



CRSCHMIDT

Delicious or dodgy?

As Cambridge City Council displays new food hygiene standards for city's eateries, *Varsity* reveals the worst offenders. Prepare to be surprised...

by LOUISE ASHWELL
Senior News Editor

A *Varsity* investigation following Cambridge City Council's switch to a new national Food Hygiene Rating Scheme has exposed a poor state of hygiene in many Cambridge students' favourite and most frequented restaurants and cafes. These include the mobile catering firms whose low hygiene ratings will be nothing new to students, but also more upmarket institutions, as well as University-owned outfits.

Each establishment's score is allocated according to a new national Food Hygiene Rating Scheme (FHRS). Cambridge is one of 150 local

authorities which have begun to run it. The scores according to this new national framework, however, reveal that here a number of eateries have been underperforming.

Under the new scheme, each food business receives a score between zero and five. Businesses whose hygiene standards are deemed very good receive five, while any institution that receives zero does so because their hygiene state represents a health threat. These are required to make urgent hygiene improvements, and risk being closed down altogether. None of the businesses surveyed received a score of zero.

A score of two, however, conveys that improvement is necessary, and one

that major improvements are required. 28 establishments in Cambridge postcodes CB1, CB2, CB3 and CB4 were given scores of one and two.

Some of the recipients of these scores will come as more of a surprise than others. Alimantum, one of Cambridge's Michelin starred restaurant, which on its website boasts food 'prepared with passion, integrity and originality', together with a recommendation by the *Sunday Times*, received a score of two in its last inspection in December 2012. Olio and Farina, an Italian restaurant chain in the Grafton Centre which identifies an audience on its website of Italians on vacation or studying, claims to be looking to rediscover authentic Italian flavours,

and boasts impressive lighting and comfy barstools.

The fast food mobile Uncle Frank's, less surprisingly retains its score of one from its last local inspection. One supermarket was included within the camp of low-ranking establishments, namely the Spar on Chesterton Road. A number of delis and Mill Road's International Food Store join it. Few would automatically think of nightclub The Place as a site for food purchase, yet it too has a hygiene score, and a low one of just two at that, from an inspection sixteen months ago in December 2011.

Not all fast food establishments come in for criticism, however, from the hygiene inspectors. Legendary

Greek fast food joint Gardies, for instance, enjoyed a top mark of five in its last inspection. No rating is displayed for the Trailer of Life on the FHRS website, which a spokesman for Cambridge City Council explained was because it is registered for the sale of food with South Cambridgeshire District Council, and as such, "it is they who should display the rating not us." The trailer is owned by a Polish couple whose registered address is in Great Chesterford. While this can appear misleading, "the principle is based on where the food business is based, and not where it trades. While the two locations are usually the same, for ...

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EDITORIAL



The academic idealism Cambridge encourages can be quite at odds with the culture it fosters. Last term's discussions about mental health were unresolved, but will prove particularly germane to our lives in the next few weeks as we enter Easter Term. We're living in the same city but it looks somewhat different filled with nervous individuals and their suffocating, unspontaneous timetables.

We throttle each other when we speak our inside voices out loud. Nerves breed nerves: don't vocalise what you have and haven't done.

Certain things about the Cambridge grading systems encourage our insecurities. The jumps between a 2:2 and a 2:1 or a 2:1 and a First are significant enough to drive people crazy angling for what is slightly out of reach. But the way we behave also defines this culture to which we are subjected. It is important that this our mentality has sustainable foundations.

Fight to stay interested in your subject; ask people what they're reading about, not just whether or not they've read something; try not to think 'do I need to do x' but rather 'do I want to do it' - maybe the blueprints of an elevator shaft will regain their mystique.

Some of our supervisors are still beyond inspirational and people still pull through for us when they have other things to do. So don't divide

your life into hours and mistakes but self-reflection and good intentions. There's no point buying highlighters if you've never used them before. Pay attention to people when they talk to you, think as clearly as you can, and when you're working, enjoy it. We have more agency than we think.

LETTERS

MIND THE SUPERVISION GAP

I am so pleased this [supervision discrepancies] has been highlighted in your article. It's very important that colleges are transparent about the amount of teaching and support students actually receive, and that efforts are made to standardise this across the university as far as humanely possible.

SANDY LEATON GRAY, FROM FACEBOOK

BUDDHISM AND THE DALAI LAMA

I would like to point out that the Dalai Lama has been in semi-retirement since 2001, then in 2011 he took an unprecedented move with voluntarily by devolving four century old Dalai Lama's Institute political authority to the elected leader of tibetan people, who happens to be Dr lobsang Sangay a senoir fellow law scholar form Harvard law School. So centuries old tradition of combined political and spiritual head has been formerly abandoned. I think this is a first important step towards democratization. Tibetan people were reluctant to accept this decisione and requested him atleast he could retain as a nominal head but he categorically refused to give a space for democarcy to flourish in the tibetan community.

SANGPO AKU, FROM FACEBOOK

MARGARET THATCHER

She took the nation out of the hands of the Union Barons and into the hands of the bankers and corporate barons. I think I would have preferred the former.

ROBIN LEWSEY, FROM FACEBOOK

POULTON OPINES

Our politicians have no regard for the British people but rigidly follow another agenda. They freely commit treason against us. But are you aware that our existing English Constitutional and Common Law was created specifically to protect us from such despotic governance for all time? These laws are everlasting and should be used.

Since Edward Heath deliberately deceived and betrayed the British people into the hands of a foreign power - the EEC/EU - every British parliament has been an unlawful assembly because of the treason they have increasingly committed against us.

But we can remedy this situation. If you go to www.englishconstitutiongroup.org and www.acasefortreason.org.uk, you will see the depth of criminality and corruption we live under and what we can do about it. And if you watch the YouTube video "A Plea For Help", you will see that there is everything that we can do to get our country back. It needs only for the British public to view these sources.

REX POULTON

CONSPIRACY THEORY ALERT

You've been busted. Don't think I haven't noticed the secret messages you media elite have hiding amongst the propaganda you supply this bourgeoisie university with. If you take the seventh letter of the sixth line on the eight page (and this Issue 768? Coincidence, I think not) and then add them to the letters on the Wednesday 17th April 2013 episode of Countdown, it forms a pretty interesting anagram of a certain Illuminati leader. I'm watching you. Expect me.

VIGILANT CANTAB

A PEEK ONLINE



Hannah Wilkinson takes a series of photos of an average day in Cairo as she looks from a happily riot-free window view to the waste mound at the end of her street where mangy cats happily scrounge.



What really happened in Britain under Margaret Thatcher, and what made it so divisive? Tom Belger takes a look at the life and policies of a still divisive woman.

EDITORIAL MEETINGS FOR WRITERS

@ Varsity's Offices
 Old Examination Hall
 Free School Lane
 Cambridge CB2 3RP

WANT TO WRITE FOR US ?

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

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varsity.co.uk

Make this Space began in collaboration with Changing Spaces, an organisation committed to turning vacated shops on the high street into platforms for creative ideas in Cambridge. Their most recent exhibition responded to the theme Collaboration for Transformation, turning a bare room into a phantasmagoria of colour



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Varsity, Old Examination Hall, Free School Lane, Cambridge CB2 3RP. Tel 01223 337575. Fax 01223 760949. Varsity is published by Varsity Publications Ltd. Varsity Publications also publishes BlueSci and The Mays.
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“Generation self”: are today’s students more self-centred than ever before?

Emily Chan surveys the social attitudes of students at Cambridge to investigate whether there is widespread apathy



JOHN LOO

A *Varsity* survey has found that 57 per cent of students at the University of Cambridge agree that this is a “Generation Self” – a term used by the *Guardian* to describe a generation more concerned with the self than others.

Half of students at the University of Cambridge said that they “agree” or “strongly agree” that their generation is far less politically active than their parents’ generation, compared to 32 per cent who “disagree” or “strongly disagree.”

Only 3 in 10 said that they had participated in a demonstration in the last five years, although 2 in 5 answered that they took “quite a lot” of interest in national politics. 60 per cent agreed with the suggestion that there is a “strong level of political apathy within the student population.”

Gideon Farrell, a Natural Sciences student at King’s, thinks that the suggestion that today’s students are more self-centred than previous generations is unfair: “If anything the Baby Boomer generation is ‘Generation Self’. That generation had high growth, free university, benefits and the NHS and yet did not think to ensure future stability.”

The introduction of £9,000 tuition fees last September has meant that student debt is an even greater cause of concern. 54 per cent think they will have to ask their parents for financial

Figures from the survey also indicate that students at Cambridge are more sympathetic to those living on benefits than their counterparts nationally.

Only 18 per cent disagreed with the statement that “unemployed people receiving benefits are for the most part unlucky rather than lazy”, compared to nearly 50 per cent of 18 to 24-year-olds questioned in a poll conducted by ICM.

But opinions on the levels of government spending on benefits were divided. Responding after the recent changes to the welfare system, 40 per cent thought that the current spending was “about right”, while 37 per cent said it was “too low”.

The latest report by the British Social Attitudes survey indicated that there has been a shift towards the right over the last 20 years, particularly on the redistribution of wealth. In 1991, 58 per cent of respondents agreed that the “government should spend more on welfare benefits even if it leads to higher taxes”, compared to only 28 per cent in 2011.

In Cambridge, however, the left-wing student stereotype held strong: 1 in 2 considered their political views to be on the left, compared to 1 in 10 on the right. The most popular news outlet, aside from the BBC, was the *Guardian*, favoured by 28 per cent of students.

The National Health Service, which featured in what some described as a

were Liberal Democrat voters, equal with supporters of the Green Party. Nearly half said they supported the Labour Party, while 23 per cent said they supported the Conservatives.

While the majority agreed that there was widespread political apathy among students, others thought that students connected with society through other means.

One student, who is studying History of Art at Fitzwilliam, said: “I think maybe my generation expresses its concern for others in different ways than my parents

generation – through something like volunteering for a charity in their area – rather than through an interest in party politics.”

Figures show that 53 per cent of students at Cambridge have volunteered for charity or within the local community in the past year.

Some believe that social media has contributed to the idea of the “Generation Self”. Tanne Spielman, a PPS student at Jesus, commented: “Our generation is narcissistic and cares a lot about our image, often on a superficial

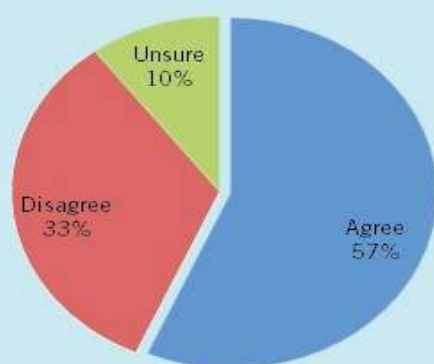
level – Facebook is an example of this.”

She noted that social media was however an effective tool for activism: “Student protests and sharing of political ideas are frequently done on Twitter, Facebook and other contemporary ways of showing our social conscience just like other generations.”

Farrell added: “This generation has the power of internet-fuelled activism to allow them to inform themselves about things that don’t even happen in this country. We are becoming more global, not more insular.”

60%
THINK THAT
THERE IS A
“STRONG LEVEL
OF POLITICAL
APATHY”

How far do you agree that this is a “Generation Self?”



support after graduation.

Another student, who is reading history at King’s, said: “The generation before us, in [their] 30s now, is far less politically engaged than the present student cohort, many of whom have been radicalised by tuition fees and government cuts”.

Nearly 60 per cent of students said that they were “generally opposed” of “firmly opposed” to cuts in public spending.

‘leftie’ Olympic opening ceremony last summer, is strongly supported by students. 82 per cent said they “strongly agreed” that the NHS should remain free for everyone.

Although Cambridge MP Julian Huppert was elected with 39 per cent of the vote in the 2010 general election, students seem to be turning away from the Liberal Democrats.

Of those who said that they supported a main political party, only 13 per cent

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Delicious or dodgy? (continued...)


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...continued from page 1

food mobiles, as in this case, this may not be the same."

One eatery with links to the University came in for criticism for lax commitment to hygiene regulations. The University Sports and Social Club on Mill Lane was slapped with a score of one at the start of the 2012-13 academic year. Students can still rest easy, however; Cambridge colleges have all received scores of five, while the University Library Tea Room received top marks.

Restaurants deemed in need of improvements include some of Cambridge's most recognisable names, which are frequented by students and

town residents alike. Café Milano on St Andrew's Street, Sri Lankan restaurant Ceylon Cinnamon, and the haunt of many student society end of term meals, the Varsity Restaurant, which serves food from Greece and the Mediterranean, were all judged in need of major improvements, and given a score of one.

Nor were chains exempt. If the staff of bigger nationwide chains such as Pizza Express, Café Rouge and Jamie's Italian were all able to breathe a collective sigh of relief on receiving scores of 4 or 5, the mere fact of being a chain was not a guarantee of subscribing to their company's regulations in practice.

This was particularly true of smaller chains, with only a couple of branches across the country to call upon. The chain Browns Bar & Brasserie, whose Cambridge branch is situated on Trumpington Street received a score of two in its inspection of July last year.

Meanwhile, Cinnabon, whose Cambridge branch is one of four stores owned by the company nationwide, and which offers deals to students through

advertising in University publications, also received the lowest rating.

A local food hygiene rating scheme has existed for food outlets in Cambridge for many years, but the hope is that participation in a single nationwide scheme will allow businesses across the country the chance to operate on a level playing field.

The aspects which are examined when examining an institution's hygiene standards include temperature issues, preparation and cooking. Inspectors also take into account the condition of the buildings and the precautions the firms take to ensure food is safe to consume.

Examples of instances where food hygiene standards would be felt to have lapsed would therefore include failure to provide soap for cleaning hands, windows not fitted with insect-proof screens and evidence of raw meat not stored in adequate refrigerated conditions. Equipment coming into contact with food may not have been effectively cleaned or disinfected.

Second year English student at Trinity



Ever thought in what sort of conditions these were made?

Hall Naomi Wood expressed concerns about the number of eateries which the new rating scheme has exposed received low hygiene scores. "I would expect low hygiene scores from certain places, but the number of well-known names that have been revealed by this study is worrying. When I eat out, I have always, until now, just assumed that restaurant kitchens at least will be clean and hygienic."

"I'm not sure how it will affect my choice of restaurants in the future – although at least it can't be as bad as the student kitchen I share with twelve people!"

A spokesman for Cambridge City Council warned that the change of system might have allowed for some anomalies in the data. "Clearly, we have just undergone a complete review of our database, and as such, it is possible that some of the codes may have been incorrectly allocated."

They added, however, that "whilst we have tried to ensure that this is not the case, we are reliant on businesses and members of the public to inform us of possible errors; in this case, we believe that the information is correct."

This new scheme will not necessarily translate into more obvious display of hygiene stickers by establishments. Each business receives a certificate and window sticker to show their score, but is not obliged to display them.

The rollout of a new online scheme, however, will allow students to check more easily than ever before when eating out which are safe, and which should be shunned.

FOOD HYGIENE RATING SCALE



Urgent improvement necessary



Major improvement necessary



Improvement necessary



Generally satisfactory



Good



Very good

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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.

Positions on the team include:
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VARSLITY

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For further details on the Trust and to check eligibility, visit www.varsitytrust.org.uk or email trust@varsity.co.uk for an information pack.

**Deadline for applications:
 5pm, Monday April 29 2013**

VARSLITY

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



Varsity goes behind the scenes of CUSU Women's Campaign and ARU Feminist Society's 'I Need Feminism Because...' photo campaign on King's Parade

NEWS IN BRIEF

GRAFFITI APPEARS ON CAMBRIDGE MOSQUE SITE

MILL ROAD Vandalism has attacked the planned site for a new Cambridge mosque on Mill Road spraying offensive messages on hoardings in front of the mosque's building site. Graffiti appeared with the message: "For the murderous scum bags. What were you thinking? Hitler tried terror and failed as will you", just days after the Boston marathon bombings claimed three lives, in an apparent attempt to link the bomb attack to Islam. Cambridge MEP Richard Howitt said: "This anonymous graffiti by cover of moonlight is the worst kind of cowardly attack from someone who knows their views are unacceptable." Soon after appearing last week the graffiti was painted over by Cambridge City Council.

