all in a fluster about this. The most pretentious of the lot is Sequential Artist, but I think you may as well print up a T-shirt that proclaims your own self-esteem paranoia... I tend to change my job title to suit its audience.”

This year, two graphic works were shortlisted for the Costa Book Awards for the first time in the prize’s history. Winning the biography category was *Dotter of her Father’s Eyes*, by Mary and Bryan Talbot – a comic-strip life of James Joyce’s daughter, blended with memoirs of Mary’s father; in the novel category Joff Winterhart’s linear story of a holiday, *Days of the Bagnold Summer*, went up against Hilary Mantel’s *Bring up the Bodies*. Is it fair to judge such different mediums against each other? In his 1766 work *Laocoon*, Lessing criticised the comparison of

pictures with words, contesting that they are so different that they should never be compared. However, such a simple division of the two is not possible with comic books. Hayes thinks that the best comic books have an equal emphasis on both elements: “I think the best comics place equal emphasis on the words and the images, or at least make some kind of balance – I think the most striking effect a comic has is the initial view of a two-page spread, when you have just turned a page – at that point, the words have no meaning, as they are not immediately discernible, but they operate as shapes which break up the flow of other shapes. That’s how I try to see them when designing my pages.”

Comic books, prose and poetry are often aligned in their commitment to narrative, however oblique, yet the same is also true of films and video games: is it only a matter of time until we see these forms nominated for the Costa prize? Hayes feels that comparisons are “as useful as comparing films to theatre. Or a herd of caribou to a hunk of cheese...” about as useful as asking, “Which is better, love or summer?” One feature which remains unique to comic books is their ability to depict several events simulta-

neously on the same page; they need not follow the linear structure of books as they demand a different perceptual process, deploying several narratives at once. Although similar to the way in which prose readers fill in gaps and elisions to create meaning, the gutters which stops them either being literature or graphic art. The use of gutters – be it a traditional white gap or the blended areas of Will Eisner’s images – draws attention to the fragmentary nature of narratives, and allows the authors to explore dynamic elements such as crumbling memories onto the page. Sara Stewart, a third year Historian who draws her own comics, thinks that people often equate comics to picture books, “that the pictures are there to make comics simpler and easier to read”, although she can “understand this angle, which is probably born out of childhood memories of the *Beano* and the like, but it is still only an exhibition of ignorance.” However, Angus Cargill, a publisher at Faber, believes that many comic book artists do not mind the ambiguity of the medium – and whether it is equated to literature: “The comic is pretty much defined as an outsider art form, and that’s a big part of its appeal.”

This outsider status is in increasing danger. A growing number of films (*Scott Pilgrim vs the World*), television shows (Channel 4’s *Utopia*), and books (those by Neil Gaiman), have been based on comic books.

In the academic world, the first ever conference on the graphic novel took place in 1998, to celebrate the 20th anniversary of Eisner’s *A Contract with God*: one of the first works to be called a ‘graphic novel.’ Although Stewart believes that “there also isn’t really any sort of acceptance of them as a form of literature within the university itself”, Rob Macfarlane teaches *Maus* to his students at Emmanuel; the same *Maus* that was awarded the Pulitzer Prize in 1992. Alison Bechdel’s first novel, *Fun Home*, was made Time Magazine’s book of the year in 2006; Chris Ware is the first comic book artist to be exhibited at the Whitney, gaining unprecedented attention for his newest work, *Building Stories*, in which fourteen printed works – cloth-bound books, newspapers and flip books – tell the stories of characters in a Chicago apartment block. Hayes recognises a familiar trajectory: “According to David Mamet, there once was a time when actors and playwrights were buried at the crossroads, with stakes through their hearts. Then theatre became acceptable. Then it became mainstream. Now it’s considered elitist. Aaron Solkin can now be said to be ‘as good as Shakespeare’ as if that means anything.”

The question of whether graphic novels should be



COMICS IS IN THE PAST

publishers, practitioners and students, and ask: should we equate them with traditional literature?

compared to traditional literature occurs again when discussing awards and prizes. Whilst delighted at Winterhart's nomination, Franklin believes it to be "palpably absurd" that the graphic novel should be up against Mantel's work: "What would be wonderful would be either for Costa to add a graphic novel category, or (as has been talked about for years) for someone to inaugurate a prize for graphic books." However, Cargill disagrees: "why shouldn't those two books be included? I mean it's a prize that pitches poetry against fiction against children's against non-fiction already - and how the hell do you judge those things against each other - so why not graphic novels too?" Graphic novels also resist the transformations which have led to other sections of the book industry suffering. Works such as *Building Stories* can also be seen as a reaction against the increasing digitisation of books on Kindles and such devices; indeed, Cargill sees *Haibibi* -abest-

IS IT FAIR TO JUDGE SUCH DIFFERENT MEDIUMS AGAINST EACH OTHER? selling comic by Craig Thompson - as part of this trend: "the physical book was conceived and designed as a beautiful, physical object and that's the only form it exists in currently. That's great and I'm sure adds value. The same can be said for *Building Stories* for sure." However, the path to getting published is difficult, and questions over whether graphic novels sell in the same numbers as traditional literature is hard to answer. Cargill thinks the mainstream 'crossover' is "basically defined by sales - when things like *Maus*, *Persepolis*, *Jimmy Corrigan*, *Haibibi* sell, they're noticed by people who don't normally read 'comics.'" Whilst it is true that many more graphic novels are getting the attention that they deserve, the graphic novelist still faces an uphill battle to see their work in

print. Hayes acknowledges this difficulty, explaining that "the scope of graphic novels is blinkered and limited, essentially because publishers like to publish what they have already published. The pussies."

There is a certain sense of inevitability that, following the emergence of this new form as a serious and increasingly popular one, we will incline to judge it with reference to the status quo; one of the most straightforward ways in which we come to acclimatize ourselves to intrusive new forms is by equating them with the past. But with so much exciting and innovative work going on within a genre which itself remains incredibly diverse, it is when we appreciate and recognize the uniqueness of each separate work that comics can really start climbing out of the gutter.



NAOMI PALLAS & LEWIS WYNN

THE COMIC

Lewis Wynn



Fresh perspectives on starting out in theatre

Fresher critic **George Morris** interviews the director of this year's Corpus Freshers' Play

THEATRE

Just a few minutes before I was due to meet Madeleine Heyes, the director of this year's Corpus Freshers' Play, I realised that my dictaphone was out of batteries. This was my first interview, and I didn't want to screw it up. I wondered whether my note-taking skills would be up to it. I don't think I'm alone amongst first-year Cambridge students in finding that the amount of new opportunities and activities which are offered here can leave you haunted by feelings of inadequacy;

nothing, from the essays I produce each week to the theatre reviews I write for *Varsity*, is ever quite as good as I'd like it to be. Maybe I'm just disorganised, and should have checked the batteries. Maybe I'm inadequate. Maybe I should have remembered about the record function on my phone before panicking so much.

At least when an essay is bad it's only the supervisor who criticises it; and if my reviews are poor people seem to keep it to themselves. Drama is a different matter. When it goes badly wrong – and I've seen it go quite badly wrong – it can be excruciatingly embarrassing. The array of established talent makes getting involved in theatre at Cambridge a daunting prospect, and especially for first years, still astounded by some of the exceptionally gifted people around us. The feeling of inadequacy which seems to mark much of the life of a Cambridge student can make the idea of becoming involved in a world of people who excel in show after show – and presumably still hand in their essays on time – a frightening one.

This is why the Corpus Fresher Play is an interesting concept. Each year, a group of first years, many of whom have no experience in Cambridge theatre, and some of whom have no experience in theatre at all, put on a show in the Corpus Playroom. This is Madeleine Heyes' directorial debut, but she seems brimming with enthusiasm about taking on

the challenge.

"I've always really loved going to the theatre and reading drama, so when the fresher's play came up I thought it would be a great chance to get involved," says Madeleine.

A WORLD OF PEOPLE WHO EXCEL IN SHOW AFTER SHOW – AND PRESUMABLY STILL HAND IN THEIR ESSAYS ON TIME

Having thrown herself in at the deep end, Madeleine seems to have thoroughly enjoyed getting to grips with the multi-faceted demands of being a director. "I've helped a bit with the set design, and obviously with the auditioning, and the costume, and the props. I like that, it's fun to do so many different things and work with so many people."

Everything from the writing to the posters has been done by first years. The team have impressed Madeleine with the range of their talents, and the

"IT'S FUN TO DO SO MANY DIFFERENT THINGS AND WORK WITH SO MANY PEOPLE"

enthusiasm which they bring to the task. "I think what it shows is that if you get great people together, we can put on a show, have a lot of fun while doing it, and then have a good end product."

Rather than being the frightening experience that many would expect, she has found it rewarding directing a play of newcomers. And while she admits to being nervous in the run-up to the performance, Madeleine and the rest of her team seem to have had genuinely good fun. She talks about

the play with an infectious enthusiasm and seems excited even as she's talking about her nerves. Being inexperienced seems not to have bothered her, but



THE FLETCHER PLAYERS

getting involved has persuaded her to do more in future, as it has some of her friends.

"It's been a good springboard for people to see if they like it, to see if they enjoy it, and it kind of doesn't matter if no one ever acts or produces again, because we've all had a great time and, I think, achieved so much as well."

If enthusiasm trumps experience, then Madeleine ought to do well in Cambridge theatre. From what I have seen during a term writing for *Varsity*, theatre at this university is not always the back-bitingly bitchy world we might imagine. In fact, it offers opportunities for the enthusiastic, and seems to

let a lot of people have a lot of fun. The Corpus Freshers' Play might provide a route onto the stage for those with

"I'VE HELPED A BIT WITH THE SET DESIGN, AND OBVIOUSLY WITH THE AUDITIONING, AND THE COSTUME, AND THE PROPS"

little or no background in theatre, and is a welcome entry point in this regard. It's hard not to be infected by the excitement, the enjoyment and the anticipation of those stepping out onto the Cambridge stage for the very first time.

This year's Fletcher Players Freshers' Play, *Post Mortem*, is the Week 8 Corpus late show: 12th - 16th March, 9.30pm.



THE FLETCHER PLAYERS

Sound reviewing needn't be steeped in context

Matt Thomson argues that scientists can offer a fresh perspective on theatre unencumbered by literary preconceptions

Among the rarest of contradictions: a theatre reviewer and a CompSci. Scientists like me make up 48% of the undergrad population (don't worry, that's the last statistic you'll see here), so why am I the only one regularly reviewing for *Varsity*?

Some would assume my kind get scared and confused by something so lacking in numbers and equations as

a play – a scientist couldn't possibly evaluate a medium so imprecise, with all the emotions and subtext. Fair point, as these concepts even seem to trip up the professionals. I've heard many a horror story of English supervisors asking "What do you think this means?" closely followed by "Well, no, you're wrong."

Science students may not have been trained to immediately grasp the more

AS AN IGNORANT SCIENCE STUDENT MY CRITICISM IS NOT BLINDED, OR BOUND, BY REPUTATIONS

abstract meanings of a phrase but, to use an old joke, when someone says "The curtains were blue" more often than not I'd guess they just have nice curtains.

You can't get into Cambridge without learning how to write vaguely coherently, but, as a scientist, do I know what I'm talking about?

This term I reviewed *Betrayal* by Harold Pinter. Pinter won a Nobel Prize for Literature, was awarded a CBE for his work and is generally considered to be one of the most influential English writers of the 20th century. To cut a long review short, while the acting was top-notch, I did not care for the script. The first three responses to my review on Facebook all happened to be from Englings, and read "this review is hilarious"; "at first I thought this was a joke"; and "Really?" The fourth was a little more eloquent and pointed out that my criticism wasn't one of a bad play

specifically but of the Pinter style. Were I an Engling, I could have accounted for this; maybe I would have enjoyed the play a lot more if I had been able to view it in context.

But the point of a review is not to gaze in awe at the author's name. Perhaps science students fundamentally lack the mindset to appreciate artistic works of a more avant-garde nature. Take that 'modern art' urinal that re-emerged a few years ago. If I tried to sell that to a museum I doubt I'd get through the door, but slap Marcel Duchamp's name on it and suddenly

THE POINT OF A REVIEW IS NOT TO GAZE IN AWE AT THE AUTHOR'S NAME

it's worth \$3.6million. The same can be true of theatre. I saw a production of *Endgame* in Cambridge a couple of years ago and thought it was one of the most sinfully boring experiences of my life; but since it was by Samuel Beckett it wasn't "dull", it "successfully communicated that sense of pervading ennui" (according to the *Tab* review).

Needing to read an author's entire collected works for the sake of context is a bit more commitment than I, and I assume the average theatre-goer, look for from an evening of theatrical entertainment. My degree does not require,



Matt by night: reviewing at the Corpus Playroom

BEN HARRIS

and indeed doesn't allow time for, reading a wide range of literary works before a play, so I enter every production without preconceptions. As an 'ignorant' science student my criticism is not blinded, or bound, by reputations. At the very least, we have a more realistic idea of how much a toilet is worth.



Matt by day: CompSci-ing at the University of Cambridge Computer Laboratory

CHRISTIAN RICHARDT

A critical dilemma: a thespian reviewer

Imogen Goodman ponders why she has kept acting and reviewing separate

As a reluctant finalist, I've had to spend a lot of time piecing together CV-ready soundbites and thinking about 'transferable skills'. But although I'd like to say I'm now a fully-trained apprentice of the 'real world', there's one crucial skill I haven't mastered: multi-tasking. In spite of the pressure to let different parts of university life overlap, I've subconsciously kept the 'doing' and 'reviewing' parts of my theatre career separate.

From an early age, I've spent a lot of time 'doing' theatre. After acting in local theatre groups and writing one page of a pretentious and downright terrible Pirandello-esque play during A-Level Theatre Studies, I felt like a fully-fledged expert by the time I arrived in Cambridge.

But encountering theatre here involves a lot of re-thinking. For one, you've got to get used to the fact that 'amateur dramatics' means a very different thing from zero-budget village hall productions. Secondly, you can't do a double-take every time you see Lady Macbeth leaving a Law lecture or Figaro eating a cereal bar in the Arc Café – this sort of weird cross-contamination is just part of the Cambridge experience.

But there is still an inexplicable fault line running between performers and critics. From the view of an actor, eschewing an extra-theatrical social life for weeks in order to rehearse and braving the harsh exposure of the stage, a reviewer is the person who turns up on opening night with a beer and a notebook to offer a casual 'yay, nay' or

'meh' to their blood, sweat and tears. From the view of a critic, burning the midnight oil after a lateshow and fretting over the exact star rating, actors are ingrates who don't fully appreciate their pivotal role in spreading the word. The truth, of course, is that they're symbiotic roles. Nonetheless, we seem reluctant to mix the two.

There are some ways in which knowing the behind-the-scene dynamics is helpful

for a critic: I find the experience of directing a friend's first attempt at playwriting has given me a slight phobia of 'new writing' and a great respect for successful productions of it; I can trace a good (or bad) relationship between cast members from the dressing room to the stage; I know how much low-budget shows rely on the ingenuity of the production team. But it's also possible that my empathy for the cast interferes with some unfettered criticism: am I more concerned with what the cast want to hear than what a potential audience wants to know?

Trying to discern what makes a good review, I came to conclusion that 'impartiality' was too much to hope for. Whether or not you join the Footlights, you will still see at least one familiar face at any two comedy gigs.

Spend any time at the English Faculty and you'll see Clytemnestra lounging in the foyer with last year's pantomime dame (and you probably know their real names). This isn't necessarily a bad thing. It's part of living in a medieval town which has been colonised by a twenty-first century university; where students make the



CASSANDRE GREENBERG

theatre, the music, the comedy, the television and the news. Like most pursuits in Cambridge, theatre is inextricably a community experience.

But this community of polymaths makes me wonder what gives critics any authority at all. Is anyone a 'specialist', or are we all just multi-tasking? Is a good review an erudite critique of the success of the Grotowskian 'Poor Theatre', the mise-en-scène? Are we either practitioners who write decent prose or writers who 'know' theatre? Possibly neither. In fact, the hardest and most appropriate thing you can do when reviewing a play is to stop being a critic (or an actor, or a director) and start being a member of the audience.

For most people who go to the theatre

in Cambridge, an hour of sketches or a Shakespeare play marks one of the occasions in their week when they don't have to multi-task. When they see a devised piece, they are not, for instance, musing sadly on their unfinished Pirandello-esque

ENCOUNTERING THEATRE HERE INVOLVES A LOT OF RETHINKING

tour de force. They are thinking about being entertained; edified; transported. Those experiences are the criteria for judgement, and critics

should keep that in mind. Knowing what acting and directing is like can help you write for the cast, but it doesn't help you write for the audience. That's why I'd prefer to stay exclusively on the other side of the fourth wall this time around: I'm really no good at multi-tasking.

IS ANYONE A 'SPECIALIST', OR ARE WE ALL JUST MULTI-TASKING?

IS ANYONE A 'SPECIALIST', OR ARE WE ALL JUST MULTI-TASKING?

THERE IS STILL AN INEXPLICABLE FAULT LINE RUNNING BETWEEN PERFORMERS AND CRITICS

THERE IS STILL AN INEXPLICABLE FAULT LINE RUNNING BETWEEN PERFORMERS AND CRITICS

Primitivism: tribal art and the West

Robert Scanes on the art movement's history, its impact and what it means to him

Perhaps it is somewhat unusual for one of a chemistry undergraduate's greatest passions to be tribal art.

Despite this, it saddens me that my favourite varieties of African and Pacific Island art have never made much impact in Europe bar a brief burst of primitivism in the late nineteenth and early twentieth centuries. Primitivism may be a loaded term, and one that deserves its own discussion, but I ask you to look beyond the word for a brief moment and instead at its history.

It was a movement in which Western artists took inspiration and influence from non-Western cultures, or folk art. I find that there is nothing primitive about the manner of presentation or adaptation of tribal works. It transforms them into something new, showcasing their tremendous expression.

The ultimate work in primitivism has to be *Les Femmes d'Alger* by Picasso, his masterful depiction of five prostitutes of Barcelona. The centre and centre-left figures are imitating Michelangelo's *The Dying Slave*, a work

Picasso spoke of being in profound love with it. It is intriguing to me that the two figures' heads on the painting's right imitate tribal masks.

He later described accidentally visiting an ethnographic gallery at the Palais du Trocadero and recalled, "I understood that it was very important. Something was happening to me, right. The masks weren't like any other pieces of sculpture, not at all. They were magic things."

Was Picasso using the masks disdainfully? It appears the figures are presented as ugly, backward, outcasts of society. But perhaps the key contextual evidence is that he formed a collection of hundreds of tribal artifacts over his life, and in this work he values the meanings of the masks to the people who made them.

The head of the bottom right figure is based on a sickness mask of the Pende people of what is now the Democratic Republic of Congo, and the two figures on the right are generally believed to represent venereal disease.

Another ethnic group to influence Picasso's work was the Fang of Gabon, who have a strong spiritual tradition associated with the cult of fire. Whilst the colonialists and missionaries were trying to eliminate this culture, some good was done in the exposure of the tribal objects to Western culture.

We seldom know the response of the original people whose work was being imitated by primitivism, but in the case of some folk art we certainly do. Take Grant Wood's famous work *American Gothic*, which has been described as America's 'Mona Lisa'. Painted in 1930, it evokes an earlier, simpler time in rural Iowa and queries the rose-tinted view we hold about our past.

In its day, the response to the painting was mixed, rural Iowans complained, finding it mocking and many of the critics who liked it thought it was intended to be patronising. However, it is only through being in the naïve style that the message of humility and the common man's struggle comes through in the work. Whether or not

primitivism is tasteful, I think, depends on the respect given to the original work. Emil Nolde's must see work is *Masks (Still Life III)*. Some of his work are caricatures, some show truly tender emotion, but all show great variety and respect.



Masque Pende

The artworks that inspired him can in many cases still be seen today, as his source was the newly emerging ethnological museums of Berlin.

What about art in the present? I believe that neo-primitivism could say a lot about the present day, with indigenous

enous cultures dying out fast and globalisation fast erasing their individuality. Also, I feel it would dovetail well with the current dominance in contemporary art of artists who disregard art history and conventional inspiration and often are trying to celebrate the universality of human themes.

It is tribal art that truly conveys this wonderful unity of emotion.

BREAK A LEG

RICHARD STOCKWELL



What's the point of it all? For over two years I've been writing for *Varsity Theatre*, and I've seen several verbal scraps about reviewing in my time. I am fully aware that it's a debate my tuppence-worth could never resolve, but I've got a column and I might as well use it.

Why do reviewers bother? None of us would do it if we didn't enjoy it, so there must be some selfish motivations. The complimentary tickets are a definite perk and reduce the guilt of buying interval drinks and ice-creams.

A less base motivation is the chance to write and have published a creative response to a creative piece of theatre. Most reviewers realise that this should be kept within reasonable bounds: if doctorate-level critical analysis is what you're about, write a PhD; if hilarious wit is your game, join the Footlights (or, if you're not that funny but like trying, write for *The Tab*).

Articulating your views in a piece of student journalism which has a near-guaranteed readership is a comparative luxury. But who is this readership? There's the cast and creative team behind the play, but they are not the only people reviews are for.

It is true that reviewers have a responsibility to take a play and the work that has gone into it seriously, but this does not demand that they give a director's-notes-style critique. If this was the case, reviews would be private emails, not open publications. Reviews are also (or, perhaps, even more) for (potential) audience members, contributing to debates surrounding a play, or highlighting whether these exist at all.

Luckily both cast and audience presumably demand similar things of a review in terms of analysis. But what exactly ought to be reviewed? There's all the obvious things to comment on: acting, direction, set, technical effects. But what about the script? Is there a distinction between the play and the production?

If there is, it is not a neat one. The script has to be in-bounds for a reviewer, not just when it's original writing or a play that is rarely performed. As the essence of a play, the text determines a production's quality to a great extent. Admirable salvage operations on poor scripts may be commendable attempts, but will not result in entertaining productions overall.

Which other students are writing reviews? For a start, reviews are written by individuals, making them no more, but no less, than one person's considered opinion. A diverse range of people have made up this term's Theatre team. The authors of the three theatre features in this week's theatre pages are a fresher, an actor-turned-reviewer and a scientist (one of two on this term's team - more would be welcome). Each reviewer will have different tastes and preferences, likes and bugbears.

This is why I see little point in accusing rather than accepting star ratings as inherently impressionistic, since the reviews themselves are too. Honesty is the maxim reviewers ought to write by, and as long as reviewers abide by it the variation between their individual works should be embraced.

ART

MUSIC A Soundtrack For Growing Up

Five writers reminisce about the songs from their childhood. Illustrations by **Lizzie Marx**

THE BEAUTIFUL SOUTH- 'Don't Marry Her'

When I think of childhood nostalgias, I think of Flower Fairies, orange Smarties and notably, of Ford pick-up trucks. I think of my dad's F-150, and of just one

soundtrack to match it. It was 1998 when the bronze-eyed beast first embellished our drive. Its burnished maroon shell encased an interior of intrigue. With curious eyes, I clambered and crooned, sliding flaps, twisting dials and swiftly staking claim. The wheel was on the wrong side, there were three seats in the front, and a cavern of strange, seatless space built in-toe...My imagination soon swelled to fill it: I found a home for bandits, builders, hiders and seekers.

During the construction of our new house, it moved bricks, boxes and weekly roast dinners. Mum would 'load up the wagon' and we'd spend Sunday afternoons covered in paint, sawdust and gravy, fleshing out the skeleton of our new home. There is only one soundtrack to my memories of this fair vehicle, and that's the Beautiful South. It was played on near-repeat throughout our roadtrips; we were explorers of the vineyard, guests of the surf.

Best of all though, perhaps, is my mis-cradled memory of their song, 'Don't Marry Her'. Its vulgar, sarcastic and oft' unrefined lyrics were for years solicitously dubbed out by my Dad. It was a long time before I learnt the true refrain: "Don't marry her, fuck me". Even now when I hear it, I'm convinced it's the band that are wrong.

Emily Fitzell



RE:ROLL

ANGUS MORRISON



What a long strange trip it's been. Eight weeks of waxing lyrical about an industry that barely understands itself. If this were a game, I'd be rewarded with experience points, a nice bit of loot, or even that most tautological of rewards, an Achievement.

Achievements were first implemented as something to brag about - official recognition of in-game feats worthy of commendation. In some sense this is still the case, but it has long been standard practice for developers to hand out achievements for so much as tying your shoelaces. It's difficult escape being rewarded. In a recent play-through of DmC: Devil May Cry I received an Achievement for finding a (poorly) hidden key, a second Achievement for unlocking the door to which the key belongs, and a third for completing the challenge behind the door which I had so heroically unlocked.

Aren't we setting the bar a little low? The hunt for each of the many hundred Achievements that ship with new releases are the go-to method for artificially lengthening the time players will invest in the game, and it's hard to see what they're actually rewarding. It used to be that the discovery of a secret door was reward in itself, the simple thrill of exploration leading you to wander. Being presented with Achievements simply for logging in is like receiving a standing ovation for passing wind - sure, the praise is nice, but what have you accomplished that you weren't going to do anyway?

And while I hadn't initially envisaged drawing parallels between wind and my column, I do wonder what the past eight weeks of 'RE:roll' have actually achieved. I very much doubt that I've converted the fruit ninjas into Battlefield pros, or the boat club into eSports enthusiasts. And if anyone feels inclined to persevere in the argument that games are art I'll consider it a personal failing.

What I do hope I've done is convey some sense of the scale of gaming; the medium, the pursuit, and the industry. Gaming is no longer the hobby of the shady male shut-in but a colossal force in the entertainment business that is grabbing headlines like never before. If you've somehow made it through several thousand words of this column without being convinced that games are anything but shit, well, first-off, good job for sticking with it, and second, that's fine! It really is, so long as you understand the scope of the industry you're writing-off. The media party may already have started, but games are fashionably late.



Roadtrips for Emily

MILEY CYRUS- 'Party In The U.S.A.'

If dancing truly is "the hidden language of the soul", then consider me illiterate. My relationship with dancing is an uncomfortable one, I could do only do what I liked to call the 'Awkward Guy at Concert Shuffle': an arm outstretched briefly before inevitably returning it to its rightful place in one's pocket. I therefore surprised myself, when one of my passions in 6th Form was running a local disco for special needs students in the sleepy heart of Victoria, British Columbia.

In time I grew comfortable in my role as group leader / 'Party In The U.S.A.' literal dancemove co-ordinator, but on that first night, the walls exerted their natural pull on the anxious and I found myself watching from the edge of the room. Noticing my loneliness, Kristin, a young woman with autism, asked me to dance with her. It is now that the protagonist of a story is supposed to realise he moves like Gene Kelly in the rain. That did not happen. There was miscommunication, I made missteps in the dance and mistakes in dealing with her special needs, but Kristin put me in the right direction each time.

I still can't dance, I still look like a complete gobshite, but I learned that some things are more important. And I have the Rt. Hon. Miley Cyrus to thank.