BUBBLE TEA SHOP OPENS ON REGENT STREET

TEA The latest fashion in beverages is hitting Cambridge as a shop selling bubble tea, a soft drink imported from Taiwan, opens on Regent Street. The drink is based on Jasmine green tea, Assam black tea or Oolong tea, to which is added a choice of milky, creamy or sweet flavours and is then topped off with tapioca pearls, jellies or ooballs – jelly sweets that burst in the mouth. The shop, named Ooshi, is owned and run by local family, who say the drink is "new, different and will be served in a lively, fun and bright environment with exciting colourful graphics that we believe will appeal to a student city like Cambridge". Bubble tea originated in Taiwan some thirty years ago, and has since seen popularity in the United States.

SOMERVILLE SCRAPS SHARK PLANS

OXFORD Somerville College, Oxford has abandoned plans to display a live shark at its summer ball in May. The £110 ball, advertised by organisers as "a night of decadence", came under fire from students after the shark plans were revealed in recent weeks. A number of graduates and undergraduates of the college wrote a letter to the college's principal demanding they prevent animals being used as a "gaudy show" at the event, arguing it would cause the animal undue stress and amount to cruelty. Somerville's principal said they had "just pulled the plug on the shark" due to concerns over damage to the university's reputation. More bad news for Somerville came on Wednesday when it was revealed that credit rating agency Fitch had stripped the college of its prized AAA credit rating.

75 YEARS OF CAMBRIDGE'S COMPUTER LABORATORY

TECHNOLOGY This week the University of Cambridge's Computer Laboratory has been celebrating its 75th anniversary, marking decades at the forefront of developments in computer technology.

LOUISE ASHVELL (ALL PHOTOS)

Emergency food hand outs multiply in Cambridge

Tom Belger investigates the recent growth of the Cambridge City Foodbank, and the realities of poverty in the city.

The number of people receiving emergency food supplies in Cambridge has nearly doubled in the past year, a *Varsity* investigation has revealed.

The charity Cambridge City Foodbank has fed 2382 residents since last April, representing a 93% rise on the previous year. Approximately a third of those being fed are children.

The highest number of users are concentrated in an arc stretching round the north, east and south of Cambridge, in wards like Arbury and Trumpington. By contrast, the three central and western wards of Market, Newnham and Castle, in which most colleges are located, appear relatively unaffected.

"The figures speak for themselves. In this city, we've got 17% of all children living in poverty", said the Cambridge City Foodbank Co-ordinator, David Goldspink.

The Foodbank runs four distribution centres across Cambridge, which provide families and adults in crisis with enough food for three days.

It forms part of the Trussell Trust charity network, which operates over 300 foodbanks nationally in partnership with local churches.

The rapid growth in foodbank activity reflects a national trend. The Trussell Trust expects to be assisting 500,000 clients by 2015, a nearly 200% rise on the 26,000 fed in 2008-9.



A typical food box from the Cambridge City Foodbank

CAMBRIDGE CITY FOODBANK



WHAT IS THE FOODBANK?

The Trussell Trust began work in 2000, when two former staff of the UN feeding programme established a Foodbank in Salisbury. The charity now provides manuals, training, support and co-ordination for a network of projects across the country like the one in Cambridge.

The organisation describes its mission as supporting church-led efforts to "engage the whole community in providing food to local people going hungry".

The Cambridge Foodbank was set up in 2010, on the initiative of a group of Anglican, Catholic and Free churches. I met volunteers and one of its founders, Angie Campbell, at a distribution centre to explore the rebirth of a phenomenon more commonly associated with the Victorian era.

Mild-mannered, but spirited and hard-working, Angie has overseen the charity's expansion to a team of 45 active volunteers, with no paid staff.

Food is largely donated by a supporting network that now includes over 50 churches and schools. It is also donated by shoppers through collections and drop-off bins at Tesco, Sainsbury's and Asda. "Waitrose is

trying to get in on the act as well", Angie giggles.

"Things like baked beans and soup and pasta we've really got loads of," she says. "But now we're starting to communicate to our donors to bring things like puddings, juices and pasta sauce, which people weren't thinking of".

Shoppers keen to donate are encouraged to buy what they can afford from a Foodbank shopping list, which ensures clients have access to a varied and balanced diet. The list includes tinned fruit, vegetables, meat and fish, as well as cereal, tea, long-life juice and UHT milk.

"There's usually the odd little treat too, like chocolate or a packet of crisps," Angie adds. She shows me some boxes of 'extras' specific to Cambridge, which range from toothbrushes to hats, scarves and hot water bottles.

Local people in need are referred to the Foodbank and given a voucher for its supplies by around 70 different agencies, including social workers, doctors, schools and advisors at Jobcentre Plus and the Citizens Advice Bureau.

"People are generally quite relieved," Angie says of clients' first visits. "A few people have been in tears, they've been upset. But generally it's appreciation as much as anything else."

The Celtic side of the access problem

by **LAURENCE ROWLEY-ABEL**
and **PHELIM BRADY**
News Reporter & Deputy News Editor

Once again Cambridge finds itself questioning who gets to study here and why. New figures have revealed that between 2011 and 2012 the University of Cambridge saw a 14 per cent drop in applications from Scottish students, as numbers fell from 378 to 324. Last year also saw the number of Oxbridge places going to pupils from Welsh comprehensive schools fall by a fifth.

Statistics compiled by the University show that in 2011 only 57 students were accepted to the University of Cambridge from Wales and 55 from Scotland. In the same period, 597 students were admitted from London alone.

Dr Mike Sewell, director of admissions for Cambridge, expressed a desire to "understand the reasons behind the drop in applications and tackle them". The drop in Oxbridge applications from students in Scotland follows the government's introduction of the new tuition fees regime, which sees students from Scotland as well as England pay up to £9,000 per year when they attend an English university.

Addressing the issue, a spokeswoman for Oxford University was keen to emphasise that Scottish students "have access to the country's most generous

no-strings financial support package for the lowest-income students".

However, some Scottish students suggest that even with the offer of extra financial support there is a trend towards staying in Scotland for higher education. Claire Johnstone, a Scottish student at Stirling University, said that in her school there was a general attitude that attending English universities was not a feasible option: "They were thought of as too expensive for us and nobody was sure if the government would help pay for the fees."

For students living in Wales however tuition fees have stayed the same at around £3,500, regardless of where they study in the UK. From this year the Welsh government is providing all new students with a grant of up to £5,425 per year to cover the extra cost of the new tuition fees regime, following a decision made in 2011 by the country's Labour-Plaid Cymru coalition to keep fee costs down.

But despite this, statistics compiled by the BBC show that only 76 pupils from Welsh comprehensive schools gained places at Oxbridge in 2012, down from 96 in 2008. Over the same period however, the number of Welsh entrants from independent schools has stayed the same.

Chris Hitchcock, a student at King's College who comes from Wales, spoke of there being a problem with



Are Scottish students staying at home?
Scotland's Edinburgh University

DUN DEAGH

expectations. "In my town everybody grew up going to one of the local schools, then perhaps got a degree from a nearby Welsh university and returned to live in the same town".

In March the Welsh government appointed Paul Murphy MP, a former Welsh Secretary, as Wales' Oxbridge

ambassador, with the job of driving up the number of Welsh pupils gaining entrance to the two universities. Last year the MP's office published research which suggested the Welsh Baccalaureate, the qualification taken by many Welsh teenagers in their last two years of school, could be one

reason behind the fall in Oxbridge acceptances. Under the Welsh Bacc some pupils take just two A-levels, in addition to studying other modules on personal development, enterprise and current affairs, rather than the three required by Cambridge and Oxford in their standard entry requirements.

WHY DO PEOPLE NEED FOOD AID?

So why are so many people resorting to emergency food relief in the UK?

The Foodbank keeps a record of agencies' reasons for referring clients, to allow the Trussell Trust to collect statistics on a national level. *Varsity* was granted access to the data for Cambridge.

Nearly half of all 2382 cases were caused by delays and changes to benefits.

"If people have had a change in circumstances, it can take up to six weeks for their benefits to come in," Angie says. "So we have lots of people who literally have no income for a matter of weeks."

I asked if administrative errors were to blame. "No, no, that's just the way the system works!" another volunteer pipes in, her tone one of dismay.

PEOPLE ARE JUST FINDING IT HARDER TO MAKE ENDS MEET

"It's heart-wrenching, some of the stories people have to deal with," says Angie.

"Last week we had a young lady whose roof had collapsed because of asbestos. The council moved her into temporary accommodation with her three year old son. The flat was totally empty."

"She didn't have any money, and her benefits weren't coming through till the following week. There wasn't any help, only a £60 crisis loan, but she had the deposit and bills to pay, and of course it's not enough for her and her son to actually set up a home and everything."



TOM BELGER

POVERTY IN BRITAIN

'Low income' was the other most common reason clients turned to the Foodbank. Over one in five clients were referred because their wages or benefits were inadequate to cover their living costs.

"For the first time ever, we have more people in poverty that are actually in working households than non-working households, and that should shock people. Even people in work are having to choose between buying food and heating their homes," co-ordinator David notes.

I spoke briefly to a support worker, Katie, picking up food for one of her out-of-work clients. She gave an insight into their bleak situation:

"One of them, I know she's got nothing in her cupboards. And I mean nothing. I looked. Some teabags, but I don't think she's even got milk. She hasn't eaten for days sometimes. She's trying to pay bills and keep warm and she's only on about

£90 a week [benefit], and she's still got to pay gas, electricity, water, TV license, and for her kids. From this month, even on benefits she'll have to pay council tax."

IMPACT OF RECESSION AND THE CUTS

How far is the foodbank's growth linked to the recession and the cuts?

"I'm sure it is," Angie stresses. "People are just finding it harder and harder to make ends meet."

Recent figures show real wages fell 4.5% between 2007 and 2011, and unemployment now stands at a 16-year high. These are among the factors highlighted by the Trussell Trust, which has also pointed to the impact of benefit cuts and rising food and fuel prices.

A recent independent report suggested providing a clear-cut answer was difficult, however. It said a degree of growth was to be expected with or without the recession, noting "the

natural rise in food output of young foodbanks as they become established, and the snowball effect resulting from the Trust's marketing activities".

Volunteers were less hesitant. "It's definitely worse," says Katie, with the other volunteers around her nodding solemnly in agreement. "And it will get worse, we're all aware of that as workers. We'll be coming here a lot more."

She pointed to the range of reforms being implemented this month, such as real-terms cuts to all working-age benefits, the abolition of crisis loans and the bedroom tax. The Institute for Fiscal Studies suggests these will leave families an average of £891 worse off. "We'll be busier," agrees Angie glumly.

Their new clients may well include middle-class families, Angie says. "One lady was in tears when she arrived, one who used to donate. Her husband had left her. She had young children, she had her house south of Cambridge and a mortgage to pay, and she couldn't get a job. She said she was going to have to sell up. The nice home, nice job, nice holidays, it had all disappeared."

THE POLITICAL RESPONSE

Politicians' and commentators' reactions to foodbanks have been mixed. The Conservatives and the Liberal Democrat Mayor of Cambridge have praised them as a grassroots initiatives responding to hard times. Labour claim they are a dire reflection of the government's handling of the economy. Little attention has been paid so far to their limitations as a way of dealing with poverty, something I examine in the Comment section.

Whatever your politics, it seems clear the problem is a deeper one than recent comments by Downing Street suggest. People are using foodbanks, a spokesperson for the Prime Minister said, because "they feel they need a bit of extra food".

We can only hope the findings of the government's ongoing investigation are a little more thorough.

Cambridge declared the capital of cycling

by AMY HAWKINS
Senior News Reporter

A recent government survey has revealed that Cambridge is the top city for cyclists in the UK. According to the report, 47 per cent of Cambridge residents cycle at least once a week. This figure is much higher than in Oxford, which was in second place with only 28 per cent, and far above the national average of 10 per cent. The top three cities of Cambridge, Oxford and York all have high student populations.

However, the statistics for Cambridge show that the number of regular cyclists has actually fallen since last year. In 2011, for instance, 43 per cent cycled three times a week, compared with 35 per cent this year.

Researchers warned that these findings should be approached with caution, as the survey is only in its second year, meaning a regional pattern has not yet been established. Speaking to *Cambridge News*, Alex Plant, the executive director for transport and environment at Cambridgeshire County Council, said: "We are confident that the numbers of people cycling and walking will continue to increase over time."

The publication of the survey follows the recent announcement that the Department for Transport has granted Cambridgeshire City Council with £1.2 million to improve the safety of cyclists around the city. This money will be spent

on improving hazardous junctions and road surfaces, including the junction of Hills Road and Regent Street, which has been allocated £450,000.

A statement from the Cambridge Cycling Campaign, a group that aims to improve cycling safety and encourage more people to cycle, said: "With consistent but relatively small levels of investment compared with other forms of transport investment, we could start to rival the cycling rates of cities in Denmark or the Netherlands."

"Despite an increasing population, census figures show that car use in Cambridge has hardly risen in ten years. Improved facilities for cycling will offer everybody the choice of healthy and ... sustainable ways of getting around, reducing congestion and pollution even further."

The campaign is also planning to question candidates in the upcoming local elections on their plans regarding cycling provisions in the city.

While safety is a key concern for cyclists, many feel positive about the situation in Cambridge. Mollie Wintle, a first-year student at Murray Edwards who cycles regularly, said: "I only feel a bit worried when I'm cycling up Castle Hill. In general I feel safer on my bike than off it."

This year's figure of 25 per cent of people cycling at least five times a week was again down on last year's 37 per cent, but still well above the national average of three per cent.



In Cambridge, 47% of people cycle at least once a week, while 25% cycle at least five times in the same period

Varsity attends 2013 YouGov Cambridge symposium

by BEN SCHILPEROORT
News Reporter

On 17 April, YouGov hosted the annual YouGov-Cambridge Symposium in partnership with the University's Department of Politics and International Studies (POLIS).

Following fresh research from YouGov measuring the polarization of public opinion caused by Margaret Thatcher's premiership, the *Guardian* columnist Jonathan Freedland chaired a debate on her legacy. Fraser Nelson, the editor of the *Spectator*, praised Thatcher's programme for "putting money in the hands of the many, not the few", and argued that New Labour advanced her legacy to areas into which she feared to tread. Also on the panel was Dr Helen Thompson, Reader in Politics at POLIS, who disputed Thatcher's credentials as a conviction politician and characterised her premiership as one of "crisis management".

For the remainder of the conference, the challenge of restoring public trust in the banking was discussed by the chairman of RBS, Sir Philip Hampton, and journalists Will Hutton and Allister Heath. The panel included Craig Donaldson, CEO of Metro Bank, the only High Street bank to emerge in over one hundred years.

Speaking to *Varsity* about the event, Mr Donaldson said, "Conferences like this are great for getting the industry to talk. There seems to be a general acceptance that we need to do something to restore trust in banking. But the question is, what?" He was able to reveal that he is looking into setting up a branch of Metro Bank in central Cambridge in the near future.

The annual YouGov-Cambridge Forum will be held on Thursday 12 and Friday 13 September 2013 at Magdalene College and will explore the role of the state in an age of austerity.

WHAT IS YOGOV, AND WHAT ARE ITS LINKS WITH CAMBRIDGE?

YouGov is Britain's most prominent public opinion pollster. In 2011, it established YouGov Cambridge, connecting the research company with academics and students.



It is working with the University in developing the syllabus for a new Cambridge Master's Degree in Public Policy, being launched in October 2013.

Professor Andrew Gamble of the POLIS Department: the measurement of public opinion "has become a crucial element of our democracies... Access to the polling resources of YouGov can help students test their ideas, and become aware of what lies behind public opinion data..."

YOU MIGHT HAVE MISSED
DALAI LAMA PAYS VISIT TO CAMBRIDGE

by JOSH SIMONS AND BEN BRINDLEY

The Dalai Lama was on a two-day visit to Cambridge last week to attend a talk on 'Non-violence for Conflict Resolution' as part of the Global Scholars Symposium.

Speaking at St John's, he told the media they ought to grow longer noses to better "sniff out problems".

He said: "It is important for the media to look both in front and behind them, with long noses – this is important in a democratic society."

The Dalai Lama argued that within this century, if the education system could be corrected so that it educates the heart as well as the brain, humanity's underlying compassion would bring global peace.

He refused to accept that humans are truly negative, saying "if it's true that humans are negative, we should pray that the world will end".

Questioned about the rising numbers of Tibetans who self-immolate, he refused to respond, saying that his duty to Tibetans was not one of leadership but of giving them a voice. He explained, "the Tibetan people are my boss, I'm not their boss".

Later, the Dalai Lama gave his first of three talks in a packed St John's chapel, broadcast live to the world on YouTube.