Dominic Kelly



MULAN OST- 'I'll Make A Man Out Of You'

I was five when I first realised I was a feminist. "But I don't understaanaannndddd," I howled at my parents, "They all love her when they think she's a boy, but now they know she's a girl they don't anymore!" I have never been one to choose subtlety when melodrama is an option and so stoically wiping away bitter tears, I turned to my parents and in my best American accent said: "You said you trust Ping; why is Mulan any different?" before throwing myself down on the sofa and weeping at a volume and constancy I felt appropriate to my level of despair.

Further research (for which read "the compulsive film watching of a slightly obsessive child") made me realise that Mulan was not just as good as the boys, she was actually better. I liked the bit where they gave her a make-over but even better was the song 'I'll Make a Man Out of You'. This was partly because I quite fancied Captain Li Shang, who spent most of the montage doing cool stuff with his top off, but also because when he says "Did you send me daughters when I asked for sons?" the answer is: "Yes! Be grateful because she's amazing."

'90s Disney movies weren't really all that big on letting girls do very much except sing to woodland creatures and get rescued, but Mulan was different. She saved China and got her man, what's not to like?

Jilly Luke



Songwriting for Katie

THE SWELL SEASON- 'Leave'

Listening to songs on repeat and fumbling for notes in my head. Playing it back, fingers grappling for the appropriate strings. Copying my heroes was fun, but it sure as hell never sounded like the real thing. Discovering Glen Hansard and his film *Once* showed me that writing songs for myself wasn't the elite endeavour that I had thought myself far too clumsy to attempt.

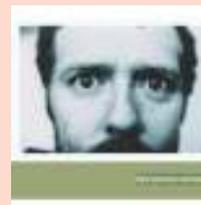
Songs may be carried on a melody. They might have a standout riff or a star lyric which strikes you for its elegance or wit. Alternatively, 'Leave' illustrated that a

simple song can be elevated by an honesty which cuts deep into a sentiment. 'Leave' has the unusual ability of forcing you into a seat and thrusting you into an audience for the playing of a scene.

It is a theatre - a space for the performance of a brief narrative and a stage for the rawest of conditions. I realised that I didn't really care if nobody ever heard my music and it didn't really matter if it never escaped the confines of my bedroom walls.

Writing allows me to examine my own stories in a form which is both peculiarly unique and eccentrically human.

Katie Threadgill



Emo exertion for Joanne

FALL OUT BOY- 'Dance Dance'

I can remember when socialising became so much more than knocking on neighbours' doors to watch *Hey Arnold* and weekend birthday parties to the Pizza Hut Ice-Cream Factory. The arrival of a clunky PC sent my My Little Ponies trotting off to the attic, as I debated whether green Comic Sans or hot pink Curlz MT reflected 'Joanne' the best. Being online revealed the personalities of the faces I saw daily in school, yet with whom I had never exchanged words.

Bebo flashboxes and lyrical MSN taglines exposed shared favourite bands and became conversation starters.

Chat logs soon became friendships IRL as we swapped the warm glow of our screens for traipsing round local dingy youth clubs. Despite the enthusiastic 'nudges' and extrovert emoticons we spoke fluently in online, there was no avoiding our teenage awkwardness in person. Praise be to Pete Wentz then, as the dense beat and pulsating riffs of Fall Out Boy's 'Dance Dance' was the needed call to (raise our) arms, and send checked Vans squeaking onto the sticky floor, while sweat bands suddenly became a bit soggy from all the emo exertion. Our erratic limb flailing shouldn't be called dancing, but those lolly-pop guitar licks were the sugar highs we all needed to let go.

Joanne Stewart



Terry Eagleton: losing our way with words

Katie Bartholomew talks to the celebrated literary critic and Honourary Fellow of Jesus College

“I wasn’t.” Today, Terry Eagleton’s standing as a literary theorist is peerless. With over forty publications to his name since studying English at Trinity in the sixties, he is the nation’s foremost Marxist critic and theologian. Lecturing from Melbourne to Yale, and writing for the Guardian on the side, Eagleton’s international presence as a cultural commentator is strides ahead of long-limbed peers past.

There isn’t long to talk – Eagleton is passing through town, bedding for the night at Jesus on his Honourary Fellowship and ‘youngest fellow since the eighteenth century’ card. I talk to Eagleton as one feeling my own time pressure: the onward creep of graduation. So I want to ask about reading beyond Cambridge.

After years of an intense and testy intimacy with books, how can this relationship blossom beyond reading-list slavery? Outside the library, books will still be littered throughout our lives – on

the train, over toast, in the bath. So how should we read?

Without hesitation, Eagleton offers practical advice: “read a remarkably intelligent and cheap book, which is coming out in May – by me.” He laughs. Marxist he may be, capitalist acumen he lacks not. “It’s called *How To Read Literature*.” “I’m on this kind of mission, because I think reading closely and subtly is getting to be a lost art these days.

“When I was here there were a lot of things wrong with Cambridge English, but one of the positive things was that they did encourage you to read in a very close way. A very intimate, subtle way and complex way. And so the book is about that. It’s aimed at students and it’s trying to teach them some basic concepts of narrative, plot, character, and also just how to read a text closely.

“So my advice is that everybody has to buy this book, otherwise they’ll be completely missing out.” Tongue firmly in cheek. The characteristic spiritedness of Eagleton’s prose is equally vibrant off-paper.

Eagleton’s ‘mission’ to save reading is not frivolous, however; it is his direct response to our modern lifestyle: “There are a lot of forces in our culture at the moment conspiring against reading;

against the verbal, really.”

“Every time I go to the States to teach, the English language has collapsed a little more. I see students who are struggling with the English language, and I think ‘Oh these poor guys are from Bulgaria...’ And it turns out they’re from Boston. It’s not surprising: it’s the registration of a culture that’s very inattentive to the word. The word has become very instrumentalised, just utilitarian.”

Eagleton diagnoses a remedy closer to home: “I think there’s a Cambridge tradition actually – including people like Leavis, for all his faults – which saw

that close reading was a kind of resistance to those negative factors. So I think there’s an important job to be done in keeping that up.”

Academia is nonetheless far from immune to the threat of such erosive factors. Perhaps finishing at Cambridge is the timely abandonment of a well-versedship, isolated in a tweeting sea of verbal degeneracy.

Are we witnessing the ‘Death of Criticism’ which Eagleton has publically spoken out about? “I think it [criticism] is in a state of crisis,” he affirms.

Though there have been major critics active throughout his own writerly career, Eagleton observes, there are now few. “Actually it’s because a whole raft of them have died. But for other reasons as well.”

“Criticism is in a bit of a crisis partly for the reasons I’ve said – namely, there are elements of our culture which conspire against literary sensitivity. But also because there’s been a tradition, which I’m very interested in, of the critic as intellectual. Of the critic as not just being concerned with literature, because literature is of such low definition that it spreads out, and has so many interactions.

“There’s a great tradition of critics – from I.A. Richards, or even Arnold, to Edward Said, Gayatri Spivak – who’ve

assumed a certain responsibility to the nature of a culture in general, and therefore have spoken of issues beyond literature. I think that’s been a very precious tradition, and I’ve tried to position my own work within that as far as I can.

“But that too is in danger, because the role of the intellectual is a very problematic one in our society. The Intellectual is in danger of being hounded out by the Academic. I mean by the Academic somebody whose only concern, whose life, goes on entirely within the university, and who’s not really concerned with the bearing of those questions within a wider culture.

“Intellectuals are people who are concerned with the bearing of those questions. So it’s a fight for the Intellectual against the Academic as far as I’m concerned.” The danger is in too relativist and elevated a theory of reading then? “Yes, and too myopic a concept, too purely academic a concept, of literature.”

From the late-night gloom of the library, Eagleton calls the student to look out to the wider world of reading beyond its walls: “Because literature is part of culture and culture is of more than academic importance, of course.”



BILLION VIA WIKICOMMONS

BOOKS

Too long to handle?

Ellie Gould explores the increasing lengths of films

A visit to the cinema once meant an enjoyable evening but the modern cinephile faces a tougher challenge than their predecessors.

It is commonplace for the running time of films to exceed two hours, making films less of a leisure activity and more of an endurance task, before leaving the room in desperation for air and light.

This year’s Oscar winners are examples of almost arrogantly long films; only one of the Best Picture nominees, *Beasts of the Southern Wild*, was shorter than 120 minutes, with the remaining eight nominees notching up a total of 1126 minutes of running time between them, an average of just over 140 minutes each.

Tarantino’s *Django Unchained*, was the longest of the nominees, clocking in at 165 minutes. Elsewhere, film franchises such as Peter Jackson’s *The Hobbit* hoped to squeeze the most out of their fans by splitting the book into three blockbusters, the first of which alone ran for an eye-watering 169 minutes.

This is not to suggest that older cinema never produced lengthy films: *Goodfellas* (146 minutes), *A Clockwork Orange* (136 minutes), and *Gone With The Wind* (an enormous 224 minutes) all come to mind.

Yet these are exceptions

to the norm of their era, when many equally popular and well-regarded films were less than two hours long. These include classics from Truffaut’s *Les 400 Coups* (99 minutes) to *The Silence of the Lambs* (119 minutes).

It is possible to tell complex and meaningful tales without forcing the audience to consume sugary drinks to stay awake and justify their £8 ticket.

So why do directors choose to make such long films? Technology has advanced greatly since the early days of cinema, when the cost of film prevented directors making such complicated plots.

Today, films are shot digitally and monetary support for franchises and mass-market films pours in from production companies, allowing directors greater technical freedom to screen stories of any length. Does this allow the auteur to better express their vision or does it drain the audience’s patience?

This is not an easy question to answer. For some films with endless threads to tie, a lengthy running time is almost unavoidable. *The Matrix* and *The Shawshank Redemption* are two different examples of films over two hours long that don’t feel excessive: the viewer’s subjective time is lessened by the fact that the plots require time to unravel.

However, in some recent films the time is filled with unnecessary dialogue which distracts from the plot; they seem simply in need of a good editing. *The Hobbit* is an example of the latter; the repetitive reappearances of Orcs, followed by supposed bonding between Bilbo and his crew, became

predictable.

Les Misérables strained the attention of many viewers, made painful by the fact that it required the suspension of disbelief that the characters would sing for 158 minutes straight, throughout the French revolution. After Anne Hathaway’s deserved Oscar-winning performance of ‘I Dreamed A Dream’, the film took worsened, with displays of emotion becoming increasingly less believable.

Even *Django Unchained* felt lagging at parts, as if some of the scenes could have been cut without losing the plot line. Wes Anderson’s critically acclaimed *Moonrise Kingdom*, however, clocked in at just 94 minutes, allowing the viewer to enjoy the whimsical talent in a charmingly short-but-sweet fashion. Arguably, any story which takes three hours is best communicated by the novel, rather than the cinematic medium.

Modern culture has played a significant role in our feelings towards films: in a world where we communicate in Tweets fewer than 140 characters and digest an entire news bulletin in 60 second updates, three hours seems like a long time to concentrate on something else.

As a Cambridge student, two hours is a crucial slot of time in an eight week term and not one we’re prepared to give up lightly. Yet perhaps there’s a lot to be said for momentarily ignoring our own lives for those 120 minutes and concentrating on something outside of ourselves, particularly as it creates a better foundation for empathy.

We need to learn to understand, not just be aware and sometimes lengthy films, when edited properly, can help us do this. Just as long as we’re awake enough to see how the story ends.

Beard Society

Joanne Stewart on Long’s talk

When I first heard the whisperings of a new society being formed, a society poised to create debate in Cambridge, I was intrigued. My intrigue turned to perplexity when I found out this society called itself the Beard Society. I envisioned a cohort of chino-legged men, drinking blazers in hand discussing the art of the facial fluff. “To shave or not to shave? Controversy? Pah ...

Don’t throw your razor away yet. The Beard Society is a feisty new platform within Peterhouse, but open to all, “for the discussion of feminism and the role of women in modern society”. Frankly, it couldn’t have arrived at a better time.

Peterhouse prides itself on being Cambridge’s oldest college, but has attracted criticism in the past for being the last college to admit women, while ex-fellows, such as Roger Scruton, comment that Peterhouse “was gratuitously destroyed by the admission of women.” The Society’s ambition to engage Peterhouse with Cambridge’s feminist circle is encouraging, if not long overdue.

Dartnell-Steinberg, one of the four founders of the society commented: “At Peterhouse our niche is that we have no history of feminism. We are coming at it completely fresh. We have no perceptions of what we can and can’t explore. We have no barriers”.

The Beard Society has not disappointed so far, attracting fascinating and unique female speakers. The Society’s inaugural event saw esteemed art historian and author, Lynda Nead speak on ‘The Journey of a Feminist Art Historian from Victorian London to the Boxing Ring’.

Camilla Long, journalist for *The*

Sunday Times, spoke later in the term on female nudity and imagery in the media. After the controversy surrounding the topless photos of the Duchess of Cambridge, Long talked about her own study of the history of suggested nudity, and breasts as a “morally ambiguous image”, asking: “Why have we suddenly become so hysterical about this image? We’re a modern society, yet we’re still such prudes”.

Long’s desire to get more women involved in senior positions in media was apparent, and her advocacy of Page 3 stirred great debate in the Parlour, as she argued: “I think that ultimately if you ban page three you are telling a woman to put her clothes back on, and that her breasts are something that should be hidden”.

The format of the event can only be praised, as there was a real freedom of exchange between members and Camilla, which serves as a testament to the lively spirit and disagreement in feminist discussion.

While at times Long’s rhetoric felt flip-pant, commenting on breast implants that: “if they go wrong, it would be a bit of a bore to be honest”, members were quick to air their disagreement with Long’s views and challenged her on them.

The Beard Society promises to keep feminist debate alive in Cambridge, hinting at having “the face of Cambridge feminism”, Mary Beard, speaking this year.

In the meantime, the Society will continue challenging audiences, showing *La Source des Femmes* on International Women’s Day.