Smiling, he explained that even if we did not entirely understand him, it was our fault: "you invited me."



VARSITY

Fears of low student turnout for next month's local council elections



ED CARLSSON-BROWNE

Ed Carlsson-Browne graduated from Corpus Christi in 2008, and is now a PhD student living in Cambridge. He is running as a Labour candidate in the Cambridgeshire County Council elections next month. Varsity asked him to give his views on why many students don't vote in the local elections.

Background on the County Council, the elections and registration

The primary areas which the county council has responsibility for are social services, youth services, waste disposal and the environment, transport and leisure, and culture. It also appoints members to a number of oversight bodies in areas such as education, policing and fire services.

Elections to the county council happen once every four years, with elections to Cambridge City Council in each of the intervening years. There are 69 seats available, 14 of which are elected from Cambridge.

All students living in college accommodation should be registered to vote by their colleges. This is

likely to change in future due to the government's introduction of individual voter registration, but that won't apply this year.

If you're on the electoral register, you should by now have received a polling card which will tell you where your polling place is.

If it has not been received, you may not be registered and should contact electoral services at Cambridge City Council to check. You are eligible to vote if you are aged 18 or over, reside at an address in Cambridgeshire and are a citizen of Britain, Ireland or any member of the Commonwealth or the European Union.

Why don't students vote?

Voting is a democratic duty, and it's also the best way to get your point of view across on both local and national issues.

At the last county council elections, Market, the most student-heavy ward in Cambridge, had a turnout of only 27 per cent, the second lowest in the county. The major reasons students don't vote is that they don't realise elections are happening or that they have a vote. Many choose to vote at home, or don't think they know enough about the issues.

Students are legally entitled to vote both at university and at home, provided they don't live in Cambridgeshire. And they live in Cambridge for at least half the year, so they deserve a say in these elections. If students don't vote, all it means is that non-students in student-heavy wards find their votes have proportionately more impact, which is hardly fair.

What is being done?

Candidates have been using the old methods of putting leaflets in pigeon holes and organising meetings.

Because it's difficult to get access to pigeon holes in some colleges and because not everybody reads a leaflet before the put it in the bin, we're also making increasing use of email and social media.

Whereas we try to contact most voters in person by knocking on their doors and talking to them about the issues they care about, that's not really possible in colleges.

The County Council elections take place on Thursday 2nd May.

FROM THE ARCHIVES

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

STOP PRESS with Varsity - Friday April 29, 1983



'Maggie Out!' Mrs Thatcher, bemused but unflustered, despite the barrage of eggs, looks on at a group of protestors outside Robinson at the end of last term. Safe inside she praised the virtues of private enterprise and the Oxbridge system to the college JCR.

Oxbridge comes top for getting donations

 by GOPAL KOTECHA
 News Reporter

It is not only the academic rankings that are dominated by Oxbridge – the latest annual report by the National Centre for Social Research puts Oxford and Cambridge firmly in the lead of philanthropic fundraising as well.

There research, carried out on behalf of the Council for Advancement and Support of Education (CASE) and the Ross Group, categorised UK universities into five different groups based on the strength of their fundraising campaigns.

Oxbridge raised 45 per cent of the total funds secured by UK universities in 2011-2012, more than the rest of the Russell group combined, placing Oxford and Cambridge into their own separate group of "elite fundraising programmes".

Such a high level of fundraising was not without significant investment by the two universities. Oxford and Cambridge spent on average £12 million each on fundraising activities, over 30 times the average spent by other UK universities.

They also gained a much higher rate of return than other universities, spending less than 10 pence per pound raised. This is in contrast with the group of so called "fragile fundraising programmes" that spend over £20 per pound raised, and are therefore losing money from their efforts.

The total amount raised by universities – which include donations, pledges and legacies – has gone up by 14 per cent, despite a decline in overall charity donations.

This increase is primarily due to the

success of Oxbridge and the rest of the Russell Group universities, rather than the sector as a whole.

Last year, venture capitalist Michael Moritz, a former member of the board of directors at Google, donated a record-breaking £75 million to the University of Oxford. Without this donation, Oxbridge's share of fundraising would be

ON AVERAGE

£12 MILLION WAS SPENT BY OXFORD AND CAMBRIDGE ON FUNDRAISING ACTIVITIES

significantly lower at 40 per cent.

The non-Russell group universities fared significantly worse than their counterparts, with fundraising down 36 per cent, despite investing almost as much as the previous year.

The Higher Education Funding Council for England (HEFCE) has discontinued its matched funding scheme, which

aimed to encourage voluntary giving and was open to all higher education institutions.



Venture capitalist Michael Moritz donated record sum of £75 million to Oxford University last year

The rise of the Oxbridge brand: University of CambridgeTM

As the University of Oxford adds the bicycle to its range of merchandise, **Katharine Biddle** takes a look at ‘brand economics’

The relationship between branding and academia may at first appear incongruous. Surely brands enable a reductionist form of subtle advertising, while academia heralds the detailed discovery of concealed truths? Upon closer inspection however, it becomes evident universities are a brand, often applied to by prospective students for reputation as much as specific assets.

Back in 2010, the University of Cambridge was named the second most prestigious brand in the UK, topped only by Mercedes-Benz.

Cambridge as a brand beat industrial titans such as Apple, BMW and Audi in a survey conducted by Design Technology. The survey cemented Cambridge University in the realm of luxury, high-end merchandise brands, presenting a different picture of brand-name universities at large.

Studies conducted by behavioural economists have shown brand name products are purchased due to reputation or acclaim, which causes a reduction in anxiety in relation to product quality.

The means external and even universal recognition make customers more likely to purchase a product regardless of the price differential.

Academia possesses a similar asymmetrical aspect to drawing in customers, relying on league tables, peer recommendation and most

importantly brand image to attract students.

Familiarity plays significantly into this the brand image focus, with institutions in the UK like Oxford and Cambridge resonating with young ambitious minds early in the educational process.

Ian Pearman, CEO of Abbott Mead Vickers, the UK’s largest advertising agency, identified the Cambridge and Oxford Boat Race as a subtle reminder to youth of the brand name educational institutions.

The hype surrounding the sporting event leaves a reminder in the minds of young intellectuals of the history, age and tradition associated with the renowned universities.

Universities have delved into the realm of ‘brand’ economics by producing and heavily marketing official university products, such as scarfs, hoodies, cups, bookmarks and refrigerator magnets, among many others.

Many universities even contain a company specifically for managing and developing their retail brand. Oxford has recently expanded their list of

brand merchandise to include a new line of bicycles exclusively linked to the ‘Oxford brand’.

Chris Evans, the Managing Director of Oxford Limited has disclosed the bikes will include a retro design and high-quality material, which is meant to emulate the brand’s core values of “heritage and excellence.”

The Oxford bike will join other Oxford-based merchandise including dark blue Oxford clocks, Oxford plates, Oxford scented candles, Oxford travel bags and Oxford stationary.

Oxford is not alone in its promotional material-based brand items, with Cambridge’s Blue Bike, the unofficial bike for the Tabs, joining the ranks back in 1895 with induction by Townsend family.

Aside from bicycles, Cambridge possesses a specific website for all matters concerning trademark and licenced goods

The ‘Trademark and Licensing Programme’ is designed to regulate the use of the University of Cambridge brand name internationally, with a wide range of legal counsel, licensing agents and licensees to ensure the brand is not used by any party not directly affiliated to the university itself.

The intensive attention to the use of the brand conveys the importance the brand image has upon the University’s reputation and business. The money gained from the brand-name is a valuable source of income for the University, used to fund its educational programmes.



RULE BIKES; candle - OU SHOP

ANALYSIS

The investment incorporated into fuelling and funding the brand of a university emulates the centrality branding has within academia for attracting donations, endowments and students.

In some ways, academia has become all about the branding. With students’ main priority following graduation being employment, a better ‘brand’ on resumes will increase graduates’ chances of getting the job.

However, such attention to merchandise branding, while assisting in financing educational programmes and promoting the institution, first serves to cover production and selling costs of the products themselves. Supporting companies that specialise in protecting the ‘brand’ of a university seems to defeat the prioritisation of students and education.

CAMBRIDGE IN STATS

POPULATION

The “usually resident” population of Cambridge was **123,900** in 2011, an increase of **13%** since 2001

LANGUAGES

In 2011, **15%** did not speak English as their main language compared to **7.7%** in England and Wales

RELIGION

Those of “no religion” rose from **26.6%** in 2001 to **37.8%** in 2011

STUDENTS

In 2011, **7.8%** of the population was made up of students, compared to **4.2%** in 2001

ETHNICITY

Only **1.7%** of residents were black compared to **80.1%** of residents who were white

The Office for National Statistics has published its breakdown of the 2011 census figures, giving an unparalleled view of how England and Wales have changed since 2001. The census, which included about 25 million households, paints a picture of the nation as a whole whilst also providing a detailed snapshot of the population and characteristics of individual towns and cities. *By Alice Twomey*

BLIBBLEBLOBBLE

International students hit by hidden bank transfer charges

by **ARIANNA FRESCHI**
News Reporter

With tuition fees already significantly higher than those of home students, overseas students in the UK are facing further expenses due to considerable bank charges in transferring fees to the university.

International undergraduates at Cambridge pay annual tuition fees which can reach over £33,000 depending on their area of study, and receive next to no financial support.

Beyond this, according to financial services company Transferwise, most high street banks will charge students to transfer money from their home country accounts to their university.

The company’s online fee calculator reports charges reaching sums as high as £335 on a £9000 pound transfer, using mid-market exchange rates from March 2013.

Such fees can be charged through fixed flat commissions, through percentage rates charging around 5 per cent of a transfer or through inflated currency exchange rates.

In addition, having to pay overseas tuition in full before the start of each term requires single large transactions which are hit the hardest by bank charges.

Furthermore, commissions are usually charged unknowingly, to students who are uninformed or unaware of such expenses.

A recent Vision Critical polling by TransferWire revealed that 85 per cent of students who made international transfers last year “significantly underestimated”

85% were unaware of the fee they were being charged. Taavet Hinrikus, co-founder of TransferWise, has responded with the launch of the ‘No fees on fees’ campaign.

Speaking on the fees, he said: “Whatever the banks’ marketing materials say, they do not offer international money transfers for free”

He added: “It’s outrageous that the banks are hoodwinking students like this - tuition fees are high enough.”

A first-year computer scientist at Queens’ was critical of the extent to which such claims portrayed “banks preying on the ignorance of students”, though agreed that “information on fees on wire transfers aren’t always easily accessible and clearly expressed”.

This was considered the case especially for home-country banks, which were reported to take the highest commission fees.

Some students expressed deeper concerns about transaction costs, as one post-graduate Criminology student reported that “Exchanging such a considerable amount of

money at a favourable rate could be the difference between being able to cover all my accommodation fees”.

Other students stated that they had never been charged “considerable amounts”, and instead expressed greater preoccupation with the issue of ever rising tuition fees.

A first-year economist suggested that the University of Cambridge’s financial offices provide little advice on how to avoid or mitigate the costs they incur.

The UK Council for International Student Affairs (UKCISA) provides tools to help students calculate their expenses while studying abroad, and recommends factoring in an extra £50 to each wire transfer for transaction costs.



The Tab have nothing on this. It's Friday: celebrate with Varsity News' trivia titbits on this Easter term's Union line up

NEIL GAIMAN

Before he ventured on a career in science fiction and fantasy, Neil Gaiman's first book was a 1984 biography of the band Duran Duran.



AVIVA PERLMAN

BRADLEY WHITFORD

While Bradley Whitford's audition for the character of Josh Lyman in *The West Wing* impressed the show's executive producers, with Sorkin describing it as "simply the best audition for anything I'd ever seen," Warner Brothers casting director John Levey was not convinced Whitford had enough sex appeal to play a lead character.

MICHAEL SANDEL

There are rumours that the philosopher Michael Sandel's high forehead, baldness, stiff gait and a careful voice were the inspiration for the character of Montgomery Burns, the evil businessman in *The Simpsons*.

FRANCIS BOULLE

In May 2011, Boulle created the website www.sexypm.co.uk, which allows visitors to rate the attractiveness of members of the House of Commons. On the website, Francis said that he wanted "to create a fun and memorable tool to help the British public get to know their Members of Parliament".

JIMMY WALES

Jimmy Wales is the co-founder of Wikipedia. The online encyclopedia features 26 million articles in 286 languages. Over 4.2 million of these are in English. The website has an estimated 365 million readers.

JACKIE STEWART

Jackie Stewart achieved fame not only for a distinguished record in racing, but pioneering safety measures in the sport. In one particularly lethal period during his era the chances of a driver who raced for five years being killed were two out of three. Among his measures were the introduction of full-face helmets and seatbelts.

LISA KUDROW

The *Friends* actress gained a degree in Psychobiology from Vassar College in Poughkeepsie, New York.

ALL FACTS SOURCED FROM WIKIPEDIA IN HONOUR OF JIMMY

LILY COLE

It is well known that the model and actress Lily Cole excelled academically at Cambridge, receiving a Double First in History of Art. This didn't stop bike thieves though. "They took the basket off and left it on the ground," she has said. "I think that was the most hurtful part of the ordeal! I bought the bike because it had a nice basket, and they just left it there."



GDCGRAPHICS

ARMANDO IANNUCCI

Following a Twitter jibe by Alistair Campbell about Iannucci's acceptance of an OBE in 2012 – 'your wit a bit tired and blunt already. Three little letters can have more impact than you realise...?', Iannucci responded with the tweet WMD.

As departments move to West Cambridge, what next for New Museums site?

by FRANCISKA FABRICZKI
News Reporter

Development plans for the New Museums Site show possibilities of radical changes in the landscape of both the University of Cambridge and the city itself.

One of the University's key campuses, the New Museums Site located directly in the centre of town, is set to undergo serious reconstruction as the departments move to West Cambridge. The building is currently home to the University Computing Services, Babbage Lecture Theatre and The Department of Material Sciences and Metallurgy.

The site is home to a diverse mixture of architectural styles, ranging from Victorian to Modernist. The Arup building, a representative of the Brutalist architectural style, will be the first to see changes if the development plans are approved.

Proposed renovations include an option of demolishing the academic buildings and replacing them with a building complex that caters for both university students and city residents with shops, cafés, flats and offices.

Plans submitted to the City Council also show ideas for the construction of a foyer linking to the Museum of Zoology, external lifts and stairs for easier access to the raised 'podium' of Arup from Pembroke Street and Corn Exchange Street.

A university spokesperson speaking

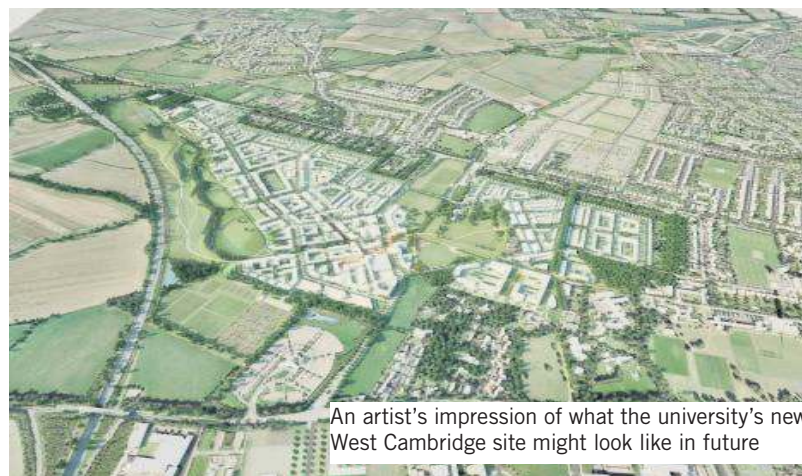
to *Cambridge News* said "plans are under way for major redevelopment of the site to provide facilities for town and gown for the 21st century."

As the Arup building undergoes reconstruction, amongst its new residents will be the Cambridge Conservation Initiative (CCI), a partnership that aims to provide "research-driven, innovative and practical solutions for [...] conservation," according to Sir David Attenborough, who attended the launch of the centre in April.

The campus at the New Museums Site will provide ample space for a Cambridge University conservation research institute as well as offices for other conservation organisations.

The proposals for a £59 million redevelopment on the site have been submitted to the Cambridge City Council for the first phase, and outline proposals for the rest of the site will be available later in 2013. The changes taking place on the New Museums Site will therefore likely not affect most current undergraduates.