EVENT

FILM

THE ESSAY

To-Do, Or Not to To-Do (worrying and love the daily routine)

with the conditions in which creativity flourishes. But what can we learn from procrastination? **Claire Healy** ticks off her to-do list

BOTHER BECCA



BECCA LAWRENCE

"My problems started when I joined my college drinking society. I would drink a couple of times a week pretty heavily, come home in the early hours, be knocked out for the rest of the day and then hit the pub with the lads the next night. My girlfriend has told me that the big nights have to stop; she is fed up of me stumbling in at 4am, apparently singing football songs and dropping Gardies everywhere, but surely it's my life and I can socialise how I want to? I am worried about what it is doing to our relationship, and to my work. What would you advise?"

Once received some wise advice from a secondary school maths teacher who had studied at Oxford a few years back. Before I left to attend Cambridge, she told me: "at university, you need to understand that you can only balance doing three of the four S's: sleep, socialising, sport and study." Now, many seem to maintain a lifestyle based upon three of these, but you seem to be struggling to keep up with certain aspects of your life under the pressure of your raucous social antics. However, it is good that you have pinpointed the cause of your own problem. Your social life is based on the bottle, which is not a healthy way to maintain your body or your friends. And no matter how righteously independent you feel about declaring that "it's my life and I can do what I bloody well want", remember that you equally can't have everything. Shouting about your own independence before crawling into bed with your girlfriend after a night out is definitely a way of sending out mixed messages.

If you love her, don't walk in whilst she is sleeping, shout drunkenly at her (spilling cheesy chips on her in the process) and then fall asleep in her bed and snore for the rest of the night. Relationship 101: not cool.

Minimise the nights out to once or twice a week. Try not to drink until you drop. Instead, use one of these nights to go to the pub, but shake it up a bit by making it a challenge to only have a couple of beers. Play a board game. This isn't about punishing yourself: this is about proving to both you and your girlfriend that you don't need alcohol to have a good time.

Season 2 Episode 6 of *Girls* - for who can truly capture the creative anxiety of their millennial generation

without referencing said HBO show? - opens with a daunting, amazing, catastrophic, **big** and **fat**-as-they-come TO DO. What's more, it's the kind of TO DO that would have proven an impossible request as little as ten years ago. "You're writing an e-book." After two seasons spent watching our leading heroine getting nowhere fast in her writing career, the viewer breathes a sigh of mingled relief and disbelief at the prospect of Hannah getting published: a reaction characteristic of the embattled parent who wonders daily Y (oh Y) their Generation Y offspring couldn't have just gone to law school or something. "More drinks please" - glasses clink, smiles all round, Hannah's creative ship is finally coming in: "This is the best thing that's ever happened to me!" she squeals. And, then, as swiftly as it came into being, said To-Do turns into a No-Way-In-Hell-Can-I-Do: "I need it in a month." Drink spat out, nervous giggle, vomit on the street, *finis*.

This plot twist, like so many endured throughout *Girls*, is startling, intriguing and yet wholly frustrating precisely because it is so totally on the money. In a month's time - by the end of the season in TV time - Hannah will be a published e-book author. Sure! Well done her! Or, to quote the more realistic non-affirmations that truly belong to our lost generation: As if. Whatever. Perhaps I will be proven wrong, but, as the series wears on, the only screen on our screens thus far has been a blank MS Word document. The sole sign of movement: that all too familiar type marker, muffling its stifled snigger with every flash.

Stuck between a Tweetdeck and a hard place, Hannah struggles to find the 'right' creative process for her, and it is a struggle that reflects our own. Our culture maintains a fascination with the concept of said 'creative process', as interviewer after interviewer probes society's cultural greats - filmmakers, authors, musicians - for an insight into the steps

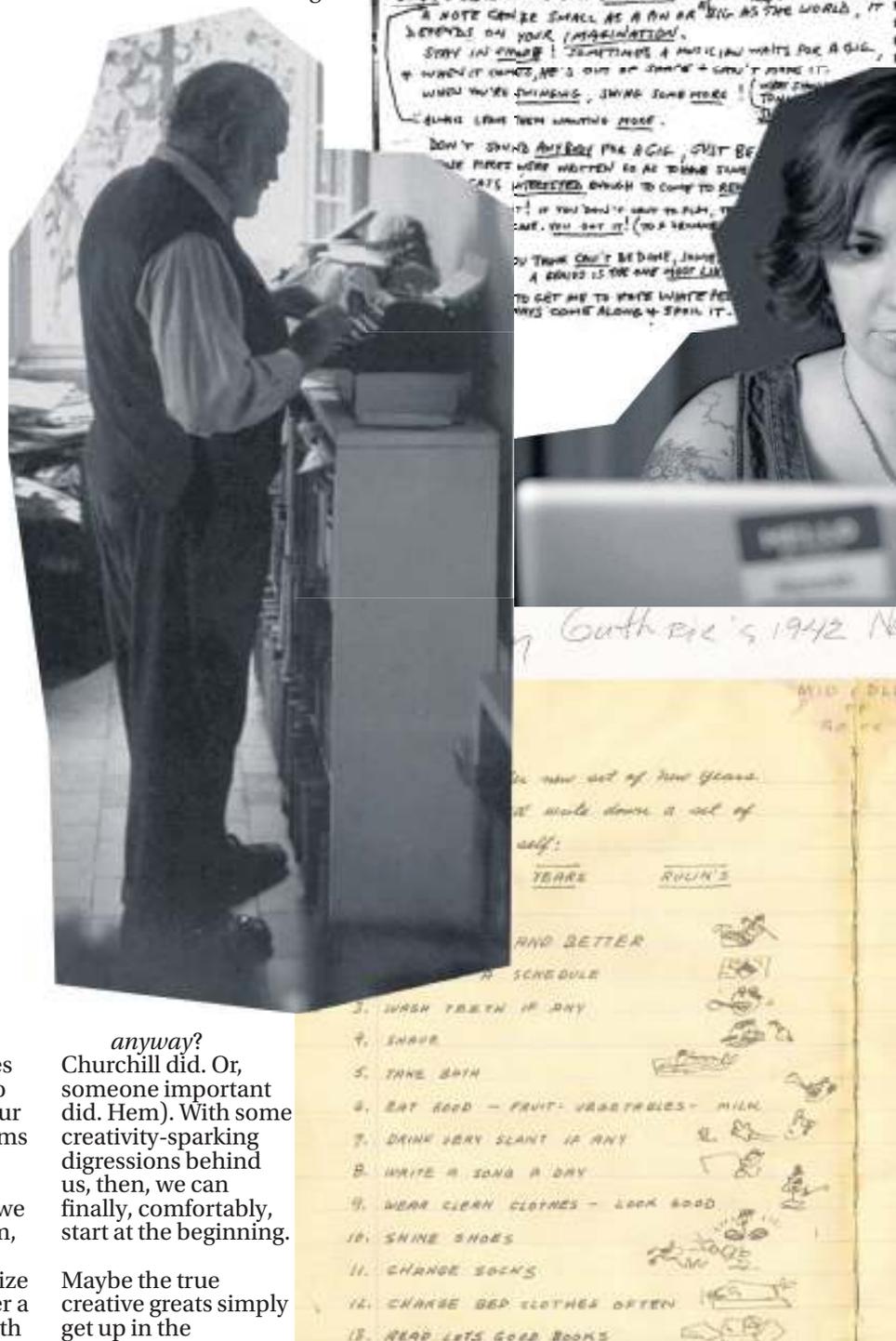
they undertake to produce their crafts. 'Could you describe your creative process?' 'Describe your daily routine?' 'What were you doing before I arrived at your house?' Such questions pepper question-answer discourse with the best known of our creatives. Description as to any 'creative process' naturally resists elucidation, avoiding a categorical answer. The lack of a straight answer to be offered reflects the digressive reality of any creative process that actually bears fruit: not so much A to B, as A to Z to B to ∞ to!

But what about Hannah and her hopeless 20-something dilemma: creative opportunity arises, but a lack of *found* process threatens to destroy it. Could a little routine go a long way? Discovering the daily routine of notable creatives has often eluded Joe Bloggs, who must remain by necessity an outsider to the normative happenings of society's brightest. In the post-Internet age, however, our craving for insight into the daily mundanity of those we admire is easily built upon - and exploited. Beyoncé has a 'personal' Tumblr page; One Direction can Instagram from the #recording #studio #daily. These are carefully marketed insights into the routines of our super stars, however, and orchestrated less for emulation than for pure adulation.

The Internet has also given rise to the eventual coming together of historical sources from and about our artistic heroes, including those that can helpfully piece together their daily routines. For those who have hoarded interviews, letters, diary entries and images that offer an insight into the daily to-do lists of our greats, blogging platforms have provided their niche, and book deals their reward. However we choose to discover them, such insights into how famous creatives organize their own creativity offer a tempting survey of methods with which to stimulate our own.

So how does a great creative

compile their to-do list, or conduct their daily routine? To start at the beginning - (or is this an anti-creative stance? Perhaps true creativity starts at lunchtime, *in media res*. O'Hara wrote love poems on his lunch break; Don Draper reads said poems on *his* lunch break. Already, anxiety is King. Who says you can't have a whisky in the morning



STUCK

BETWEEN A TWEETDECK AND A HARD PLACE, HANNAH STRUGGLES TO FIND THE 'RIGHT' CREATIVE PROCESS

anyway? Churchill did. Or, someone important did. Hem). With some creativity-sparking digressions behind us, then, we can finally, comfortably, start at the beginning.

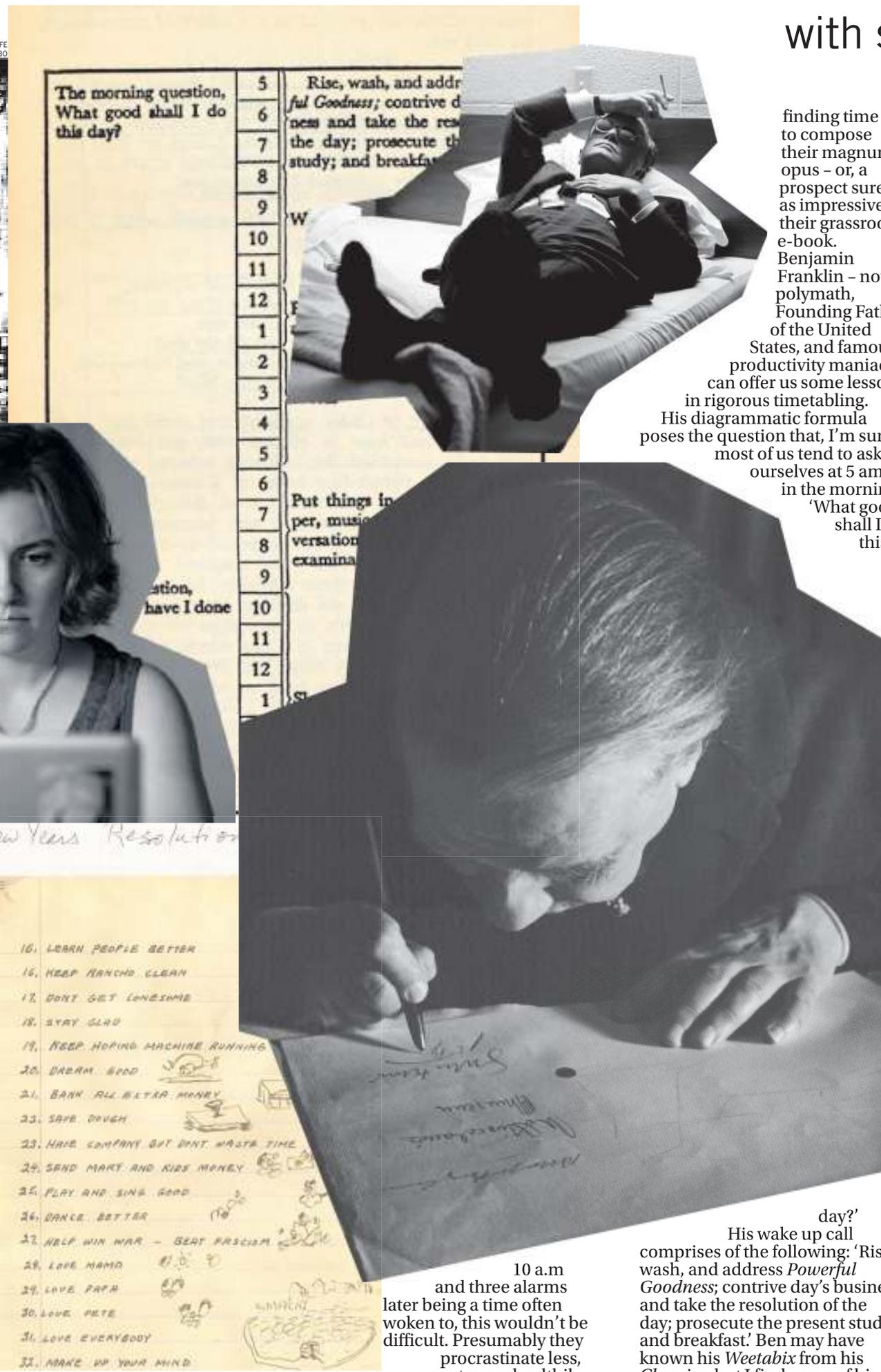
Maybe the true creative greats simply get up in the mornings better than I can manage.

CLOCKWISE L-R CREDITS: STEVE LACY ARCHIVE; STEVE SCHAPIRO; LISTS OF NOTE; LIFE MAGAZINE; LISTS OF NOTE; LIFE MAGAZINE; ERNEST HEMINGWAY

CLOCKWISE L-R Thelonious Monk's advice; Truman Capote; Ernest Hemingway; Woody Guthrie's resolutions; Ernest Hemingway

DO (Or, how I learnt to stop

From reclusive writers to big name rappers, we have a persistent fascination from the 'creative process' of others, and is emulation merely another form of with some of the greats...