Cambridge residents can be reassured regarding the conservation of important city landmarks, with the application to the city council stating that: "The intention is to retain the buildings around the perimeter of the site, many of which are included on the list of buildings of special architectural and historical interest and make a significant contribution to the quality of the city centre conservation area."



An artist's impression of what the university's new West Cambridge site might look like in future



The Broers Building for science and technology, opened at the West Cambridge site in 2010

Chancellor's £590 million

by ANDREW CONNELL
Senior News Reporter

The University of Cambridge Chancellor, Lord Sainsbury, has seen his wealth rise by £70 million in the last year, according to the *Sunday Times*' 2013 Rich List.

His personal wealth, along with that of his family, is estimated at £590 million this year, up from £520 million in 2012, which ranks him number 150 on the list of Britain's richest.

The Chancellor comes third in the *Sunday Times* Giving List, which calculates the proportion of total wealth donated or pledged to charity. Sainsbury's recent donations amount to £294.9 million, mainly to education, the arts, humanitarian causes and heritage. He was also the second most substantial political donor in 2012, giving £519,940 to the Labour Party. Sainsbury sits in the House of Lords as a Labour peer.

Lord David Sainsbury was appointed to his largely ceremonial role in 2011, for which he receives neither a salary nor any expenses. As an undergraduate he attended King's College, where he studied History & Psychology.

The former chairman of the supermarket firm Sainsbury's, David Sainsbury spent 35 years in the business founded by his great-grandparents. His family currently owns 8.2% of the business, which is valued at £7bn.

Is River Cam swimming race set for comeback?

by AILEEN DEVLIN
News Reporter

An annual swim up the River Cam could be making a comeback this summer.

The mile long swimming race had been an annual tradition for over 40 years before concerns over pollution levels in the River Cam led to a ban on the race in the Eighties. The swim traditionally took place in the early morning and followed a course along the College Backs, from the Mill Pond to Jesus Lock.

Wild swimming, as it has come to be called in recent years, has a long and well documented history in the UK. However, there are strict rules in place concerning swimming in bodies of

water, especially in an urban environment. The current position of the Cam Conservators is to prohibit swimming between the Cambridge and Bottisham locks. The 'upper river' however has been designated as an 'authorised bathing place' for members of the public with swimming permitted between Kings Mill Weir, Granta Place and Byron's Pool.

The improvement in water quality in recent years had raised hopes for a renewal of this tradition, and enthusiasts hoped to waive the entry fee which had previously been charged and instead transform the mile long race into a charity event. The proposal was put before the Cam Conservators, the body charged by the Environment Agency with the upkeep of the River

Cam, at their quarterly meeting last week. A provisional go-ahead was given pending further discussions between the organisers and river manager Pippa Noon. Noon was optimistic about the event, saying "I think it's a great idea... and I think it could become an annual event again if it takes off."

Also buoyant about the possibility of the renewed annual swim was Cambridge city councillor Tim Ward who happily admitted that he had "fallen in the Cam several times and not been ill." Cllr Ward welcomed the prospect of reviving an old tradition noting that "it seems like a very good tradition and Cambridge has a number of eccentric traditions that come and go. They are what make Cambridge, Cambridge."

INTERBEAT



"Books you don't need in a place you can't find"

Ben Schilperoort explores the bookshop you'll never have heard of

On 27 March, the second-hand bookstore Plurabelle Books unveiled its 'Miniature Bookshop', a small and intricate paper sculpture made out of an old book. The opening of the 'Miniature Bookshop', created by local artist and sixth-form student Emma Taylor, was led by Cambridge MP Julian Huppert and, in keeping with the eccentricity of Plurabelle Books, included a procession of unicyclists.

This event says much about the nature of Cambridge's best-hidden bookshop. Situated in a large converted stonemason's workshop on Purbeck Road, it has 60,000 specialist scientific books and 2,000 general books which tend to sell for between £1 and £5. It takes its name from Anna Livia Plurabelle, a character in James Joyce's *Finnegans Wake*. Whilst the location is inconvenient for students not at Homerton, the bookstore is a cabinet of curiosities that attracts students from across Cambridge. The director, Dr Michael Cahn, would rather be described as a 'rehouse' of books than a book dealer. Alongside his regular bookshelves he keeps boxes filled with book spines and covers. A box file is filled with old college bookplates which he plans to frame and turn into



PLURABELLE BOOKS, TUMBLR

an exhibition. It was these attempts to salvage bits of books that led him to collaborate with visual artists like Emma Taylor and Robert Good.

2014 marks the tenth year of Plurabelle Books, a strange anomaly almost two years after the closure of Galloway and Porter, the iconic second-hand bookshop on Sidney Street. Dr Cahn seems confident that his business is still viable despite being on the outskirts of a city with dozens of libraries. A sign in the bookshop reads, 'Books you don't need in a place you can't find', which has become the business's unofficial tagline. This is perhaps its secret to success: a collector's paradise of old and rare books, maps and illustrations which, if unsellable, are eventually transformed into original works of art.

Julian Huppert, speaking at the unveiling of the book's new sculpture, summed up that "It is these intriguing independent businesses like Plurabelle Books that make Cambridge such a unique and special place and I hope many people will come along to the opening and take the opportunity to take a look at the treasures inside."

Congrats on the results! Yours, The Cabinet.

by ANDREW CONNELL
Senior News Reporter

Universities minister David Willetts has unveiled plans for bright pupils from poor homes to receive congratulatory letters from ministers if they achieve top GCSE scores.

Incentivising or patronising pupils, the plans have brought about mixed reaction.

Under the scheme, expected to be launched this summer in England, high-achieving students will also receive information about how to apply for university. In a speech last week in London, Willetts said he hoped that the scheme would also be rolled out to pupils starting

going to university."

The minister said he was working with the Department for Education to see "whether we can better target information at pupils from poorer backgrounds who have done well at their GCSEs".

Criticism over the scheme has also focused on what opponents see as Willetts' lack of support for apprenticeships, since his letters will only provide information relating to pursuing a university education.

In his speech, Willetts continued: "We are not going to start telling people where to apply. But I want to work with you so that we can go further in ensuring that students know where to look for the information that will help them

HIGH-ACHIEVING
STUDENTS WILL RECEIVE
INFORMATION ON UNIVERSITY



WILLIAM ARTHUR FINE STATIONERY

their A-Levels this autumn.

Willetts alluded to research from the USA which found that sending information packs to bright, low-income students had a positive effect on uptake of places at sixth-form.

The letters will be sent to students via their head teacher, owing to concerns surrounding data protection, which Willetts was keen to highlight: "With today's sensitivities about data protection, it is hard for ministers to drop a line directly to Joe or Gemma congratulating them on their exam results and urging them to think about

make the right decision for them - about the range of universities and the support available."

The universities minister was addressing attendees of the annual conference of the funding body for English universities. Willetts said that he wants the university sector to improve the way it monitors student satisfaction rates. He also talked of the expansion of universities which take in lower-achieving students, to give increased flexibility in the number of places and greater choice.



Responses to Willetts from the Twittersphere



@ButlerAlexander

Alex Butler, Petersfield, Birmingham

So David Willetts is to write to teenagers from poorer backgrounds with good GCSEs to encourage them to go to university? Patronising tosh..



@BethEleri

Beth Brewster, London

David Willetts is going to send kids who do well in their GCSEs a letter telling them to think about uni. Patronising & clueless



@SebastianSalek

Sebastian Salek, Clare College, Cambridge

Is this satire?



@morifo

Mohamed Ali Al-Badri, King's College London

as a poor student, I would've liked that :(

SCIENCE Genetic markers show who is at high risk from cancer

by SARAH REGAN
News Reporter

A Cambridge study has identified over 80 gene regions that increase the risk of cancer. The discovery may lead to better treatments and understanding of the disease.

The areas of difference pertain particularly to breast, prostate and ovarian cancers. The variations, called single nucleotide polymorphisms

(SNPs), tended to be located in 'control' regions of the genome, increasing the chances of cells growing out of control.

The individual variations do not affect a person's chance of developing cancer by very much, but their effects are cumulative.

The one per cent of people who have many such variations showed their risk of developing prostate cancer to be nearly 50 per cent, and of breast cancer around 30 per cent.

The study revealed more about the BRCA1 gene, already used in breast cancer screenings. Women with faults in this gene alone have a 50 per cent risk of developing the cancer before the age of 80, but those who also have many of the other variants associated with that

fault see their risk rise to up to 80 per cent.

This work may prove vital to those with the BRCA1 fault, and others with similar genetic markers.

"Women with BRCA 1 or 2 faults are more likely to get breast or ovarian cancer but have to live with the uncertainty of whether they will actually develop the disease," said Antonis Antoniou, a Cancer Research UK senior cancer research fellow at the University of Cambridge.

"Our research puts us on the verge of being able to give women a much more accurate picture of how likely they are to develop breast or ovarian cancer and would help to guide them about the most appropriate type and timing of



LINDA BARTLETT

prevention or monitoring options for them."

The research is also good news for men, as it may finally allow accurate screening for prostate cancer, of which

11,000 die each year.

Several of the variations tied to breast cancer have also been implicated in other cancers. This suggests that they may be involved in the underlying mechanisms of cancer growth.

The impact of the discoveries may include new treatments. Professor Paul Pharoah of the University of Cambridge said: "The identification of genetic variants that are associated with cancer risks will give us important insights into the basic biology of cancer that may lead to the development of new therapies or better ways to target existing therapies."

However, it will be at least five years before this research is able to affect patient care.

SCIENCE IN BRIEF

STUDY MAY HELP WITH FOOD POISONING

SALMONELLA A study examining the way in which salmonella colonises the gut of animals could be used to develop vaccines or future treatments. The project – a collaboration between Cambridge University's Department of Veterinary Medicine, the University of Edinburgh and the Wellcome Trust Sanger Institute – looked at thousands of salmonella mutants. Professor Duncan Maskell at the University of Cambridge said: "We found that hundreds of genes are important for colonisation... Our data indicate that Salmonella contains a core set of genes that is important when it infects all three hosts, but that there are smaller sets of genes that are required for infection of each individual host species."

FISH COMMUNICATE TO HUNT OUT PREY

MARINE SCIENCE Groupers and coral trout have a hunting signal to point to the location of prey, new research suggests. The fish can perform upside-down headstands with head shakes to tell its hunting partners when prey is present. These partners include moray eels, octopuses and Napoleon wrasses. Researchers found that groupers would swim over to the eel if they did not react to the signal. This type of collaboration was previously only known in humans, great apes, and ravens.

GENES LINKED WITH CHILDHOOD OBESITY

OBESITY Researchers have discovered four genes that are linked with severe childhood obesity. Variations mean that sections of DNA that help to maintain protein receptors that affect the regulation of weight are missing. A common variant in the LEPR gene is found in 6 per cent of the population and can increase the risk of obesity. "Some children will be obese because they have severe mutations, but our research indicates that some may have a combination of severe mutations and milder acting variants that in combination contribute to their obesity," says Professor Sadaf Farooqi, from the University of Cambridge's Department of Clinical Biochemistry.



The Huemul Deer is only found in the South American region of Patagonia

THE HUEMUL DEER

ONLY 2,500

LEFT IN THE WILD

POPULATION HAS STABILISED

AS A RESULT OF

CONSERVATION WORK

OVER A PERIOD OF FIVE YEARS

Cambridge MP and leading experts speak out against controversial government 'snooping bill'

by EMILY CHAN
Deputy News Editor

MP Julian Huppert has joined a number of internet security academics in urging the government to scrap the controversial 'snooping bill'.

The Communications Data Bill proposes to implement legislation that would allow the police and other intelligence services to track internet use, including emails, Facebook activity and websites visited.

Ross Anderson, professor of security engineering at the University of Cambridge, is one of a group of ten academics to sign a letter to the Prime Minister expressing opposition to the plans.

In the letter, the experts argue that the bill is "naïve and technically dangerous," noting that parliament does "not have a good track record in legislating for the internet."

They add: "The provisions to force ISPs to monitor how customers use third party services will be expensive, will hinder innovation and will undermine the privacy of citizens visiting specialist websites (such as advice on pregnancy,

HIV and mental health) without giving the police any new effective tools to monitor criminals who chat via social media."

The bill, which has been redrafted amidst widespread criticism, would require internet service providers (ISPs) to retain data on its customers on file for a year.

A Home Office spokesman said that law enforcement needed "to keep pace with changing communications technologies and services to save lives and protect the public."

He added that new legislation would "help catch paedophiles, terrorists and other serious criminals."

The government hopes that the bill will be included in the Queen's Speech next month. It is thought that the 'snooper's charter' would cost £1.8 billion to implement over ten years.

Professor Anderson said that there were a number of issues with the plans: "The first issue is that the cost of surveillance will go down, so it will be used more."

"At present the police have to pay several hundred pounds to get your mobile phone location history for last week; the idea is to build a whizzy automated system and after all the zillions have been spent, the marginal cost of each request will be near zero."



HACKNEY

So while at present this stuff is only used for murder, rape and robbery, in future it will be used for everything.

"The second is that the scope will become much wider. It won't just be who you called and who called you and where you were, but who you emailed, who messaged you and what websites you visited."

"Third, it will be awful for innovation, as UK tech start-ups that provide communications services will have to build in wiretap facilities, and maybe hire people with security clearances."

Dr Huppert has expressed concern over the plans since the draft bill was published last year: "The Home Office has got this badly wrong. They want to collect vast amounts of information on us all – from weblogs of every site we go to, to asking ISPs in the UK to collect

information on what we do on Facebook or Google; and yet they haven't even found out how the data they currently collect is used."

"Their information was described in a formal report in Parliament, from a committee I served on [the Home Affairs Select Committee], as 'unhelpful and misleading'."

"It would cost well over a billion pounds – even assuming the costs don't rise as most government IT projects do. This is money that could be far better spent on more police and on training, bringing us all more benefits."

Earlier this month, it was announced that billions of web pages will be preserved by UK legal deposit libraries, including the University Library in Cambridge. This will include material from Facebook, Twitter and blogs.

"MONEY THAT COULD BE FAR BETTER SPENT ON MORE POLICE AND ON TRAINING"

Learning to love the recession

Charles Reed thinks a recession could improve our attitude towards material wealth

For those graduating this year hoping that the economy and the job market will improve, the Easter vacation must have been a massive disappointment. Last month, the Office of National Statistics reported in its Labour Force survey that UK unemployment started to rise again. Cyprus' €17 billion bailout, agreed on 26 March, has intensified the Eurozone crisis, with depositors once again fleeing with their savings from the European periphery. And last week, disappointing growth figures from China led to commodity and stock prices crashing all around the world.

Falling world-wide business confidence and the deepening crisis in Europe won't help Britain recover from the last recession any faster than the anaemic growth rate it has enjoyed to date. George Osborne, in 'Plan A', gambled on a 'V' shaped recession, with a short period of contraction, followed a quick recovery. This was Britain's experience in the early 1990s, with the economy growing at an annual rate of over 4% at this point after the start of that recession as we are from the latest.

With more disappointing growth figures on the horizon, even George Osborne has been forced to admit in last month's budget that Britain's recovery from the recession will take much longer than he anticipated. GDP is not set to reach its pre-recession level until at least 2015. He now suggests the recession may be 'U' shaped; but it is beginning to look like a wide 'U'. And

what happens if it is an 'L' shape?

Japan has shown that this is a distinct possibility. Their 'recession' of falling GDP intermingled with sub-trend growth began in 1990. It seemed to bottom out in 2003 but has now become even worse. It was caused by an asset price bubble leading to a credit crisis and bank failures, as is the case with Britain and Europe now.

Neither have Britain and the rest of Europe historically been immune from long term below-trend growth. This occurred after 1870 when cheap American corn first began to be imported on a huge scale into Europe. The ensuing slowdown lasted until the end of the century leading to what contemporaries called the 'Great Depression'. British unemployment hit record levels in the 1880s and industrial growth stagnated for at least 30 years. If this parallel is repeated, the downturn is not only

EXCESSIVE
REMUNERATION BECOMES
CONSIDERED IMMORAL

likely to be harsh in the short term, but to have long term effects. With no end to the Eurozone crisis in sight, it is again probable that Europe will suffer long term comparative economic decline against the rest of the world over the next decade.

However, the same parallels can show us how to embrace the recession by changing our society's obsession with material wealth. Taking the example of Japan, attitudes to economic rights and wrongs changed in Japan during their period of zero growth. Profits were still welcomed, but excessive profits and remuneration were considered vaguely



What's not to love about this man?

immoral. The same effect is already visible in Britain: last week Business Secretary, Vince Cable, unveiled more plans to curb excessive executive pay.

Recessions also change attitudes towards education. After the recession hit Japan, higher education no longer was a guarantee of a good job as the numbers of unemployed graduates soared. Without graduate jobs on the horizon, more graduates were forced to take gap years or pursue further degrees. This effect can be felt in the UK already, with numbers taking masters' courses in the UK reaching record levels. Even though

much of this education will be pursued for intellectual satisfaction rather than as a means to a job, this will still lead to a significant investment in the UK's pool of human capital. When the recovery does occur, this would then benefit the economy from increased innovation and creativity.

A protracted downturn could also benefit the environment. Using their highly educated labour force, Japanese companies have concentrated on developing green technologies. This is an area in which Britain also could excel; it is already a European market leader in manufacturing tidal and wind power generators. But recessions have more direct environmental effects: less GDP means less pollution. Britain would have struggled to meet its 2010 goals to reduce carbon dioxide emissions under the Kyoto Protocol if it were not for the recession.

RECESSIONS
HAVE DIRECT ENVIRONMENTAL
EFFECTS: LESS GDP MEANS
LESS POLLUTION

Furthermore, a slower growing economy will give politicians time to consider whether the pursuit of growth actually produces a better lifestyle for those who elect them or just one that is ever more frantic, acquisitive and aggressive. If this consideration should lead to the development of a society which can live a more sustainable lifestyle with products and food produced locally, less travel and more leisure time, perhaps it is possible that Britain could lead the world into a new environmental era as, once upon a time, it led it into the industrial one.

Bubbly and G&Ts: Cambridge drinks and status

Ingrid Hesselbo looks at the various drinking habits of the Cambridge student community



Everybody enjoys a May Ball G&T

Many people think that all students and young people practice the same dangerous drinking habits. But based on interviews with a range of Cambridge undergraduates it seems that Cambridge has a drinking bubble with slightly different practices. I conducted a number of hour-long interviews with students in Cambridge. These interviews are going to be used as part of a policy paper for The Wilberforce Society, who were commissioned by The Portman Group (the people who run the drinkaware campaign) to work on a collection of papers about the topic of student drinking. The interviews were conducted to find out about perceptions as well as practices of drinking. I found that the way we drink alcohol is intricately tied up with identity

and how we express ourselves. The interviews show that if the government wants to tackle student drinking, it needs to take into account the ways in which we use alcohol to create ourselves. There were strong common trends in the perceptions and practices of the people interviewed, which were bound up into notions of class and status. It is through recognising and changing these identifiers that an effective way of combating student binge-drinking could be achieved.

Drinking is a culturally embedded ritual and its use legitimises behaviour that society deems as unhealthy or unacceptable. This is not down to the magical properties of the drinks, but because we have ingrained associations between drinking and these behaviours.

The place of alcohol in society is

as an enabler of unusual behaviour, and it is embedded strongly in how we identify ourselves. Tackling the 'problem' of drinking needs to change the cultural associations we have with the stuff, and this will not be based on monetary value alone.

Based on the interviews conducted there were striking similarities in attitudes: everybody interviewed said that they felt they drank too much, and yet the range that people drank also varied from a couple of drinks in a week, to students who binged on a couple of bottles in one night.

Students knew the potential dangers of drinking: people recounted stories of friends getting into unlicensed taxis, having to get their stomach pumped,

and women commented on not wanting to walk back home alone after a night out. But, when I asked them about their favourite drink and what their ideal night out was they answered confidently. Clearly they know the potential dangers and choose to do it anyway. So what makes us do this?

Drinking has such strong cultural associations, and it is a key signifier of identity. Gin and tonic and champagne were mentioned by almost everyone as their favourite drink – champagne was often said with a shy smile or a laugh. Both these types of drinks have connotations of a higher social status. As a corollary, people's least enjoyed drink

was often vodka. This often led onto a discussion about how horrible the 'Basics' version from Sainsbury's was. Here, the drink was not aspirational and so not desired. What you drink identifies who you are. That people wanted to drink high status and expensive drinks illustrates that many of our drinking habits are determined by our attempts to signal things about ourselves.

It is significant to see that so much of how we drink alcohol is connected to identity. Even though many were at pains to point out that avoiding drinking alcohol was not a marker of exclusion, what people had as their drink of choice if they were drinking was pretty consistent, indicating that drinking is a strong sign of identity for Cambridge students.

DRINKING
IS A CULTURALLY EMBEDDED
RITUAL

Because alcohol is so tied up and interwoven with identity – our class, our gender, our status – it is difficult to change people's practices. These interviews have shown that students in Cambridge have individualised ideas about drinking alcohol but also that their practices generally conform to a trend in identity signifiers and the identity people try to both assume and convey. Drinking is a personal activity and as such, the government should take a smaller scale approach, which tackles our social associations with different kinds of drinks, would be the most effective at reducing the amount of units that students consume.

COMMENT ONLINE

POPPY DAMON
Buddhism, the Dalai Lama and me

When I was 14 I skipped school. It wasn't to go drink VKS in the park like other 'kids my age'. I went see the Dalai Lama speak at the 'Burswood Dome' in Western Australia, a venue graced by the likes of Elton John and boasting a humungous casino complex. In light of his recent visit to Cambridge and the very valid and interesting discussion that it has caused (for once) I would like to put the case for the Dalai Lama: though he's far from perfect, his critical acclaim is justifiable.

JON SANDERS
The Value of Pilgrimage

Pilgrimages will happen as long as humans walk the earth; at the same time they are dependent on people repeatedly walking a specific route, often difficult for biological, geological or political reasons. As an atheist, pilgrimage is significant for me because the journey is as important as the end-point of a pilgrimage.

FRED MAYNARD
Maggie and Me

The Facebook newsfeed has the strange effect of making history seem passé within a few hours of it actually occurring. A thousand threads featuring unnecessarily long comments sprout and grow out into loud, pompous oblivion. And within five hours of the news, I'm already fed up of the whole conversation. Her legacy is a land without alternatives. A country bereft of any ideas, with a supine Labour Party stuffed full of career politicians with the collective charisma of a used tissue. A nation in which I can't even be bothered to watch my friends debate on Facebook, because I already know what everyone is going to say.

TOM BELGER
What actually happened under Thatcher?

What really happened in Britain under Margaret Thatcher, and what made it so divisive? Everyone's opinion seems to start with 'love her or hate her...' without actually discussing what made her political Marmite. Her legacy merits a more intelligent debate. Thatcher's divisive policies brought prosperity, pride and power for some, and poverty, fury and humiliation for others. Bitter conflict over her legacy isn't going to stop any time soon.

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

COMMENT

Egyptian women's problems are our own

Hannam Wilkinson challenges the simplistic narrative of Egyptian vs. Western women's rights

Raping women in Tahrir square "is not a red line" railed Egyptian Salafi preacher Abu Islam in February, during a bout of some of the worst instances of sexual violence visited upon women since the Revolution. "Naked women" he exclaimed (referring to any woman not dressed in the correct Islamic way according to him) "are going to Tahrir Square because they want to be raped."

Although the Muslim Brotherhood never officially echoed this view, the preacher's comments are sadly indicative of a similar level of contempt towards women continually demonstrated by the actions of Egypt's ruling party. Little more than a month after Abu Islam's video was posted online, the Brotherhood condemned a UN declaration to end violence against women on the basis that allowing women to prosecute their husbands for rape "would lead to the complete disintegration of society".

Statements like these will make any reasonable person's blood boil. And rightly so. But we must take care of where we direct that anger.

When I first came to Egypt, it was so easy for me to put every inequality I saw down to an age-old dialectic which still dominates the Western mindset. These women are oppressed, I thought, because they are Muslims, because they are Egyptian. They are controlled by

men and devoid of agency. I, as a Western woman, am liberated, my rights protected. I possess agency which I am able to exercise to the same extent as the men around me.

This dialectic is flawed on a number of levels. It is true that there are oppressive regimes, and oppressive aspects of every religion which are often visited upon women in negative and harmful ways. But the essential truth of this fact has been expanded in order to justify an over-simplification which ignores the complexities of agency and freedom, which might be exercised by different women in different ways. It ignores the complexities of the different ways, positive and negative, in which a woman's culture may impact upon her.

It also places contemporary Western culture at the endpoint of the struggle for women's rights. The West has defined the terms of 'liberation', and that we have apparently achieved those

ends allows us to judge the lives and choices of other women, and even intervene on their behalf if we deem it necessary.

In this sense, the over-riding Western mind-set asks us to channel our anger against cultural difference and the abuses against women which are apparently inherent in it, as opposed to systematic abuses which are being committed against women world-wide. It forces us to look out instead of in. To trivialise the inequalities we perceive in our own cultures—because what do we have to complain about? After all, Western women are liberated, the women of Egypt oppressed.

As a 'liberated Western woman', I



Although the Muslim Brotherhood never officially echoed this view, Abu Islam's comments are sadly indicative of the level of contempt towards women continually demonstrated by the actions of Egypt's ruling party.

don't have to listen to Abu Islam telling me that if I go to Tahrir Square dressed a certain way, I am asking to be raped. But I do have to listen to Western feminist Caitlin Moran telling me that if I wear high heels walking down the street at night, I will attract rapists. I do have to listen to Joanna Lumley telling me not to "stagger around in the wrong clothes at midnight."

If my husband rapes me, as a liberated Western woman, I can take my complaint to the police and have him prosecuted. But, like scores of women across London, I may well be pressured into dropping my accusations. Even if the police take me seriously, the likelihood of prosecution is famously low. And were my case to reach the ears of the media or, God forbid, the Twitter-sphere, I may well be consistently told, like the Steubenville rape victim, that

I brought the whole thing on myself. Just as though I were one of the 'naked' women in Tahrir Square.

Rather than separating the anger we may feel at any one of these incidents from the anger we felt at Abu Islam's comments, we should recognise their basic similarities. By directing our anger not at cultural difference, but at a globalised rhetoric which, through a consistent language of victim-blaming, perpetuates and normalises rape, we can begin to deconstruct the 'oppressed/liberated' dialectic.

This is important for two reasons. Firstly, it legitimises the relevance of feminism in 'liberated' countries since it removes the temptation to grade the

importance of abuses against women's rights according to prejudice based on cultural difference.

Secondly, it potentially allows women to embark on a more sensitive and

VICTIM BLAMING

PERPETUATES AND NORMALISES RAPE

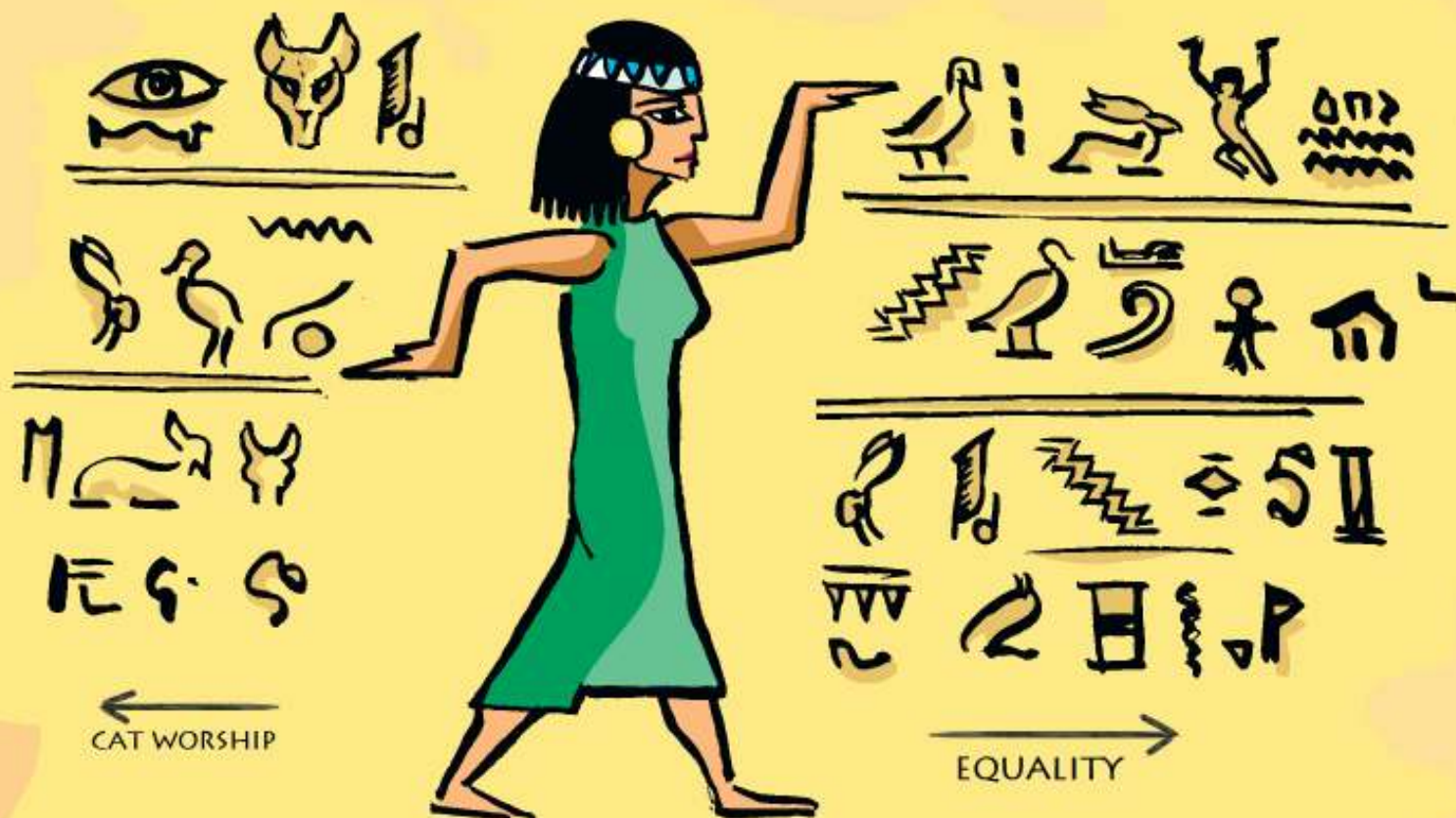
engaged negotiation with feminism globally. If we recognise that basic abuses against women, such as the rhetoric surrounding rape culture,

are pervasive in different contexts and in different ways, and yet are something to which all women are nonetheless subject, we can have the humility to realise that we should not be trying to 'save' women from other cultures, but to engage with them as individuals on their own terms.

I STILL HAVE TO LISTEN

TO CAITLIN MORAN TELLING ME THAT IF I WEAR HIGH HEELS DOWN THE STREET I WILL ATTRACT RAPISTS

CARTOON Chris Roebuck



WOMEN'S RIGHTS - IN LIMBO

Poverty help is duty, not charity

Tom Belger thinks foodbank poverty demands political change rather than charitable pity

In recent years, 'foodbanks' distributing donated food supplies to those in need have sprung up in Cambridge and across the UK. Half a million people are expected to be using them by 2015. Their main organiser, the Trussell Trust, has been widely praised by politicians and the press, and will soon receive grants from many local authorities.

So why does it make my skin crawl? Because it reeks of the parish poor relief of the Middle Ages, the squalor and smug philanthropy of the Victorians, and the millions tasting Tory austerity in the soup-kitchens of the 1930s. No one in 21st century Britain should be lining up for charity handouts to meet their most basic of needs.

You may see foodbanks as a practical way of solving food poverty, or a laudable example of the 'Big Society' in action. As national and local governments enforce the deepest austerity for a generation, this is exactly what they would like us to believe.

Foodbanks insidiously erode the fundamental principles of modern society: our collective responsibility to support each other by ensuring jobs, income, services and a social security net to protect us from misery. They mark a dangerous regression from food-as-right to food-as-charity. The shift strips those in need of their standing as equal citizens. Responsibility for survival itself is flung out to charity volunteers, who solicit passers-by at supermarkets on their behalf. The poor become beggars-once-removed, to whom we have no obligation beyond token gifts of pity-

pasta.

As the *Guardian* asked, who likes their groceries served with pity? No amount of cake and chit-chat at foodbanks can stop it being "ultimately a humiliating and degrading experience" for clients, as researcher Hannah Lambie reported following interviews in Coventry.