The morning question, What good shall I do this day?

5 Rise, wash, and address
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7 ness and take the res
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9 study; and breakfa
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1



finding time to compose their magnum opus - or, a prospect surely as impressive, their grassroots e-book. Benjamin Franklin - noted polymath, Founding Father of the United States, and famous productivity maniac - can offer us some lessons in rigorous timetabling. His diagrammatic formula poses the question that, I'm sure, most of us tend to ask ourselves at 5 am in the morning: 'What good shall I do this

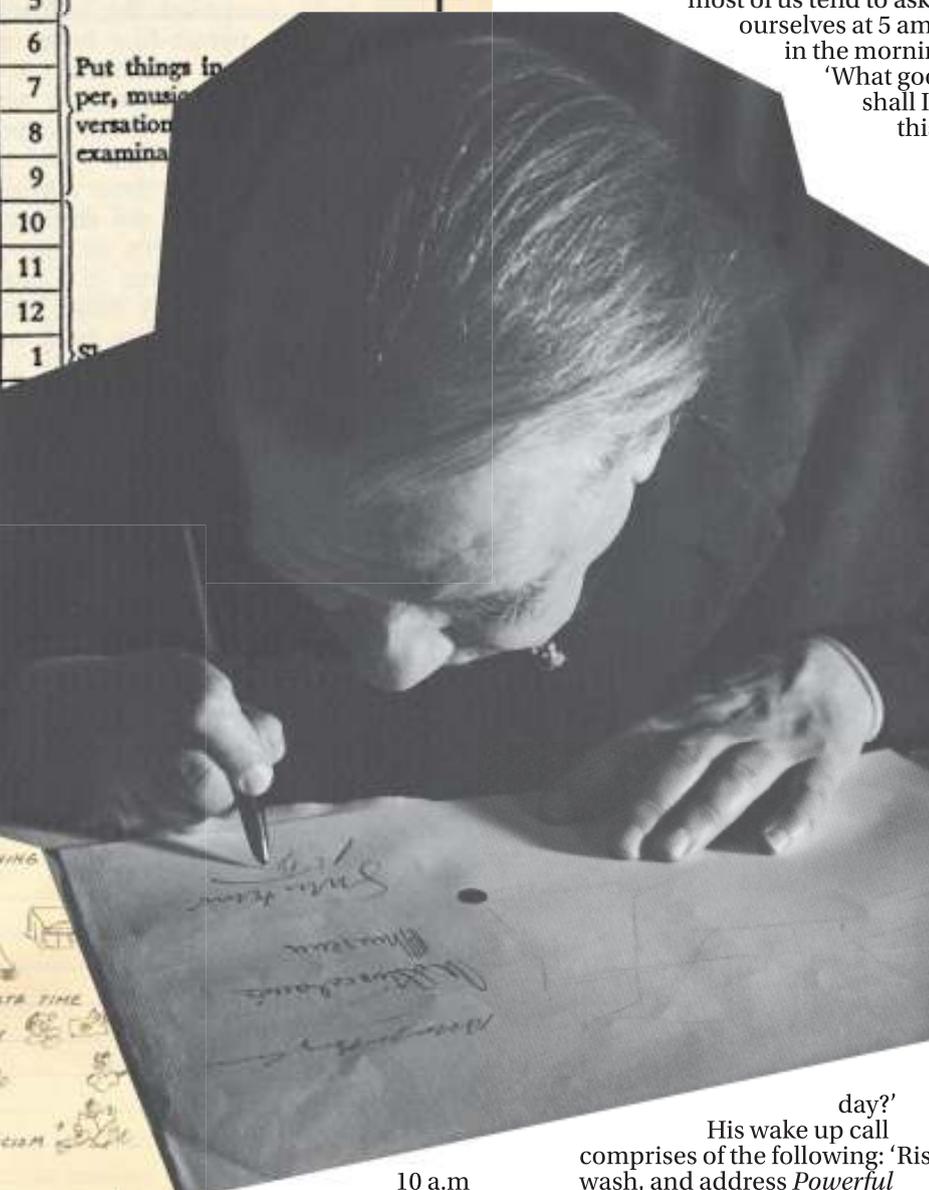
Goodness his wife? Can we take resolution in a glass of water, like a Berocca Boost? Moreover, I'm unconvinced of the usefulness of filing a lawsuit against my homework. Not to worry, though - Ben finds some time for a little 'conversation' later on (post-Eastenders, pre-watershed, natch).

If ye olde Filofaxes somewhat lack in cogent advice for now, perhaps their 20th century counterparts will fare better. 'Daily Rituals: How Artists Work' can offer us some answers. Mason Currey's compilation of the daily routines of 161 inspired - and inspiring - minds includes the kinds of routine that veer far away from any sense of what we might call 'routine' in the sense of what is usual. Apart from the dichotomy between early risers and night owls throughout, we also find creatives, and especially novelists, settling into unusual body positions. Hemingway famously wrote standing up, with typewriter and reading board set up chest-high opposite him (one interviewer notes the 'perfectly suitable desk' right next door). Igor Stravinsky, who could never compose unless absolutely certain no-one could hear him, preferred to think upside down altogether - standing on his head to "clear the brain." Others choose to lie down flat: Truman Capote freely admitted "I am a completely horizontal author" in 1957. But surely to work horizontally, upon bed, couch or (for a truly creative flourish) divan, is the equivalent of bidding goodnight to the world? Not to worry - suspiciously guilt-free napping is also within the rights of the *artiste*, as everybody from Nabakov to William Gibson chooses intermittent zzZs over a clichéd coffee or ten.

somewhere in Brooklyn, Hannah Horvath's ears prick). Pleasingly life-affirming though his commandments may be ('Don't be nervous', 'Keep human!', 'Write first and *always*') it is their footnote that provides the most humanised blueprint for not only productivity, but emotional balance. Eschewing specific time frames, Miller forms suggestions to himself rather than outright orders: he should, 'If in fine fettle, write', or 'Paint if empty or tired' and make time to 'See friends, read in cafes.'

E.B White - who, as co-writer of English language style guide *The Elements of Style*, we can perhaps trust as an authority on rules and regulations - said that "A writer who waits for ideal conditions under which to work will die without putting word to paper." Season 2 Episode 6 of *Girls* ends with one such death of the writer, albeit in the Millennial tragicomic style: we end with Hannah in tableau, horizontal but alone, both lying down and lying to her best friend on the phone about how much work she has been getting done. Her laptop is the silent eavesdropper to a tragic denouement: were it to add an *[Aside]*, it would express its disapproval in 140 characters or fewer. Hannah, like Hamlet, cannot achieve because she cannot take logical action: the next step, the 'Save File As,' the

final To-Do to tick off. Is Hamlet the Ur-Hannah? Or would it be the other way around? It doesn't matter: to be, or not to be, to do, or not to do, and To-Do, or not to do. These are all the questions. Reading the daily routines of creative greats, from Miller's human fallibility to Capote as couch-potato, is inspiring not because their rituals of creative production are necessarily so unique, but rather because they are its very opposite. In fact, it is the normality - bordering on mundanity - of their To-Do lists that denotes a concerted effort on the part of these artists in order to be able to create at all. Simply put, they have to work at it. Their routines legitimise our own, and give us all (e-book deal pending or not) hope in our talents.



10 a.m and three alarms later being a time often woken to, this wouldn't be difficult. Presumably they procrastinate less, eat more healthily, take regular exercise, and all this whilst

day?' His wake up call comprises of the following: 'Rise, wash, and address *Powerful Goodness*; contrive day's business and take the resolution of the day; prosecute the present study; and breakfast.' Ben may have known his *Weetabix* from his *Cheerios*, but I find some of his 5-7 a.m activities more than a little disconcerting. Is *Powerful*

ote on the bed; Benjamin Franklin's daily routine; Hemingway on his feet; Hannah from *Girls* struggling

New Years Resolution

16. LEARN PEOPLE BETTER
16. KEEP RANCHO CLEAN
17. DONT GET LONGSHME
18. STAY GLAD
19. KEEP HOPIING MACHINE RUNNING
20. DADAM. BFD
21. BARK ALL BETAR. MONKY
22. SAVE DUGH
23. HAVE COMPANY BUT DINT WASTE TIME
24. SEND MART AND KIRS MONEY
25. PLAY AND SING GOOD
26. DANCE. BETTER
27. HELP WIN WAR - BEAT FASCISM
28. LOVE MAND
29. LOVE PAPA
30. LOVE PETE
31. LOVE EVERYBODY
32. MAKE UP YOUR MIND

BOOKS

Hill of Doors, Robin Robertson's fifth collection, closes with a poem of transience. In just twenty-seven words, 'The Key' perfectly captures the moment between two points in time: the opening of a 'door / to the walled garden, the place / I'd never been.' All it takes is 'a simple turn / of the key

/ I'd carried with me / all these years.'

Keys, unsurprisingly considering the collection's title, are central to this book. Two other poems exploit this image in their title and explore different aspects of time. 'Finding the Keys' charts the passing of a year: the 'spur of green' that follows the 'tick and crack' of 'buds [...] in the sun, break[ing] open' fades through 'the many griefs of autumn' to 'a sky of stone and pink / faring in from the north and promising snow.' 'Keys to the Doors', contemplates a child learning the world, the poet, explicating 'the moon and stars / rainbows, photographs [...]': 'explaining how it was done.'

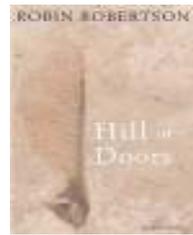
These keys serve an important metaphorical function in a collection of poems unified by a striking theme. Robertson engages with moments, that are points of decision and indecision, times that mark, like a door, a momentous boundary. The collection opens with 'Annunciation', a response to Fra Angelico's painting of the same Biblical scene. The Angel Gabriel and Mary 'hold each other's gaze at the point [/] of balance: everything streaming towards this moment, streaming away' in a stationary, 'endless moment'.

Four poems, taking scenes from Nonnus' *Dionysiaca*, are stunning depictions of moments of change in the 'life' of the god Dionysus. These are poems that show Robertson at his absolute best. The second, 'Dionysus in Love', opens with some of the best lines in the book: 'Hardened by the hills of Phrygia, / quickened by its streams, the boy-god / Dionysus came of age.'

They are emblematic of the tone of this whole collection: grand and poised, ruthlessly efficient in both narrative and emotional impact.

Robin Robertson

Hill of Doors



by JOE HARPER
Poetry Contributor

However, it is not only to grand topics that Robertson turns his poetic gaze; this collection has the poet revisiting some of his favoured Classical subjects. The myth of Actaeon, which formed such a large part of his Forward Prize winning collection, *Swithering*, is represented in 'The Ghost of Actaeon.'

A powerful and moving poem, it imagines another hinge moment, the mythic hunter's appearance in a dream to his sleeping mother before she hears the news of his death: 'You are sleeping, Mother, and do not know my fate.'

Contrastingly, in 'A Quick Death', Robertson takes a lower subject, a lobster in a restaurant tank, and raises the creature to emblematic status. The creature performs as a simultaneously comic and poignant image for that turning point we all face: death. 'It's the same for us all in the end - / a short journey: eyes first / into the fire.'

Robertson's collection contains poems of devastating emotional power charting the gaps between events, the spaces and overlaps between man and god, man and animal. It feels as if in these forty-two poems, the reader is given forty-two doors, awaiting entry.

DIVERSE INSTRUMENTS WATERCOLOUR THE STUNNING TRACKS

STORY TIME

FREYA BERRY



It is night time, and there is the city clinging to the dark of the countryside, carefully etched out in light. There are the streets, striding grimly on. And here are the people. Here is the hum of life, of living, the background noise that is the metronome of humanity.

Most scurry through, existing, never pausing to hear the musical undulation of time. They are the people in the bars, the ones laughing in the streets, or hunkering down in the many libraries for a long night ahead.

But some - a merciful few - hear the tick louder than others. Their eyes are - different. They walk slower, linger beside the enticingly-lit shop windows, seem to inhale the essence of the bars, because their ultimate destination is approaching.

The books of the city's libraries recognise these individuals. Half-dead creatures themselves, they stir and whisper as such people go by. They know the price of deafening one's ears and lungs and soul to the inexorable ticking.

Let us examine one in particular, all light and youth and she is beautiful, and yet people avert their eyes when she goes by, instead of staring as they did just weeks before. They don't know why. Perhaps they recognize the cold lips of Time which press against her.

This girl - the way she saw it, she used to inhabit the noise, and now she didn't. When the notice came she stepped through the buffer zone that necessarily separates us from the pain of everything, of feeling the universe scratch at our skin. She crossed into the other side of silence and allowed its roar of incomprehensible beauty to enter.

It is consuming her, of course, along with the disease which eats into her marrow. Every day brings a new loss. Her hair gradually falls out: just some of the many threads of her being which she can feel unravelling as the spool rolls out faster and faster. She grows thin as the spike on the electrocardiogram, as pale as the coats of the doctors who glide spectrally around her, pacing along the peripheries of her fading vision.

And yet, as she lies in the hospital bed, she is not afraid. People tell her she is 'brave,' but she knows there is nothing brave about facing the inevitable. There is no point in turning from the snarling lion of Time when it approaches, dripping your own lifespan in seconds and minutes from its jaws.

And so she leans back, and closes her eyes, and lets the universe gather her into its warm starry rush. She feels the constellations rub gently past. Black holes drift slowly by. So she accepts, and it is right, and she exchanges this small weary world for the comfort of eternity.

Old age - the epitome of punk.