Whatever happened to the Tory mantra, a 'hand up, not a handout'? Foodbanks frame inadequate food as the problem, and a problem solved. They stop us thinking about and tackling the causes of poverty itself, from pathetic wages to mass unemployment to a 'safety net' ridden with holes. These are the reasons even working families are queuing for food boxes in ever-greater numbers. By alleviating the clearest symptom and ignoring the sickness, foodbanks give politicians the all-too-easy excuse to look the other way.

Imagine the outcry if it was the sick who had been left with no choice but to queue for voluntary sector 'health banks'. Foodbanks are already normalising poverty in Britain, much as we have normalised homelessness on our streets. Poverty risks becoming a sad fact of life, not a scandal demanding change. 37 million people receive food aid unnoticed in America today - we have to kill our own cancer now and at its root.

Foodbanks also fall short in what limited relief they offer. Clients' dinners are chosen for them, and chosen over key non-food items like water or heating. Patronising and occasionally unhelpful, it is also unreliable on at least three



The Executive Chair of the Trussell Trust, Trevor Pears, finds out what goes in a foodbox

WWW.TRUSSELLTRUST.ORG

counts.

One, the whole operation—finances, food stock and staff—both hinges on and fluctuates with the whims of donors and volunteers. "A lot want to help out, but a lot do it for a while and disappear," admitted one Cambridge volunteer. Two, the ever-more agencies distributing food vouchers to potential clients make demand unpredictable. Foodbanks thus risk being overwhelmed and having to turn people away, as in Coventry in 2011. Finally, maintaining quality is difficult in a decentralised, church-led network of volunteers.

Many of these problems could be solved through a more professional and joined-up national system. But the Trussell Trust can't do this. Their aim is to help local, Christian communities relieve hunger, not relieving hunger per se—an important difference. It is precisely the localised model that allows

and inspires so many Christian volunteers to live out their social mission.

This raises a deeper question. How confident can we be that the new food aid industry wants to see the causes of poverty eradicated, and make itself redundant? The Trust's stated "vision of a foodbank in every community" is thus more ominous than it first appears.

Of course we should not let people starve. I've seen the Cambridge foodbank's admirable work alleviating hunger in our city. But as a societal response to poverty, foodbanks are fundamentally unjust, undignified, unreliable and ultimately ineffective. By all means help your local foodbank, but recognise it as a necessary evil, and refuse to accept the evil that makes it necessary. Poverty is a national disgrace that demands political change, not charitable pity.

Past characters shouldn't define you

Priscilla Mensah laments the vulnerability of youth to the pitfalls of social media

It has been no more than a few weeks since Paris Brown, the former Youth Commissioner, crashed into the news with a series of offensive tweets.

It was in the car after a family lunch that I first heard of the media furore that subsequently led to the degradation of this young woman.

My friends and I read in horror as her tweets were splashed across newspapers and online articles. To our own shock, we quickly made calculations about our own Facebook pages and Twitter commentaries, ones that may not have expressed the same level of abuse, but communicated the same sense of teen irrationality, of opinions built on limited ideas, peer pressure and distorted perceptions of the outside world.

I quickly began sifting through my Facebook page, searching far and wide for anything to implicate me.

I found some things. For a start, my language and spelling was abysmal. From the creation of my Facebook and Twitter, I typed out language that I can only consider foul; the intent was to sound and appear adult—I mean adults swear right?—to give myself an air of sophistication. The result was a sea of bad language and grammatically incorrect and carelessly spelt sentences; a perfect representation of my rushed and breathless desire



Take a look at your own Twitter image. Like what you see?

to express something, anything for a social effect that my friends could 'like'."

Some of the more memorable statuses consist of resentful comments about the BNP and a not-so-nice person who stole my purse. The most striking however, was a status commenting on the widely-reported account of the abusive nature Chris Brown and Rihanna's relationship. What struck me, sadly, was its resemblance to a tweet made by Miss Brown about violence—at the time, I didn't think the vitriol Chris Brown received for his actions was justified.

Looking at it now, four years along, I think of the women I know close to me that have been victims of domestic violence, I think of my passionate involvement in the University's Women's Campaign, I think of own my role as Women's Officer of Girton—and I am made speechless. I am made speechless by the thoughts and opinions once held and expressed in

my early teens—they are no thoughts of mine today. In the process of examining my Facebook timeline, I couldn't help but cast my mind back, ever so unreliably, to what must have influenced my distorted, premature opinions. In relation to the media frenzy that surrounded the famous relationship Chris Brown/Rihanna, I remember standing at a bus stop with friends listening while they vilified her, theorising that she most probably started it, or that she did it to herself. Looking back now, I realise that we were allies to misogyny, feeding it with coarse and harsh opinions of women and their conduct. I can't speak for all, but I do know that during my younger teen years, anti-female rhetoric was praised; it was considered masculine and thus it was considered good. By the time I reached Sixth Form, I would hear the younger girls in the hallways speak of 'whores', 'scets' and 'slags'

and I would think: there's no way I was that merciless to my own sex, right?

Wrong. Four years have passed since I was fourteen; I come back to this because I believe it is imperative. It seems like a short time, and it may be to someone at the mid-point of their life, but in the life of a teenager it can be the difference between understanding and appreciating my gender, coming to university and formulating reasoned and logical arguments, and spewing fundamentally wrong and irrational nonsense. Within the period of four years my environment, my outlook and my aspirations have changed.

As some have said, our generation, unlike others before us, experiences the collateral damage of social networking; who may find their passed perceptions and subsequent commentary or photo-documentation comes back to haunt them. For me, it is a cringeworthy but important reminder of my journey to seeing the world in a light that I can be proud of. It is also a timeline of my road to feminism - to wanting equality for the sexes, culturally, socially, academically and professionally.

People grow up, they look back on the things they once thought and shudder with embarrassment, and sometimes shame. What I have learnt, and something that I hope others will too, is not to judge our generation by incoherent ideas once thought and said.

I don't defend offensive comments, but I do believe in a young person's right to growth, change and redemption.

After all, everyone deserves that—our generation included.

COMMENT IS FRED



FRED MAYNARD

Cambridge, Massachusetts is one of my favourite places in the world. I visited for a few days in 2010, and something about the place stuck with me - it happened to be undergoing an unseasonal warm spell, for one thing, but being a keen Gap Year student, it probably also appeared to confirm my dreams about what university life would be - students sitting under sun-dappled trees reading books in Harvard Yard, museums stuffed with the latest gadgetry at MIT, coffee shops full of earnest young radicals debating the future of Marxism in the 21st Century. It would take its namesake across the Atlantic to disabuse me of that sunny American Dream.

It was a shock to discover that the apparent perpetrators of the Boston bombings are Cantabrigians, then. Dzhokhar and Tamerlan Tsarnaev lived in Cambridge for 10 years, went to the same school as Ben Affleck and e.e. cummings, and seemingly participated in American life without incident, taking full advantage of the extra-curricular opportunities that one could expect from a wealthy university town in North America. And somehow, amongst one of the most idyllic settings in the country, they accumulated enough rage to set off bombs that would dismember citizens just as they neared the finish line of a run to raise money for cancer victims.

God knows why. And perhaps we need not go looking for a reason. From the biographical detail we have on these bombers, there seems to be no exceptional hardship, no traumatic experience too far out of the ordinary, and as of the time of writing, the younger Dzhokhar didn't even seem to have been radicalised at all. One classmate chillingly recalls: "He wasn't 'them'. He was 'us'. He was Cambridge". While the media speculation about Islamist cells infiltrating the US continues, as Congressmen attempt to shoehorn the atrocity into an attempt to derail sensible immigration reform, I find myself wanting to give a Victorian response to it all: some people just go mad.

There's a strong part of me that doesn't want to give these people the credit to look into their history and find out their grievances. By saturating media coverage and getting everybody to breathlessly discuss the aims and methods of jihadism, these two pathetic little men have as good as succeeded in their desperate need for attention and respect. If I had my way, I would deny them that satisfaction. I have no interest in differentiating their goals from Breivik or Cho or Lanza or anyone else with a similar grudge against the world. I would enforce a rule that no matter the body count, every such random act of carnage was pushed right down the news bulletins and the perpetrators could only be referred to as 'awful little shits'.

To let ourselves be surprised when a few individuals go utterly defective will leave us endlessly traumatised. We cannot ignore terrorists and psychopaths any more than we can avoid jumping when someone shouts "boo!". But the jump must be the most they get out of us.



pin on your board

ay	Friday 3rd	Saturday 4th	Sunday 5th	Monday 6th	Tuesday 7th	Wednesday 8th	Thursday 9th
Spoon PM x and m and ght.			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.	The Pigeon Detectives THE JUNCTION 7PM A healthy dose of indie rock from North Yorkshire.	Duke Special THE JUNCTION 8PM Peter Wilson brings his particular brand of eccentric folk pop to the Junction.	Still Corners THE PORTLAND ARMS 8PM Touted by the NME for great things, Still Corners synth laden soon to be hits aren't to be missed.	
RE- out on Murray		Finding Nemo CAMBRIDGE ARTS PICTUREHOUSE 11 AM Everyone's favourite little fish embarks on a journey of a lifetime and is ridiculously heartmelting whilst doing it.	The Hobbit ST JOHNS PICTUREHOUSE 7 & 10 PM The first in a trilogy of epic fantasy prequels to <i>The Lord of the Rings</i> . Check this out to see Bilbo getting real.		Argo GRADUATE UNION 8PM A chance to catch Ben Affleck's award winning film about secret operation to extract six fugitive American diplomatic personnel out of revolutionary Iran.		Zero Dark Thirty ST JOHNS PICTUREHOUSE 9PM Jessica Chastain stars in this critically acclaimed film about the capture of Osama Bin Laden.
t is vity On ETY 7.30PM cis Boule, Parker,	Cornel West LAW FACULTY 5PM Cornel West, one of America's most provocative public intellectuals, in conversation with Paul Gilroy (KCL) and respondent Stephen Tuck (Oxford) on Politics and Race.			Michael Sandel CAMBRIDGE UNION SOCIETY 7.30PM Michael Sandel is a world famous political philosopher from Harvard University specialising in justice. He will be discussing his new book, <i>What Money Can't Buy</i> .		Ending Deadly Conflict: A Naïve Dream? MILL LANE LECTURE ROOM 9 5PM In pursuit of this question Gareth Evans draws on his experience in conflict prevention and resolution, in particular as Australian Foreign Minister.	Prof Hassassian CAMBRIDGE UNION SOCIETY 7.30PM Ambassador Manuel Hassassian is the head of the Palestinian General Delegation to the United Kingdom. and has published many works on Palestinian issues.
e ssee - n eams ish st.	Way Back CORPUS PLAYROOMS 9.30PM From Daniel Henry Kaes, a 2012 Footlights Harry Porter nominee, comes a brand new, poignant and genuinely daring new comedy, sensitively exploring the taboo themes of depression and suicide.	The Golden Fleece ADC THEATRE 11PM Shortlisted for the 2013 Footlights' Harry Porter Prize, this play provides a quirky glimpse into life in the heartland of rural New Zealand, and explores ideas of family, farming and golden fleeces.		Anthology ADC THEATRE 12AM For one night only, Cambridge's finest will be performing their favourite pieces of verse in an evening that promises to be moving, amusing and (sometimes) rhyming. Suggestions of poems by the public are welcome on the night.	CU Show Choir: Blast From The Past ADC THEATRE 11PM The CU show choir do what they do best- bringing you musical hits from the past.	Glengarry Glen Ross ADC THEATRE 7.45PM David Mamet's bleakly funny tale of bombast and desperation portrays the dark side of the American dream, proving that, in the pursuit of happiness, someone has to lose.	
	Cambridge Brewhouse THECAMBRIDGEBREWHOUSE.COM Have you checked out this pub since its recent make over? A great place to while away hours on a Sunday.				Film Making Workshop GARYWALKOW.COM/TOTAL-FILMMAKING Sign up for a Total Filmmaking workshop in Cambridge with Gary Walkow on Saturday 11th May.		
er			So Solid Crew FEZ 10PM They still exist. Romeo, Lisa Mafia & more will be joining the C.R.E.E.M. DJs & MCs for a live show, performing their masterpiece '21 Seconds To Go' among other "hits".			Rumboogie BALLARE 9.15PM Expect top 40 hits from resident DJ Gary Sulter.	

FEATURES

Hannah Wilkinson defends the sidebar of shame

"You're not doing your essay! You're on YouTube!"

I look round at my boyfriend's judgemental gaze. I look back at the computer screen. Sure enough, a cat is teetering on its hind legs, demonstrating to the virtual world that it has mastered the use of a door handle.

I look back at my boyfriend.

"I am a little bit on YouTube," I admit. Behind me, the cat proudly saunters through the door it so skillfully just opened.

I'd like to pretend that my addiction to browsing through BuzzFeed, watching videos of cats opening doors and deliberately working myself into a righteous frenzy by reading the Daily Mail comments page is nought but an occasional indulgence. But I can't hide it. My name is Hannah and I am a procrastinator.

And what of it? Perhaps spending half an hour flicking from movie trailer to movie trailer isn't what the most tire-

some nit-picky stickler-pedant would call efficient. But I'm not the type of person who can just sit down and churn out an essay in three hours. Never been the type who can just revise all day without losing concentration. Because I am not a weird freak-machine.

I realise how much like a pathetic excuse this is going to sound, but procrastinating helps me to think. When I was revising for my exams in first year, my supervisor told me to put my books down, and just think about stuff. His advice made me realise that spending half an hour arranging all my mugs thematically then alphabetically isn't necessarily wasted time. Sometimes, your thoughts need time to develop, and letting your brain rest to the tune of one of the musical numbers of *The Muppet Movie* might just lead to that light bulb moment later on.

In Exam Term, there is so much pressure to be working as hard as everyone else, we forget to respect our own working rhythms. You need to pass these exams, not whoever is working like a steam-powered First machine next to you in the library. Stop punishing yourself, hit YouTube, and watch those cats. It might just open some doors.

of procrastination

Memory zone: Revision on the brain

The somewhat mysterious manner in which we convert conscious and unconscious elements of our existence into memories that can last anywhere from a few seconds to a lifetime can often seem quite arbitrary. However, being one of the most studied elements of human experience, the libraries of experimental psychology are stuffed with literature on the matter. Without turning this fun article into the dullest NatSci exam script, the most essential part of the brain for this discussion is the hippocampus, which sits snugly in the temporal cortex, processes the stuff we pay attention to - consciously or unconsciously - and then binds relevant stuff together.

Firstly, the old adages are certainly true: practice definitely does make perfect and cramming is definitely a terrible way to prepare for an exam. I'll allow the exception of perhaps stuffing some already learned and understood words and phrases into our short-term memory before striding/quivering (delete as necessary/arrogance appropriate) into the exam hall. However, what is completely unfounded is the prehistoric notion that repeatedly and robotically studying material is the best way to learn it. Chuck out rote learning and replace it with actively practising retrieving the information you're trying to hold onto, and, even better, processing it at deeper levels. The longest lasting memories are the ones that have the strongest and greatest number of connections within the brain. Don't just read something - chat about it over dinner, tie it to other elements of the course, rewrite it, draw it, play with it, transform it and, ultimately, own it.

Personally, I find the most effective way of learning something

is associating it with a particularly salient element of the environment. Try not to stay in one place, and instead uniquely associate locations and contexts

THE

KEY TO ANY EXAM IS TO
KNOW THE TOOLS AT YOUR
DISPOSAL

with particular information; the key is to give your tired old brain as many salient cues as possible for it to draw from. Moving about not only provides plenty of contextual cues but is also essential for good mental health. Holing up in the same library for a month isn't impressive or in any way essential. It is not only inefficient, it is irresponsible. Best of all, if you can, try and study where you'll take the exam; you'll be shocked at the number of cues around the room will you will have consciously or unconsciously associated with certain information. This phenomenon is known as transfer-appropriate processing. Who knows, maybe that suspicious looking stain on the wall could unlock years of French vocabulary you didn't know you could remember!

The key to any exam is to know the tools at your disposal. You have the most complex known system in the world right between your ears, so make the most of it!