Supper at 5, chugging pints of Ovaltine at 7 and bedtime at 9, flipping the bird at the world as you sleep; after nearly half a century of service to society, you've earned the right to do whatever the hell you want. Why there aren't more OAPs getting lairy in the park, off their face on Special Brew, I'll never know.

London 2012's parade of national icons made it clear that few have contributed more to music than David Bowie. The icon's absence from the event was sorely felt and reported to be for reasons as disheartening as retirement and distressing as grave illness. His 24th album, *The Next Day*, could not be further from this deception.

Without fuss, the show fizzles into being with its title track, a gobstopping pledge to continued life. Bowie howls through his teeth: "Here I am, not quite dying" - simultaneously gasping for breath from exhaustion and firmly in charge. It's as if these words are the cork barely keeping his rage, perhaps at the media already writing his obituary, filling his bones from exploding.

This thin space between control and chaos is a constant characteristic of the LP. 'How Does The Grass Grow' is an utterly cacophonous cyclone of demented backing voices, bludgeoning guitar licks and a heart-squeezing middle eight - a brief moment of clarity resisting the rapidly closing-in walls of sound.

On one hand, it's unfortunately clear that Bowie's last musical touchstone is a mid-90's Nine Inch Nails record. However, this displacement from the contemporary is a guilty pleasure. 'Love's Lost' is the kind of melt in the

David Bowie

The Next Day



by DOMINIC KELLY
Culture Editor

mouth penny sweet that they just don't make anymore, a *Supermarket Sweep*-style dash through his back catalogue.

In contrast to the face-obscuring album cover, this is possibly Bowie at his most exposed. There are no alter egos' masks to crouch behind; references to his father, solitude and mortality are embedded between the basslines. 'Where Are We Now?' could be Bowie's 'Hurt', a melancholy meander down Berlin's *Straßen*, morose vocals weighed down by a heavy heart filled to bursting. Despite the mercifully brief 'Dancing Out In Space', this isn't the Starman drifting across the universe. This is Major Tom falling down to Earth, his career flashing before him, shutting his heavy eyelids and finally hitting the ground in the closing 'Heat'.

This isn't Bowie trying to make up for lost time, this is the sound of one of the greatest musicians alive crafting the album he wants to make. And not giving a fuck what anyone thinks about it. Because he's earned it. *The Next Day's* biggest achievement is that it's not the resurrection some critics have billed it - it spells out that Bowie's magic never died at all, the sceptics buried him alive under the weight of his own legacy.

Bowie's not on his death bed, he's not lost any will: this is the next chapter in an already legendary story - his, if you'll excuse the pun, golden years.

MELT IN THE MOUTH PENNY SWEET THEY DON'T MAKE ANYMORE

Crisis 3

Electronic Arts



by NGUS MORRISON
Video Games Critic

The *Crisis* series has long been the benchmark against which the sheer graphical muscle of the gaming PC is measured. The first instalment, released in 2007 and still looking spectacular, was known to make laptops groan just under the strain of rendering the near-photorealistic vegetation.

Indeed, this level of graphical fidelity has come to be expected, nay, demanded, of developer Crytek's periodic releases. Visuals are Crytek's obvious strength, then, but this makes their stunning achievements no less impressive.

It is impossible to overstate the beauty of *Crisis 3*. As both an artistic and technical achievement it is unmatched, and as fond as I am of emotive hyperbole, this is a very literal assertion. No game has ever before approached the visual acuity of *Crisis 3's* New York setting. The faces, barring a few rogue polygons around the head, could pass for the real thing. The early environments are so densely packed with unassuming 'clutter' - litter, rocks, twigs and drifting seeds - that they feel genuinely alive.

'Alive' is a good word with which to describe the New York of *Crisis 3*. Destroyed during the urban adventure of *Crisis 2*, nature has moved in to

reclaim its home for the sequel. Shrubbery strangles derelict skyscrapers, azure streams rush through the undergrowth, and swaying grass hides sinister figures.

Crisis 3 plays host to some of the most dynamic fire-fighting the FPS genre has seen in some time. It is a shame then that early variation in your gameplay - switching rapidly between the calculated dispatch of guards in a train yard to a panicked flight from unseen stalkers - isn't reflected in later missions. The Ceph, the alien force at the heart of the series, attack in relatively uniform groups where a little

LAPTOPS

GROAN UNDER THE STRAIN OF RENDERING THE PHOTOREALISTIC

more variation might have forced the player to up the ante in terms of their tactics, fully utilizing their sizeable arsenal.

The impeccable visual design is something of a double-edged sword, serving to highlight flaws which might otherwise have gone unnoticed.

The inelastically scripted dialogue is a major sticking point: rough-and-ready lines contrast jarringly with the perfectly modelled mouths from which they are spouted. It's not so much the story itself, which adheres to the standard repel-the-alien-invaders archetype, but the total absence of subtlety. Having each major plot point spelt out in excruciating detail feels increasingly patronizing as the game wears on.

But it's impossible to ignore those enchanting looks. Blocking out the crude dialogue and battling through some dodgy check-pointing, the tourist in *Crisis 3's* crumbling world will find much and more to marvel at.

Cloud Atlas

Dir. The Wachowskis



by JIM ROSS
Film Critic

In Monty Python's *The Meaning Of Life*, Michael Palin's hostess opens an envelope containing the raison d'être of the title: "Try and be nice to people, avoid eating fat, read a good book every now and then, get some walking in, and try and live together in peace and harmony with people of all creeds and nations." Thirty years later, it is this message *Cloud Atlas* spends nearly three hours espousing, using three directors and dodgy prosthetics.

Tom Tykwer and the Wachowskis should be commended for their ambition in trying to adapt a rather unwieldy novel of six stories crossing diverse times and geographies. However, as entertaining as the film is at points it rarely feels like the sum of its parts will fulfill its ambitions.

The film jumps between these six stories and many characters: trying to give a summary of them all would invite tedium. Needless to say, there are thematic links, symbolised by having the same actors fulfilling different roles in the different eras. Some grow spiritually across the chronology, such as Tom Hanks' rise from deceitful doctor in 1849 to penitent primitive in the 24th century.

As commendable as this scope is, the story and its production often jar. The end themes, although sincerely conveyed, have nowhere near the depth that the film's mood tries to intone. The

most effective story is that of Sonmi-451 (Doona Bae), a liberated slave clone in the neo-corporate dystopia of Neo Seoul. Crafted by *The Matrix* alumni in the Wachowskis, it is unsurprising this feels the best-realised segment.

Bae delivers a wonderfully delicate performance, but the need to cast the same (Western) actors alongside as Korean delivers some preposterous prosthetics. The fact Hugo Weaving convinces more visually in a role as a stern middle-aged female in a nursing home than as a Korean says much.

Of course, it's not offensive in the way Mickey Rooney's Mr. Yunioshi from *Breakfast At Tiffany's* is but Weaving in particular looks ridiculous and Jim Sturgess simply odd.

For a film that looks to examine the human condition there is a lot of examination of 'how' rather than 'why'. Why do the characters seek to improve themselves, or succumb to temptation, at the behest of unspoken nuances of character they feel but cannot explain? The film offers little insight in this regard.

Much happens, and the film remains entertaining, but if a film must be judged by its own ambitions, *Cloud Atlas* falls short of its philosophical concerns.

Having said this, *Cloud Atlas* remains engaging (where many filmmakers pursuing similar themes have failed) and rarely feels as long as its running time thanks to slick set pieces - even if that is all there is.

However, the characters largely follow the Pythons' advice from 1983 to the letter so even if this film falls short, maybe thoughts and motives do echo across the ages.

GAMES

FILM

MUSIC

BEST OF VARSITORIALIST STREET STYLE

by CASSANDRE GREENBERG



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WHITE MAGIC ▲



WITCH DON'T KILL MY VIBE
 by DARLA HUBBLE

It's one of those ridiculous contradictions so beloved by the fashion world that we're already obsessing about Autumn/Winter

collections when hardly a breath of spring has stirred the Cambridge air. But there's one 'winter' trend, which is actually the perfect update to your summer wardrobe - white. At Paris fashion week Sarah Burton at Alexander McQueen showed elaborate, Elizabethan-style, all-white ensembles topped off with intense flourishes of pearl-embellished accessories. In London, at Meadham Kirchhoff, the clothes were similarly costume-dramatic, the hemlines long and lace abundant and here too all-white outfits were up and down the catwalk. Like at Alexander McQueen, the not-just-vintage-but-basically-antique aesthetic was kept current and exciting (because this is the fashion world, where being behind the times is about as heinous as witchcraft once was) by the inclusion of updated versions of Meadham Kirchhoff's signature crowns.

Now, you might think that I'm about to tell you all to go off and buy a bunch of white clothes, but no! Full of surprises I am. You own white clothes already, just wear them. What I think you should buy (because what's the point of writing a fashion article that doesn't advocate at least some consumerism) is a glue gun.

I bought one a few weeks ago and it's genuinely the best thing to happen to my wardrobe since I was fourteen and I finally emerged from a particularly unfortunate phase of modelling my personal style on our own dear Queen, circa 1982. The key to the all-white look is avoiding looking like you're the reincarnation of a long-dead child-bride who hasn't yet updated their wardrobe for the twenty-first century. I'm down with the reincarnated look - a bit creepy, a bit magic - but you need something with a bit of edge to avoid looking like a Lolita-fashion victim.

The glue gun. With this, your trusty eleven-pound instant style update, you can recreate Fashion Week looks at very un-Fashion Week prices. Buy a pair of white tights and a string of pearls from Primark, and get bejewelling. Cover the tights completely, or just glue a line up the back of each leg for a fresh take on stocking seams. Make your own Meadham Kirchhoff crown - grab a headband and all the random white stuff you can find - lace, beads, the charger for your iPod - and glue, glue, glue. The glue gun can also make you feel like a vastly better citizen by making it possible for you to recycle anything and everything. I used mine to piece together offcuts from a laminating machine to create the geometric headdresses worn by the models in the 'White Magic' shoot.

Since I am advocating the wonders of a glue gun in recreating the look of

white magic, it would be a failure on my part to withhold the other essential aspect: witchery. Ever ready to oblige, here is a spell:

Spell for Loneliness

Cast a circle. Raise energy. Sit facing north and light a candle. In a pestle and mortar, grind a sharp bone (like shark's tooth) into a powder.

Say:

*You / have no bones / and never sleep.
 / You / swim always / within me. Allow
 loneliness to fill you and project it into
 the powder. Chant, Fire take you, Fire
 have you, Fire free you*

Shout, "Now be gone!" and release the feeling into the powder. Spit three times into the powder and burn it in a bowl, with aloes, nettles or thorns. Douse the fire with salt water. Earth the power. Release the circle.

You will feel light of heart and free of loneliness.





SHE BE PHOEBE



PHOEBE LINDSLEY

Picture the scene. Giorgio Armani is 11, playing in gunpowder amidst the ruins of his hometown of Piacenza in Northern Italy. The year is 1945, the Second World War is about to end. How will young Giorgio make his way in this brave new world? By creating the look that defined men's contemporary casualwear in the 1980s of course! This week, in my token men's fashion column, I want to re-consider what I think is a 'great look': men's 80s power dressing.

I don't know the exact moment I decided to apply to study History of Art, but discovering that Armani had derived his famous colour palette, known as 'griego' (yes that is a mixture of grey and beige) from the palette of his favourite minimalist Bolognese artist Giorgio Morandi certainly contributed to my decision. Anyway, Armani used this palette to devastating effect. Laying subtly varying tones of grey, camel, beige, and eggshell in only slightly differing fabrics atop one another to create a crumpled, sophisticated, understated yet still expensive aesthetic. Snaps for Giorgio.

If I haven't convinced you enough yet, please, please, please youtube 'Richard Gere American Gigolo'. It's basically clothes porn. Another 80s male power dresser so great I almost don't need to even say his name is, of course, the American Psycho himself, Patrick Bateman. Co-ordinating your bespoke Valentino suit and your business card (bone colouring, Sicilian Rail typeface) with your chainsaw is definitely a winner.

As this is my last column, I thought I should leave you with some more of my sparkling fashion insights that have been foremost in my mind this week and that can see you through the oh-so-long vacation as well as dreary exam term. You can buy flashing shoelaces, they exist! Motion-detecting flashing light-up laces! A man can wear a two piece white suit and look good. Oh and I think Cara Delevigne is basically over. There, I said it. Shoot me.

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

Hot stuff



From left to right: Linder Sterling on i-d online <http://i-donline.com/authors/linder-sterling/> ; Simple cross pendant, £7.50; Dolce and Gabbana A/W 2013; Bright future shades from Nasty Gal, £18.

Cricketers receive international visitation

Ruairi Bowen spoke to England's Beth Morgan and Lydia Greenway during their trip to Fenners last Friday

SPORT

The University Women's Cricket Club's preparations were given a tremendous boost by the presence of two of the game's finest players at their training session last Friday. Former Ashes and double World Cup winning batsman Beth Morgan was joined at Fenners by England colleague Lydia Greenway to give a two-hour masterclass, as the ladies seek to emulate last year's 126-run annihilation of Oxford in the Varsity match this summer.

"It's fantastic to see them both," said captain Neeru Ravi. "Women's cricket is gaining so much popularity at the university, and for the first time our Varsity twenty20 is happening at Fenners on the same day as the men's team this year. To be supported by people of such calibre is amazing." The women were particularly grateful for the knowledge and expertise Greenway had to offer as arguably the best fielder in the world, going through a wide range of fielding drills over the course of the session. Head coach Chris Scott was keen to encourage a focus on developing stroke play on both sides of the wicket: "A few of the girls will be working around that middle and leg line, making



sure they stay the right side of the ball to execute shots that maximise their scoring options".