BY DOMINIC KELLY

BETH OPPEINHEIM

NOAMI PALLAS

BETH OPPEINHEIM

TOP 5 Alternative revision spots

Ellen Davis-Walker picks her top revision spots for a change of scene

Exam term. With College already covered in step by step guides to "discreet stress-busting breathing exercises" (no, really) and the more canny finalists already staking out the comfiest seats to glue themselves to for the next six weeks, the mounting academic pressure has already started to bite. Haunted by memories of last exam term when friends resorted to bulk ordering energy drinks off Ebay to fuel 12 hour library stints, I decided that the time has come to search elsewhere. As unbelievable as it might often seem, Cambridge is not just a collection of colleges and faculty buildings; there are

many places where it is possible to secure a seat without having to set a 6 am alarm to make sure that you and your high-lighters don't miss out. And with that in mind, I would like to share five of my favourite alternative revision spots:

1) The Graduate Union Café, 17 Mill Lane

Pros: Situated on the top floor of the GU, the (massive) glass windows offer amazing views over the Cam and the city. Free Lapwing wifi and cheap coffee make it the perfect all-day revision spot, even if the ample opportunities for people watching might prove a bit distracting...

Cons: Can get very busy, and as there are a relatively limited number of power sockets you may have to fight it out for the chance to charge your laptop. The ground floor lounge bar (normally fairly deserted during the day) can

prove a good alternative.

2) Cambridge County Library, Lion Yard

Pros: Light, spacious and normally pleasantly devoid of Cambridge Uni students, this is a pleasant alternative to overcrowded college and faculty libraries. Membership is free, and what they might lack in subject specific journals they more than make up for in their borrowable blu-ray collection...

Cons: Gets very crowded at weekends (often with fairly screechy small children). Their location opposite New Look means that you also are forced to watch happy-shoppers replenishing their chino collection as you become all the more conscious of your impending academic doom. Not ideal.

3) CB1 Café, 32 Mill Road

Pros: Claiming to be the "oldest cyber café in the world", CB1 has

a relaxed, informal atmosphere. Crammed with mismatched arm chairs, sofas and bookshelves (of which the contents are all for sale) you can feel a little bit like you're in an elderly aunt's front room. Only this elderly aunt uses ground Illy coffee and makes a mean goats cheese and pesto Panini.

Cons: Limited seating means that people can often be seen queueing out into the street waiting for a table! Avoid at weekends.

4) Stuart House Library, 6 Mill Lane

Pros: Part of the extensive Careers Service library, Stuart House is crammed with all the pamphlets, journals and career brochures you could need to scare yourself into taking your exams seriously. Spread out over two floors (and with plenty of computers) it's easy enough to get a quiet corner to yourself

Cons: Far too much temptation

to replace work with planning a post-uni gap year in Bolivia. Enter at your own risk!

And, finally, for those of us who feel reluctant to leave college during these most stressful of times...

5) A Room Swap

Pros: Sometimes all it can take is a small change in scene to boost your concentration. Trade rooms with a friend (preferably on the other side of college) for a day and agree not to let each other back in until you have at least ten pages worth of hand-written notes.

Cons: Bear in mind that, in exam term, even the best of friends will find it hard to resist your open Facebook page. Having to frantically Google translate the Turkish for 'Account Settings' 24 hours ahead of your first (Italian) exam is not an experience I'd wish on anyone...

This week let Varsity lend a helping hand as you fight your way through revision blues

THE VARSITY GUIDE TO EXAM TERM

Emily Fitzell cooks up some no-fuss meals to fuel your revision mania

A recipe for success

So - you're mid-supervision or library stakeout, and already waning under the new term's workload. Exams are approaching and your tummy's growling with fearsome lust for some good home-cooked food (Mm, steak...)

In the world of revision, days are defined by work, and meals, and yet more work. So why not bring some frill to those well-earned breaks by whipping up some grumble-worthy grub.

The following dishes are sumptuous, impressive and above all, really satisfying. They're no-fuss, speedy, and designed around a medley of the tastiest brain-fuelling foods. So go ahead, put your books down, and show some exam-term solidarity over a supper that'll have Zagat spies crowding at your gyp door.

All the recipes featured are gluten free (even the last, if you source yourself some GF biccies). Some recipes are dairy free, some vegetarian and vegan, and some are for the downright greedy.

Sending my exam-term sympathy from a sickeningly sunny Paris. Bon appétit, et alors, bonne chance!

My Super(vision) Salmon (GF DF)

Beary-eyed and boggle-brained? Then knock yourself up a plateful of this simple, healthy dish - it has a kick that's guaranteed to boot your wearied brain back into working-gear.

Take one fillet of salmon and bake/grill/steam (or alternatively buy pre-cooked from M&S or Sainsbury's). Lightly season, drench in the juice of half a lime

and drizzle with a little olive oil.

Now, for a salsa: finely chop a small red onion and some fresh chilli, dice some beetroot, halve some cherry tomatoes and roughly chop up an avocado. Into a bowl, empty a tin of black beans, add your veg, and then mix everything together.

For a quick and easy dressing, douse in a mixture of olive oil, the juice of the other half of that lime, some sea salt, black pepper, a dollop of Dijon mustard and/or tahini, and a handful of chopped fresh parsley and mint.

For lunch, serve the salmon and salsa on a bed of salad leaves, and for an evening meal, with some wholegrain brown rice. Top your dish with a scattering of pumpkin seeds, and hey presto, away you go - Super(vision) Salmon with a hot avocado salsa!

Salmon, avocado and pumpkin seeds are excellent sources of essential Fatty Acids. They're high in DHA, which is crucial to the health of our nervous system and to the functioning of the brain.

Brown rice, seeds and avocados are all great sources of the memory-boosting vitamin E.

"Must. Eat. But. Ah. Must. Keep. Working" - My incredibly moreish Moroccan Chickpea Soup (GF, V, DF- without the crème fraîche)

Never fear, valiant scholar. Here's comes a one pot wonder to rescue you from your famished state. It's quick, dead easy, and cheap as (Gardie's) chips. And it's a damn sight bloodier tastier, at that. A proper protein-hit that'll see you powering right through and out the other side of your next library session.

In your pot, drizzle a little oil and fry off a clove of chopped garlic (two if you're single) with a finely chopped onion. Next, add one can of chopped tomatoes, one can of chickpeas, two sticks of celery, half a diced squash and the zest and juice of half a lemon. Add 1 tsp cumin, 1 tsp cinnamon, and a pinch of cayenne pepper. Salt and ground black pepper to taste. Dilute the soup with 4 cups of stock (vegetable or chicken), and leave to simmer away for half an hour or so while you get back to your Blake or Pascal. Just before serving, chuck in a couple of fistfuls of fresh spinach leaves, and stir until wilted. Now there's nothing left to do but to ladle.

Add chicken to this soup for an extra protein-hit, or top with an oozy soft-poached egg for veggies. If you're feeling adventurous, swirl some Harissa paste into a bit of crème fraîche, and dollop on top to finish.

(Hint: why not make extra and keep in the fridge, ready to heat up again as you please?)

Chickpeas are a great source of manganese, which is important in energy production.

Eggs, like chickpeas, are a great source of sustaining protein, and they also contain all 9 essential amino acids.

"Freck the seeds and rabbit feed, I need proper, feel-good food!" - My Corrupting Chocolate and Pistachio Torte (GF, V)

According to a study at Columbia University, there is a direct correlation between the amount of chocolate a nation consumes and the number of Nobel Prize winners it produces. That's why at Trinity, the bedders leave us a sneaky After Eight on our pillows every night

before bed (well actually, they don't, but perhaps here's a reason that they should.)

If that's not already enough evidence for you, chocolate has also been proven to enhance the memory of a snails. Stuff it, I'm sold. With science on our side, here's an easy gourmet cocoa hit to help congratulate yourself on a good day's work.

Break 250g of good quality dark chocolate into small pieces and melt in the microwave or in a bowl over a pan of simmering water. Stir in about a quarter of a 600ml carton of double cream, add a generous lashing of agave nectar or honey, and a heaped tsp of galvanising espresso powder. Pour the rest of the cream into a separate bowl, and whisk until it thickens up nicely. Fold your chocolaty mixture into the cream, mix in some roughly chopped pistachios and then pour into a serving dish. Leave in the fridge for a couple of hours to set - et voilà, a gorgeous Chocolate and Pistachio Torte. To serve, dust with cocoa, and accompany with some summer berries and perhaps a scoop of ice-cream; as you please, as you please.

"I think I see a wrinkle" - A tribute to Nursery-Days Iced Biccies (V, GF & DF- with special biscuits)

Is the stress starting to get to you? In need of some therapeutic, infantilising distraction? Well, look no further. Enjoy.

Rich tea biscuits. Icing sugar. Chocolate sprinkles. Hundreds and Thousands. You know what to do.

Homelessness, Sanskrit and Woody Allen

Rivkah Brown interviews the cast and directorial team behind Week 1's *Riverside Drive*

Un sure where to start in recounting his love affair with the stage, Matthew Lee first mentions a brief stint at primary school playing "Pontius Pilate with a Yorkshire accent", second, his failure to be cast in his college Freshers' Play.

He is, of course, being overly humble: directors Matthew Lee and David Rattigan – who is, casually, doing a Mathematical Physics PhD – are theatre enthusiasts of the highest order, perhaps most notable for their membership of *New Word Order*. This dramatic

writing collective, a brave albeit fledgling initiative, was behind *KNOTS*, the three experimental plays staged at the Pembroke Cellars in Michaelmas.

Their latest collaborative venture, though not original per se (they seem to have capitalised not inconsiderably on their author's fame), looks to be a breath of fresh air.

A one-act, less-than-an-hour-long show (though one which has happily nabbed the Corpus mainshow spot), *Riverside Drive* is one of Woody Allen's newest and least known works. As Lee points out, the plot is unconventional: taking as its focus the relationship (if one

can call it that) between screenwriter Jim Swain (Seb Sutcliffe) and homeless man Fred Savage (Saul Boyer), it is a far cry from early Allen rom-coms *Annie Hall* and *Manhattan*. It is tough to pin down generically, as Boyer describes: "We've rehearsed almost as if there were two plays. On the one hand we've got Woody Allen's brilliant linguistic vibrancies; on the other, a lot of crass physical humour."

The play treads a delicate tight-rope between being physically and intellectually funny – to achieve both will be a feat of comic brilliance.

Yet as much as the four talk up the play as a comedy (perhaps acknowledging Cambridge's current need for light relief) I cannot help but notice its tragic potential. The note of tragedy is of course sounded by Fred's homeless-

ness: a particularly pertinent issue in Cambridge, Fred serves as a reminder of our own bourgeois discomfort around, and assumptions about, the poor. Whereas we might almost unthinkingly tune out to the touting of a Big Issue seller, here we are as Fred's captive audience. Though to some extent what Sutcliffe calls a "caricature", Fred disproves many stereotypes about the homeless: most pertinently, their lack of education. Fred is, so it would seem, incredibly erudite, falling easily into a discussion about Camus and Sartre. Is this really that funny, or is our finding it so humorously oxymoronic proof of our own snobbery?

Not only this, but despite his indubitably comic character, Fred commands a Gatsby-esque mystique: "You're not sure what he's made up and what he hasn't," says Rattigan. "He potentially has worked for an advertising agency, he potentially has a PhD in Sanskrit. You're convinced he's lying, but then he says something which seems to prove it." It is ironically he rather than Jim, a man who lives on his wits, who provides, says Boyer, the play's "creative driving force". In fact, Lee says, "Jim is constantly trying to end the play", parrying Fred's persistent efforts at conversation. It is here that the play's psychoanalytic relevance becomes apparent: Fred is the id to Jim's superego, the brute (i.e. Savage) creative energy channelled into Jim's neurotic, hard-nosed movie-mindedness. Or perhaps just the talkative tramp who stalks him.

BIZARRE

COMBINATION OF VERBAL REPARTEE AND SLAPSTICK, CARTOONISH ECCENTRICITY AND ABRUPT EMOTIONAL DEPTH

believed. Thankfully, I've been allowed to stick around for a rehearsal. I'm impressed that it is Seb Sutcliffe (Jim), rather than the directors, who insists he be stopped as they go along, and indeed the scene that unfolds is punctuated with perspicacious directions, particularly from the eagle-eyed Rattigan. It is only at this point that the amount of thought that has gone into the directors' vision becomes evident.

As writers themselves, Lee and Rattigan are confident flagging up the limitations of Allen's writing. "We spent a lot of time characterising," Rattigan tells me, particularly the character of Barbara, apt to become a token female part. They explain how they began with a Stanislavskian approach, working up a trajectory for their characters that incorporated both past experiences and future goals. Though one might think this somewhat superfluous for a comedy, the richness of character is immediately apparent in rehearsal, Sutcliffe and Boyer striking up a quick dialogue almost imperceptibly as Rattigan enthuses over the promotional videos he's recently made.

As "cartoonish" and "zany" as *Riverside Drive* might be, its "madness", Boyer admits, is counterbalanced by a "surreal dark edge", the bitter aftertaste of despair and disillusionment that is the hallmark of Woody Allen's oeuvre. Its pretensions to light-hearted fun belie the fact that *Riverside Drive* is no walk in the park. Nor would Rattigan and Lee have wanted it to be. It is this generic eccentricity, this finely-held tension between the fully comic or tragic, that seems to excite and challenge these budding directors, for whom experimentalism is the *raison d'être*. And as Sutcliffe's face begins to turn purple in a grinning Boyer's headlock, I feel their gamble might just be about to pay off.

Woody Allen's *Riverside Drive* is the Week 1 main show at the Corpus Playroom: 7pm, Tuesday 30 April - Saturday 4 May



THE FLETCHER PLAYERS

The Golden Fleece: in search of New Zealand

Playwright **Ryan Ammar** on sheep, the purpose of student theatre, and the challenge of writing a play true to his Kiwi roots

I'm a New Zealander, and very proud of it. Whenever this comes up in conversation, I am usually asked some quite predictable questions. 'Do you like *Flight of the Conchords*?' – Yes. 'Are you in the All Blacks?' – No. 'Are you a hobbit?' – Debatable.

The other popular topic for discussion is, of course, sheep. I tell people, often to their surprise, that there are 4 million people in New Zealand, and 40 million sheep. I've wanted to write a play about New Zealand for a long time, but I didn't really know how I should go about it. I did know, however, that I wanted it to be truly 'kiwi'. So what better place to start than with our beloved woolly friends.

The Golden Fleece is set on a sheep farm in the rural heartland of New Zealand. The play is named after a competition that takes place each year in New Zealand to find the best sheep's fleece in the country. *The Golden Fleece* follows the exploits of Murray, a farmer, as he tries

to win the competition despite a distinct lack of ability and the best efforts of his arch-nemesis, Trevor, to quash his chances.

The Golden Fleece is my second play to be staged in Cambridge. My first was *Esio Trot* which played at the ADC last term and will transfer to the Edinburgh Fringe Festival in August. To be honest, in writing *Esio Trot* Roald Dahl had already done most of the work for me. As Hannah Mirsky (for *The Tab*) commented, "If someone told me that they didn't like Roald Dahl, I'd suspect them of being either not entirely honest, or not entirely human." With this project, it was a blank slate – there was no Roald Dahl peering over my shoulder to give me a helping hand.

However, one thing I really tried to emulate in *The Golden Fleece* was *Esio Trot*'s characteristic 'silliness'. *The Golden Fleece* is light-hearted piece that is aware of its own theatricality, and able to laugh at it.

Tom Wells (one of my favourite playwrights, author of *Me, As A Penguin*,

which was staged at the Corpus Playroom in Michaelmas) has said that "a bit of heart, a bit of mischief, some words – and that's a play." This

has become a mantra for me in my writing. My starting point is to assemble a crop of diverse and intriguing characters, and the rest sort of falls into place from there. From Trevor, with his strange love for structuralism, to Murray, who hasn't washed a pair of socks for nearly two years.

Despite their various quirks and flaws, for me, the most important quality of all of these characters, even (and especially) the villains, is their sense of warmth. Indeed, warmth is the quality I value most in my writing. As such, I was rather pleased when Stefan Golaszewski (the judge of this year's Harry Porter Prize, for which *The Golden Fleece* was short-listed) described the play as "a very warm, gentle piece ... I enjoyed the sense of light coming out through the darkness."

The really tricky job is translating that from page to stage. However, I couldn't have hoped for a better team for the job. The director (Madeleine Heyes) and producer (Claire O'Brien) are both magnificent, the cast is hilarious, and

THE
CAMBRIDGE
THEATRE
SCENE IS A
PLACE FOR
LEARNING

THERE ARE
4 MILLION PEOPLE IN NEW
ZELAND AND 40 MILLION
SHEEP

the crew is committed. If anyone can salvage the script, it's this bunch.