The two internationals were in Cambridge as part of their 'Chance to Shine' contracts, an ECB enterprise which, as well as encompassing their playing duties, takes them round the country promoting the women's game and providing role-models through coaching sessions to schools and communities. Since their inception in 2008, these

TO BE SUPPORTED BY PEOPLE OF SUCH CALIBRE IS AMAZING

contracts have served to show just how far the status of women's cricket has progressed from Rachel Heyhoe-Flint's 'coconut shell' declamation, which first propelled the game into the nation's sporting consciousness 43 years ago.

"It's been a brilliant initiative from both a playing and coaching point of view", said Morgan, who retired from international duty at the start of the year following the recurrence of a shoulder

injury. "Now I've finished playing at the highest level, I really enjoy giving something back to the game and watching the next generation blossom. We're seeing that here today".

While the whole squad was able to enjoy the benefits Morgan and Greenway's tips from the top, three of Cambridge's women are involved at another level of the ECB's developmental infrastructure. Following in the footsteps of England wicket-keeper Sarah Taylor, on the verge of appearing for Sussex's 2nd XI, skipper Ravi, her twin sister Nikhila and Helen Webster take part in regular training sessions with Cambridge MCCU. As one of six University institutions that comprise



CUWCC pictured at last Friday's training session with Lydia Greenway (left) and Beth Morgan (above)

the finest male and female students in the country, the MCCU squad compete against first class county sides, providing them with an experience of playing at the highest standard possible while still in education. That the

BREAKING THE INVISIBLE BARRIER BETWEEN MEN AND WOMEN'S SPORT

Ravi twins and Club President Webster are involved at this level is a huge positive for women's cricket: both within the University and on a broader scale, breaking the invisible barrier between men and women's sport and thus providing greater exposure to the women's

game.

There are still some minor ideological issues to overcome, however. Concerns about equality between England's men and women, as raised on twitter by culture secretary Maria Miller last year, added to the problematic claims of former England player Ebony Rainford-Brent, who alleged that the women's game needed 'sexing up' to maintain a high level of interest after the



Twenty20 World Cup. Greenway was quick to refute the importance of image in drawing in public attention: "All we want to do is play a high standard of cricket - we don't mind what we look like when we play, and hopefully people who are genuine fans of cricket won't mind either". An ebullient message that has been passed down into the Cambridge ranks; with the confidence gained from an excellent session, they will emerge from the Easter vacation in buoyant spirits for the 2013 season.

American Football: Pythons playing profile

Thomas Piachaud on the 'Sophomore Slump'

Though the Pythons first season in full competition could be described as underwhelming (when compared to the competition as a whole) some might have expected their second season to live down to the Sophomore Slump: a common belief, in American football, associated with an individual's (or a team's) second year. If you look at the rest of the League, it's not that uncommon: Worcester are still searching for their first win after three years, and 'the other place' were barely able to post a single offensive touchdown in their entire first season, let alone secure a win.

Considering this, there was a fearful possibility of the Pythons not being able to build on the foundations laid last year. So when, at the Freshers' Fair, more than 200 names signed up to be initiated into the sport, the stage was set for an exciting rookie top.

The first few weeks of Michaelmas were spent teaching rules, fundamental drills and tackling techniques to wide-eyed freshers looking in awe. But since the Cambridge clock is never kind to teach people a brand new sport with so many rules, hardly anyone was feeling ready to

don the pads on the field when the first game against the LSBU Spartans swung by. Often referred to as a game of inches, DT Thomas Piachaud sealed the first victory by tackling the opposition RB in the end zone for the Safety. While the second game was lost to the reigning national champions the Hertfordshire Hurricanes (a 60-6 loss), the last game of Michaelmas, against the Essex Blades, was won 18-6 and led the Pythons 2-1 into the break.

Post-Christmas saw the arrival of some new talent to the team, giving the offence a new dimension. The snow came, and the Pythons pushed through adversity. But the snow did not go in a timely fashion, causing the Kent game to be called off. The prolonged training helped the team secure victories against the ARU Rhinos (40-0) and the Canterbury Chargers (18-7), though they were shortly followed by a 37-19 loss against the Westminster Dragons. The toughest game on the schedule, nonetheless, against the UEA Pirates, represented the highlight of the season, with a 15-12 Pythons victory.

With a final record of 5-2-1, the Pythons finish second overall in the South Eastern Conference (SEC), just behind the 8-0 Hurricanes. The Pythons look set to either play the BNU Buccanneers or NTU Renegades on the 10th March at Coldham's Common.

Varsity match beckons for in-form Blues

Saturday's victory typified Cambridge hockey this year, writes Jasper Joyce

With just a week to go until the Varsity match, The Blues demolished Chelmsford with a devastating performance at Wilberforce Road. The XI attacked with pace and flare, securing a 3-0 lead within the first 30 minutes. Wesley Howell led the forward line with skill and imagination, evading Chelmsford's often agricultural tackling with impressive hand speed. He displayed remarkable composure to calmly finish Cambridge's third goal, rounding the keeper with apparent ease before smashing the ball emphatically into an open net, ensuring there would be no way back for the visitors.

Cambridge's ability to attack with pace and creativity has been central to their recent string of successful results since the New Year. They have won nine matches in the Lent term - averaging marginally fewer than four goals a match - and have been supported by a tight defensive unit. Their two losses have come in fractious, hard-fought encounters with the two strongest clubs in the East League. Disappointment at defeat to St. Alban's and Bedford, who are likely to be playing National League Hockey next year, is a sure sign of their dramatic progress since the start of Michaelmas term.

Preparations for the clash with Oxford have gained momentum and the Light Blues are growing in confidence each



Saturday 2nd February
 Wilberforce Road
Cambridge University HC 5
Chelmsford HC 1

week. Saturday's 5-1 victory was emblematic of how the side have gelled in 2013, and the Blues are in high spirits ahead of the climax of the season at Southgate hockey centre in North London on Sunday. Cambridge's starting XI for the Varsity match lists 8 returning Blues. This invaluable experience is focused at the

back, led by skipper Felix Styles and vice-captain Dave Harrison, providing the side with an imposing foundation from which Light Blue attacks can be constructed and Dark Blue assaults dismantled. The Blues have been lethal from penalty corners throughout the season and this has been fundamental to the side's flurry of victories. Three of the goals against Chelmsford were the result of slick corner routines, and Cambridge will certainly hope that they can be as clinical in transferring pressure into goals when they line up against 'the other place' on Sunday afternoon. In what is sure to be a thrilling encounter, this fixture will be the 113th instalment in what must be one of the oldest rivalries in world hockey.

Rowing: 2013 Boat Race preview

Roxana Antohi on hidden heroes, Trenton Oldfield and the advantages of being a Blue

It's that time of the year again. Up to now, they've been hidden away, training on the Cam in Ely or pushing their limits on an ergo six hours a day, six days a week, for six months. Through shared experiences and passions, these eight young men formed strong friendships while at the same time having to compete against each other, trying to out-perform each other in order to win a place in the battle. Now they are ready to emerge from a dark boathouse in Putney, ready to face their dark blue adversaries in a clash of oars that has become a British national institution: the Boat Race.

What started in 1829 as a challenge between old school friends has now become a full-fledged rivalry, and every race is another battle in the war of the Blue Boats. The 6.8km course stretches between Putney and Mortlake on the Thames and this year, for the 159th time, the crews will compete against each other under the eyes of a quarter of a million spectators cheering them on from the river bank, and seven million more on the TV back home.

The rowers' lives here in quiet Cambridge are, by contrast, far less glamorous. Earning that coveted seat in the Blue Boat requires a lot of work and commitment. Cambridge University Boat Club (CUBC) President George Nash, winner of a Bronze medal in the men's pair at the 2012 London Olympics, will be rowing for Cambridge again this year. Comparing the two competitions, he says that training for the Olympics "was much easier to manage than the training at CUBC. We do about two-thirds the number of sessions per week in



THEBOATRACE.ORG

Cambridge than the guys on the British team, but our sessions are often more intense and more competitive. To be honest, sometimes the boat race feels a bit more 'high stakes' than the Olympics." These commitments all have to be balanced against studying at Cambridge, which is strenuous enough as it is: "Off the water, obviously the degree takes priority and that puts a lot of strain on how much sleep I can get and when I can get it. But it also adds another layer of stress which your body has to deal with, which isn't good for building strong muscles."

Let's not forget that this is still amateur sport. It's not done for prize money or for a salary but out of the sheer desire to be the best, personally as well as for the crew and the boat club. Considering the strong work ethic and level of dedication that a Blues rower must have in order to make it to the racing stage, Trenton

Oldfield's 'anti-elitism' protest that disrupted last year's Boat Race couldn't have been more misplaced. What he ended up protesting against was not the social elite which he considered to be synonymous with Oxbridge, but, paradoxically, elite-level sportsmen who had worked extremely hard to earn their place in those boats. As Karl Hudspith – last year's OUBC president – said, "my team went through seven months of hell. This was the culmination of our careers and you [Trenton] took it from us."

This year, Cambridge has three returning Blues from the 2012 race who will be looking forward to rowing the full course uninterrupted, showing Oxford that they can still win without the help of any external elements. Niles Garratt [stroke], Alexander Scharp [7] and Stephen Dudek [6] will be joined by Nash [5] and four Boat Race debutants: Ty Otto [4], Alexander Fleming [3], Milan Bruncvik [2] and Grant Wilson [bow]. Henry Fieldman will cox the boat. The Oxford crew, with three returning Dark Blues, are slight favourites after weighing in

heavier overall than the Cambridge crew at the official weigh-in on Monday, but President Nash is hopeful: "compared to previous years, this year's crew certainly feels fast. It's very difficult to compare exactly, but in terms of the credentials of the personnel in the boat this is definitely one of the strongest years I've been involved in. Looking at the early season results both clubs were evenly matched so chances of winning are difficult to say convincingly one way or the other. I'm backing my boat though."

The eight rowers chosen to battle against Oxford based on their strength, endurance and perseverance will emerge at 4.30pm on the 31st March prepared to row for victory. Show them your full support by celebrating their achievement on the Thames river bank and staring down everyone wearing dark blue on the day; let them know that the effort they put in for the past six months was worth it. Also, don't forget to vote light blue at whichblueareyou.com (Oxford are currently in the lead).

FOLLOW BOTH THE MEN AND WOMEN'S BOAT RACE ON TWITTER: @THEBOATRACE.
WOMEN: 24th MARCH, 3.00 PM
MEN: 31ST MARCH, 4.30 PM

IT'S NOT DONE FOR PRIZE MONEY...BUT OUT OF THE SHEER DESIRE TO BE THE BEST

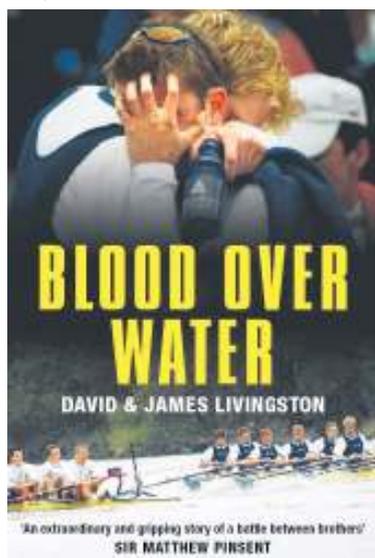


THEBOATRACE.ORG

...So why do it? Antohi asks

Looking at the (very) early mornings, exhausting work schedules and lack of any free time whatsoever, one might wonder why anyone would even consider becoming a rower. But it isn't all that bad. The constant flow of 'blue-tack' attracted by your blazer might be enough of an incentive to put yourself through the nine circles of hell for six months – but who really wants a girl who can't (and won't) look past the colour of your blazer? Some will disagree, but there are better things to gain from rowing in the Boat Race. For example: a job. The extreme levels of commitment, teamwork and perseverance, along with supreme loyalty to your crew, are exactly the elements that top City firms' recruiters look for. Not only do rowers present the right qualities for the hot jobs, they also benefit from being part of the Blue rowers network. CUBC President George Nash points out that "many of our alumni have gone on to be very successful in their fields and they are, almost to a man, very happy to help out anyone in the CUBC in whatever way they can", adding that this "can be a great help in getting your first step on the career ladder." Also, considering that the standard of the crews has risen relentlessly, it is not unusual to have athletes who go on to have an international career in rowing. Former Dark

Blue Sir Matthew Pinsent is a prime example. The current Cambridge crew includes rowers who have already competed in international competitions such as the Olympics (George Nash, Milan Bruncvik) and World Championships (Ty Otto, Alexander Scharp, Niles Garratt) as well as others who will use the world-class coaching and elite-level competition to go on to achieve great things elsewhere in the sport.



GETTING INTO THE BOAT RACE SPIRIT? READ 'BLOOD OVER WATER' ABOUT BROTHERS RACING AGAINST EACH OTHER

Blues back to winning ways

Richard Stockwell reports an 86-point humdinger

The Blues were victorious in a fourteen-try extravaganza against invitational outfit Spoon A-A's in their final home fixture of the season.

The opening try was one for the Cambridge pack as both sets of backs started slowly, Mallaband getting on the score sheet after some dominant mauling.

The A-A's soon announced their arrival, however, scoring three tries in the space of ten minutes. Fly-half Mottram was superb all evening, though was gifted his first try by a huge hole in the Cambridge back line. When Aiken waltzed through untouched for the A-A's second, and Lilley exploited a huge overlap on the left wing for a third try straight from the kick-off, it looked like it would be a tough evening for the Blues.

The teams traded counter-attacking tries from unfortunate kicking moves, Will Smith scoring for Cambridge and Mottram running in his second for the A-A's before the Blues composed themselves. Although a lack of support runners meant they failed to capitalise on a number of breaks, parity was achieved by the interval. George Smith went in for an excellent individual score before scrum-half Tullie sniped round the side of a ruck to touch down.

The second half started scrappily, the first score coming for A-A's Shone,

Wednesday 27th February
Grange Road
Cambridge University RUFC
50
Spoons A-As
36

following a telegraphed interception and a hint of a forward pass. Then the Blues began to hit their stride, responding with another mauled try from the forwards to bring the scores level again. Ilija Cherezov promptly capitalised on some uninspired A-A's play to give Cambridge the lead. With Will Smith picking gaps in the A-A's line at will, he popped a pass to Abraham to take the score to 43-31. The other Cambridge backs were less proficient, where quicker hands would have exploited several overlaps, and it took a direct approach from lock Brakeley to add another score. Tullie, who had taken over the kicking duties from Abraham in the second half) converted to bring up the Cambridge half century. An excellent final A-A's try again had Mottram at the heart of it, flicking an offload to Ledingham to go over in the corner, but Cambridge snuffed out any chances of a late comeback to achieve their first win of 2013.

EYES ON

EMMA BYATT

won't stop at 10 Varsity caps...

SPORT:
Modern Pentathlon

AGE:
21

HEIGHT:
175cm

WEIGHT:
77kg

PB:
Gold at Junior Commonwealth

VARSITY CAPS FOR CAMBRIDGE:
10

WEEKLY TRAINING SCHEDULE?

Each week, I swim for 4 hours; run twice; have one or two shooting sessions (at a range under the bridge on Elizabeth Way – not many people know about, it looks a slightly shady!); fence twice; and ride once. As there are still no centralised sports facilities in Cambridge, it means quite a lot of cycling between venues.

HOW DID YOU GET INTO MODERN PENTATHLON?

I came from a fencing background and then was drawn in at the Freshers Fair. Though I'd swum and ridden a bit when younger, I was otherwise a novice. I'd known about Modern Pentathlon before Cambridge, but my mum refused to let me take up any more sports. When I had free reign at university I took it up.

10 VARSITY CAPS?!

As well as Modern Pentathlon, I also play seconds hockey, seconds lacrosse and last year captained seconds squash.

SPORTING HERO?

Mhairi Spence – she's a British Modern Pentathlete who won the World Championships last year. She didn't do well at the Olympics, having drawn a bad horse, but has fought really hard to get where she is now – that's what I really admire. She's picked herself up and is traing for Rio: which is so difficult, having built up for four years.

INJURIES ALONG THE WAY?

I've screwed my shoulder – it needed cortisone injections earlier in the week. I ignored a niggle and now, 18 months later, it's developed into pretty bad tendonitis, which gets irritated by lacrosse, squash, shooting....!

HOW DO YOU FIT IT ALL IN?

If you enjoy something, you'll always find the time to do it – but it's easy to not to if you're not motivated.



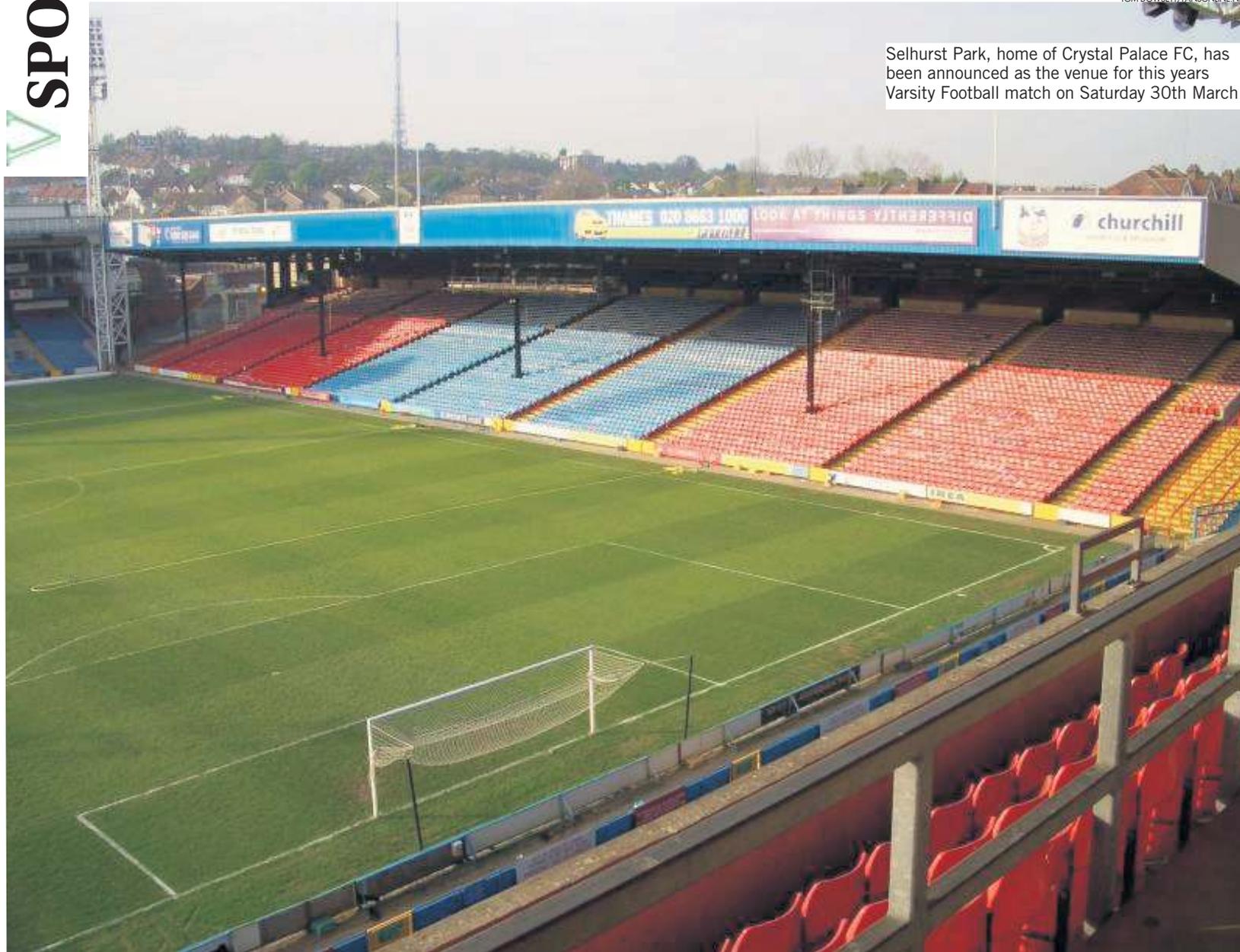
KATHERINE MORRIS

Stage is set for Blues to shine

An incisive attack in the second-half was enough to secure victory, writes **Andy Stallabrass**

TOM DOWSETT/FANSONLINE.NET

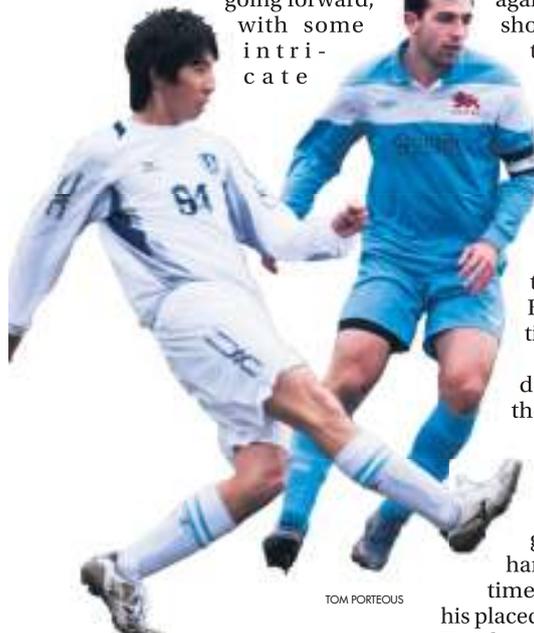
Selhurst Park, home of Crystal Palace FC, has been announced as the venue for this year's Varsity Football match on Saturday 30th March



The Blues continued their fine season with an admirable draw against Japanese League side Biwako Seikei Sports College, in a hard-fought encounter.

The first twenty minutes saw both sides struggling to find any rhythm with a poor pitch making quick passing difficult. Haitham Sherif wasted a good early chance for the Blues, while Ben Tsuda – who displayed some impressive attacking intent – fired just over, before having another shot well saved. Biwako looked dangerous

going forward, with some intricate



TOM PORTEOUS

Sunday 3rd March

Grange Road

Cambridge University AFC

1

Biwako Seikei

1

moves in the final third which forced Fergus Kent into making a smart save from a powerful long range attempt.

The pace of Biwako caused issues again for the Blues, with a fierce shot from the left-hand edge of the penalty area firing into the upright. The half was then lit up with an extraordinary effort from 30 yards, which flew into the top right-hand corner of the goal and gave Biwako the half-time lead.

The Blues were a different side after the interval, with Sherif wasting a good chance after Mikey Smith was able to nod the ball down following a corner. Moments later, good work down the right-hand side gave Childs plenty of time on the edge of the area but his placed effort went narrowly wide as Biwako struggled to deal with Sherif's

power. The Japanese then fluffed a golden chance of their own, their dangerous striker firing just wide as the Blues defence was carved open.

In the final twenty-five minutes the match turned into an end-to-end encounter, with the Blues beginning to dominate despite their wariness of Biwako's rapid counter-attacks. Roderick Blevins twice rampaged down the right wing, showing remarkable pace and vision, as he found Haitham Sherif who was unable to convert. The Blues were grateful for an excellent last-ditch tackle from Sol Elliot when Biwako's

PASSION AND ATTACKING INSTINCT...A MICROCOSM OF THEIR SENSATIONAL SEASON

striker went through on goal. With their hopes of earning a draw still alive, they began to become more direct, with big centre-halves James Day and Mikey Smith creating issues from set pieces. The constant pressure eventually told as the Blues got the equaliser their second-half performance warranted. Sherif wriggled free to flash a ball across the six-yard box which was sliced in by a Biwako centre-back. There was still time for Rick Totten to fire just over after a poor goal kick and Sol Elliot nearly won the match after bursting through in the final minute before his strike was well-served.

The passion and attacking instinct displayed by the Blues represents a microcosm of their

sensational season. On the basis of their second-half performance, they were unlucky not to win in an impressive display against a stylish

team. Despite losing their 100% record last week, they are on the verge of a second successive league title: double silverware is now a real possibility, with the BUCS Cup final on the horizon. All bodes well ahead of the Varsity match on Easter Saturday.



TOM PORTEOUS

SPORT IN BRIEF

VARSITY TABLE TENNIS

UNIVERSITY Cambridge's men and women both achieved resounding victories over their Oxford rivals in the 70th Table Tennis Varsity match at Kelsey Kerridge last Saturday. Shivkumar battled out a 5-set marathon with Oxford's number one Zhang to cap a 9-1 success for the women, while the men went one better, completing a 10-0 whitewash over the Dark Blues for the fourth year in a row. The double victory capped an excellent season for the CUTTC, which saw the Men and Women's teams finish 2nd and 3rd in their respective BUCS leagues.

WOMEN'S LACROSSE

UNIVERSITY The Blues earned their place in a 4th consecutive BUCS Championships National Final with a convincing 12-7 semifinal win over a strong Birmingham team last Wednesday. Smooth transition and intelligently solid defense stifled Birmingham's typically lethal attack, with goals from Ellie Walshe (3), Georgie Prichard (2), co-captain Anna Pugh (2), Lara Pleydell-Bouverie (2), Alana Livesey, Laura Plant, and Dani Allard. With the win, the Blues join the Kingfishers at the BUCS Finals event in Leeds on 19th-20th March; the 2nds having secured their place with a win over Cardiff last week.

LENT BUMPS REPORT

COLLEGES In the M1 division, Caius was chased by Downing but managed to maintain its status as Head of the River. Lady Margaret Boat Club lost third place to Queen's, going down three places in the process. The highest jump was seen in the lower divisions, with Hughes Hall M1 going up seven places from 7th in the M3 division to 17th in the M2 division. In the women's competition, Downing reign supreme at the top of W1, with First and Third rising up to second place. Jesus W1 bumped Pembroke and Emmanuel, to move into third place, and there were spectacular rises from Christ's W2 and Homerton W2, both moving up five places in their respective divisions.

UPCOMING FIXTURES

- UNIVERSITY**
- Saturday 9th March**
 - Varsity Boxing: Cambridge Corn Exchange (see inside for details)
 - Varsity Judo: Manor Hall Sports Centre
 - Varsity Ice Hockey: Peterborough
 - Varsity Fives: Eton College
 - Cross-country Inter-counties races & UK selection trials: Birmingham
 - Sunday 10th March**
 - Varsity Hockey: Southgate HC
 - Mixed Lacrosse vs Oxford (Away)
 - Cross-Country: Selwyn Relays
 - Wednesday 13th March**
 - Football: Blues vs Birmingham (Away); Falcons vs Bedford (Home)
 - Saturday 16th March**
 - Mixed Lacrosse vs Southampton Sharks (Home)
 - Tuesday 19th March**
 - Varsity Golf starts: Deal, Kent and Sandwich
 - Sunday 24th March**
 - Women's Boat Race: 3.00pm, Henley-on-Thames
 - Saturday 30th March**
 - Varsity Football: 5.30pm, Selhurst Park, home of Crystal Palace FC
 - Sunday 31st March**
 - Men's Boat Race: 4.30pm, Putney-Mortlake

BUCS Midlands 1A	W	D	L	Pt
1 Cambridge	6	0	2	18
2 Birmingham	5	1	2	16
3 Loughborough	5	0	5	15
4 Worcester	4	1	5	13
5 Nottingham	4	0	5	12
6 Warwick	2	0	7	6