Finally, I think an important thing to remember about is that the theatre scene in Cambridge is a place for learning. The plays that are put on each week are of a massively high standard, but they're put on by people – actors, directors, technicians, and musicians – who are still working out how to do what they do, to the best of their ability. The same thing applies to writers. I'm not trying to be Shakespeare or Beckett or Stoppard. What I am trying to do is figure out what works and what doesn't, and Cambridge provides the perfect opportunity to do this. *The Golden Fleece* is not going to be flawless, but I've given it a darned good shot.

Ryan Ammar's *The Golden Fleece* is the Week 1 late show at the ADC: 11pm, Wednesday 1 - Saturday 4 May



RYAN AMMAR

Review: *Troubled Sleep* in the ladies' loo

Varsity critic **Alishah Shariff** on an innovative production at the ADC

Just before entering the ladies' toilets of the ADC, we were given stern instructions: *Troubled Sleep* would last for about twenty minutes and that we were to position ourselves at the opposite end of the room to the cubicles; once the play had finished, we were to let the actors out of the door – there would be no curtain call. The twenty-or-so minutes that followed were largely intense, and generally quite disturbing.

Troubled Sleep, the first English translation and adaptation of the Valencian playwright José Sanchis Sinisterra's *Mal dormir*, revolves around an encounter between two sisters in a toilet. Efforts to maintain the original Spanish version's urban/rural divide were maintained by a translation that saw Anna move from her rural home in Ireland to a city in England. Her sister Becky's visit sees the two of them in a toilet which Anna cleans, discussing this and that, tales of here and back there, with Becky trying to convince Anna to come back home.

The first minute or so involves only the sounds of Anna cleaning a toilet, out of the view of the audience, the door closed behind her. What ensues is a monologue, telling her sister about Mickey, her boyfriend who buys her stuff and who takes her to the cinema every Friday. Becky remains silent throughout this monologue, but her silence, once broken, leads to a verbal confrontation, in which various themes explode on the surface; among them loss, sibling rivalry and sexual abuse.

Miscommunication is a major theme of the play, with many lines delivered by one sister failing to register with the ears of the other. Also prominent were the sisters' attempts to avoid certain subjects as well as to avoid each other; indeed, their gaze barely met during the performance.

A REAL SENSE

OF BEING LOST
IN HER OWN WORLD

Anna's constant moving about within the limited space heightened her need to engage in a certain level of surface-play in order to mask the real gloom of her new life in the city. The fragmentary dialogue was strangely enhanced by the flushing of a toilet or sound of toilet roll being changed, noises which seemed to stand in for the obtrusive sounds of the city.

Both Hellie Cranney and Victoria Fell managed to preserve convincing Irish accents throughout the performance. Cranney showed a mastery of maintaining presence despite the numerous instances when her back faced the audience whilst she was cleaning. She gave off a real sense of being lost in her own world, yet not very far from the world she had left behind. Fell's performance was also convincing, her repressed sensuality coming to the fore through the simplest of actions, such as the removal of her coat upon the orders of her sister.

THEIR GAZE

BARELY MET DURING THE
PERFORMANCE

Her performance became particularly captivating when elliptically hinting at the sexual abuse she suffered at the hands of her father; this while recounting images of a family she sees on the train, a trail of honey running down the youngest sister's legs whilst the mother and elder sister remain un-reactive, her eyes clouded over as though lost



ADC THEATRE

in the memory. Indeed, moments such as this one gained power from the location: the psychological mirror image of the two sisters on the train and the two sisters in a toilet surrounded on both sides by mirrors added depth and hinted at a complex and disturbing drama lurking just beneath the surface.

It was troubling that, as an audience member, whilst I distinctly had the feeling of eavesdropping on something I shouldn't be listening to, I couldn't feel like a fly on the wall as there were other bulky, human flies around me who occasionally obscured my view of the action.

This coupled with the smell of the toilets yielded to a feeling of general unease that was also the product of what was happening 'on stage'. Whilst initially I was cynical about going to a play set in a toilet, thinking that the sense of restricted space could have been created via other means, I now understand why this method was crucial to the enhancement of the experience: it allowed me to focus on the language, a language that contained all the gaps and silences of a feminine psyche that constantly feels the need to censor itself in the presence of men, but also of another woman, a sister.

Side Effects is the latest offering from Stephen Soderbergh, of *Ocean's Eleven* fame. Dealing with the commercial, exploitative workings of the American health system, Soderbergh's film explores the results it can have on patients and doctors alike.

Dr. Jonathan Banks (Jude Law) is the young, wide-eyed British psychiatrist whose career implodes as a result of a case involving his patient Emily (Rooney Mara), her previous consultant Victoria Siebert (Catherine Zeta-Jones) and Emily's husband, Martin (Channing Tatum). Martin's release from prison has re-triggered depressive episodes in Emily, for which Dr. Banks prescribes a new wonder-drug, Ablixa, and so catalyses their communal demise.

While there a number of additional minor characters, the driving force of the film as whole comes from the four central parts. The overall effect of the film is largely a direct result of their performances. Each actor occupies their role with credible deftness, with impressive performances from Jude Law and Rooney Mara, who between them create an intriguing portrayal of a doctor-patient relationship.

Mara's ability to work with varying levels of deep conceit made her performance chilling in its beguiling falsehood. Frustratingly, Zeta-Jones's character, while adeptly played, was not given as much depth, and felt at times like caricature, or a mere plot device.

What truly allows this film to hang together, however, is its carefully interwoven plotline, which takes truly gut-wrenching turns on its way to its powerful conclusion.

Moving from a British medical background, Dr. Banks directly experiences

Side Effects

Dir: Stephen
Soderbergh



byEMMA WILKINSON
Film Critic

the transition to the darker, profit-making American system. Motives and morals take the spotlight in relation to patient treatment and the profit-driven world of drugs manufacture and trialling.

Maintaining the same level of depth in each plot strand is a challenge which is not always achieved, leaving actions unexplained or feeling overly obvious. However, *Side Effects* impressively balances a poignant moral issue while maintaining intrigue and tension. The veil of mental health issues is also an interesting lens through which to observe scenes, blurring truth and reality on several levels.

You are plunged into the heart of its sinister workings and shown the hideous consequences of medical misconduct, but you are never allowed to feel that this is a dry or didactic assertion of ethical attitudes.

It is difficult to escape the slight gloss of melodrama in some of the film's plot-twists, but this is largely the result of its nature as a film exposing the worst human impulses. In combining convincing performances and a plotline that is both beautifully conceived and artfully revealed, this film is impressive in its energetic exploration of morally complex topics.

The Place Beyond the Pines

Dir: Derek
Cianfrance



byEMILY PULSFORD
Film Critic

Derek Cianfrance presents his latest drama in three distinct movements. The first transition marks an unexpected change of tack, while the second takes a '15 years later' format. The first section follows circus motorcyclist, Luke Glanton, who, on discovering that he has a young son, Jason, by a past lover, Romina, leaves the travelling circus.

In order to provide for his family, Luke joins with a car repairer to rob banks. After one robbery, the lives of Luke and his family intersect with another man, Avery Cross and his wife and young son, AJ. At this dramatic intersection, the film changes to Avery's perspective, while the film's third section focusses on the now-teenage sons, who are struggling to find their way.

Although there are digressions into issues like drug abuse, police corruption, guilt and heroism, the underlying theme of the film is family relations, especially between fathers and sons, explored through the mostly well-interwoven parallel stories of the two father-mother-son trios that start off separate but dangerously converge.

The very notion of what constitutes a family is questioned in Cianfrance's engaging portrayal of the issue. By contrasting the parallel families, a wider

framework is created to explore individual relationships.

Ryan Gosling gives a solid performance as the lawless, unhinged Luke, as does Bradley Cooper as Avery, who excellently conveys the physical effects of fear. Dane DeHaan as Jason and Emory Cohen as AJ also capture the grungy, inarticulate interactions of the troubled teenagers effectively.

Despite cultivating a brooding, angsty atmosphere, this was difficult to sustain over such a lengthy, fragmented story. The lack of punchy dialogue was understandable given the film's aim to create a tone of gritty realism, enhanced by a fantastic soundtrack. The motorcycle chases were particularly well-executed, conveying the movement of the motorcycle as powerfully as possible for the audience through blurred, jerky camera shots and full-on noise.

I was struck by the way some aspects of the film reminded me of the story arcs in Greek tragedy. One is the interest in inter-generational conflict and the question of whether history will repeat itself, or whether successors pay for, or avenge, the actions of ancestors. Another is the way the narratives, were structured into parts.

However, whereas Greek tragic cycles are split over several plays, *The Place Beyond the Pines* tried to convey as much in a single film. This results in an experience that threatened to drag at times and lessened the impact of what might otherwise have been a tightly-handled thriller.

BREAK A LEG



RICHARD STOCKWELL

It's Exam Term. There's no chance you can say "Oh no it isn't!" because the Panto is months away. The tell-tale signs are already emerging. The queues are getting longer for the college cafeteria, because everybody is learning so much that to make mental space they've forgotten how to cook, or even assemble bread and hummus. People are turning simple 'Hello, how are you?' conversations into exaggerated auctions of how many hours they've spent in the library. And yet the theatre world carries on, albeit streamlined to the ADC and Corpus Playroom, at the expense of college societies. Still, how does it manage it?

Firstly, there's Prelims. None of the above applies to English or History first years. Prelims count for less than Part I or Part IIA exams, which count for nothing – except maybe pride if you're into that sort of thing. Not only do they just have Prelims to worry about, often taken in the comfort of the college library, but they have already finished. For them this is just a normal term, except with more sunshine/rain (delete as appropriate). Thankfully, they tend to be artistic and socially responsible types, who realise it is their duty to donate their free time to entertaining the rest of us by keeping the Cambridge theatre world going.

But what about all the non-first-year-English/History students who are involved with plays this term? These people are the second reason the Cambridge theatre show carries on, and divide into two groups: those who are just too good and those who just don't care. The leads in Hamlet will have to learn more lines than some of us will course material over the next month. There are people who are just so ridiculously talented that they'll get a First despite playing the lead in every ADC show, this term and throughout the year. Others have realised that there's more to life than exams, or that they're much better at acting than exams, in which case they may as well play to their strengths.

There's certainly no let up in the variety. It's only week 1, and on these pages we've got pieces on a play in a toilet, some new writing about sheep and a production of an obscure Woody Allen play. And so it continues for the first four weeks of term. Then we hit week 5. Everybody's complaints suggest this is bad enough in the other two terms without needing to add in the start of the exam period.

But skipping over cramming, exams, and snarling up the city centre with celebrations, next stop is the May Week shows. If you're up in time to see any of these then you are probably doing May Week wrong. But if by some accident you do find yourself awake in the middle of the day, then plays in gardens and on punts have produced some of the most hilariously un(der)-rehearsed performances ever.

Also in May Week are the Previews for the Footlights Tour Show. This one's in the evenings, so it's a good place to go relieve your sulks if you're not going to the ball. They tend to experiment, and it's always interesting to see how well and how much things have changed when they bring it back at the start of Michaelmas – if you're coming back, that is.

FILM

Geek or Chic?: A Game of Thrones Initiation

Georgina Wadham discusses the third season of the acclaimed, beloved HBO fantasy adaptation.

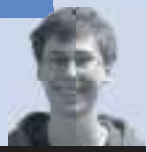
TV
V

It's an interesting coincidence that the meteoric rise in the popularity of *Game of Thrones* has coincided with the meteoric rise in popularity of 'Geek chic'.

From Liz Lemon on 30 Rock to the ubiquitous

RE:ROLL

ANGUS MORRISON



Games sit awkwardly among their media cousins. This is not news – gaming is the weird kid at school that stares down girls' tops and sets fire to ants. But it's not just an odd relationship with the established arts that makes gaming difficult to deal with. Even those who have taken it upon themselves to ramble at length on the subject run into difficulty. Expressing precisely why a game is good or bad, or even if it counts as a game in the first place is presenting a fresh challenge for the media.

While all of the arts are subjective to varying degrees, the freedom that is granted in being handed the controls can result in wildly different experiences for each player. In all but the most linear and restrictive creations – in which debates about the definition of 'game' rear their heads – the player will be granted some measure of choice in pursuing their goal. Games can be picked up and put down at will, and trying to identify at which point you can be said to have 'played the game' is a problem in itself.

Ten pounds for a cinema ticket and popcorn will usually net you between two and three hours of film. When the credits roll you leave having successfully completed the business of cinema-going. On iTunes a song clocks in at about 70 pence and will run until the track's end is marked by the absence of sound. After shelling out between £30 and £60 for a triple-A game, however, it's often hard to tell whether you'll be engaged for a night or for a year.

The shorter story-driven games will flash by in a paltry six hours, but an open-world adventure will soak up over a hundred hours of your time. A *Warcraft* veteran, meanwhile, may have invested several hundred days in their favourite time sink. And within all of these time frames each player will have made myriad subtle variations that differentiate his experience from that of others.

Adding to the confusion, the product that ends up on the shelves is rarely the finished game. To patch, bug fix and append new content (often for some extra cash) is a luxury peculiar to games, and the validity of the standard review has to be questioned when it can become out-dated two months down the line.

To lay responsibility for the continued growth of gaming solely at the feet of developers would be wildly unfair. As a new culture collides with Old Media, the collective press must adapt to convey the subtleties of an inherently interactive form. The weird kid's okay when you get to know him.

GEEK T-shirt, from *Family Guy's Star Wars* episodes to the influx of thick-rimmed glasses on many a hipster's nose, geek is the new-but-slightly-mainstream-now-really black.

And yet, when I find myself discussing my television habits, which have become extravagant now it's the most horrific time of year, the mere mention of *Game of Thrones* draws one of two inevitable reactions.

First, people ask, 'Doesn't that have... a lot of sex in it?' Yes, friend. It does. More on that later. Secondly, there is a pointed silence. A silence which asks the yet-unspoken question: 'Isn't that kind of thing a bit nerdy?'

Again, the only answer is yes. Watching *Game of Thrones* is a magnificent experience. It is unashamedly high-budget, with the first series costing a reported 50-60 million US dollars.

And it shows. With its recognisable and inordinately beautiful cast, the glamorous, far-flung locations and top-notch CGI, the show is a visual tour de force. But it is inherently, inescapably, a show for geeks.

Based on George R. R. Martin's fantasy series *A Song of Ice and Fire*, the world of *Game of Thrones* is a complex one, which translates in delightful specificity to the small screen.

After the latest episode, an article came out by one of the show's language specialists, who was complaining about

how one of its most common words, 'Khaleesi' (the Dothraki word for queen, duh), had had its original pronunciation altered to make it sound cooler: Kah-lee-see rather than Kah-lay-see.

As I read this article, I could feel a rift developing, a great schism in the *Game of Thrones* fan-base whose ripples could have untold after-effects in years to come. *Game of Thrones* is based on a level of fascinating detail.

Much like *Lord of the Rings*, its beauty lies in its complexity, in its ability to give its fans an entire discourse which is distinct from any other. People tend to become passionate about these discourses. Try telling any given NatSci that you loved Patrick Stewart in *Star Wars* and you'll see what I mean.

SEX

AND VIOLENCE

FOR EXAM TERM

CATHARSIS: LET

YOUR GEEK FLAG

FLY

ally sleeping with their own sister rather than just being overly friendly, you feel a certain sense of accomplishment.

There is a distinct pleasure in being able to argue Daenerys Targaryen's claim to the throne of Westeros as compared

to Robb Stark's, for example.

Of course, much the same could be said of any fantasy or sci-fi series

considered to be nerdy: *Star Wars*, *Star Trek*, *The X-Files*, *Doctor Who* – and yet, *Game of Thrones* has an incredibly wide mass appeal (judging by my Facebook news feed every Sunday night) that arguably outweighs any of these.

Where exactly this stems from is difficult to pinpoint. The cast is incredible. A delightful blend of Hollywood talent (Sean Bean, Lena Headey, Charles Dance), beautiful newcomers (Emilia Clarke, Kit Harington, Sophie Turner) and the all-round wonderful (Peter Dinklage, Natalia Tena), the cast brings Martin's work to life.

They make you question your initial judgement of their characters for being weak-willed or naïve, and portray people who have depth beyond their generic character types.



Cinematically, *Game of Thrones* is worth every penny of its enormous budget: its setting is lavish to the point of being every geek's dream.

And yet, these important aspects of the show fade into the background when one considers the twin elephants in the room: sex and violence. Do not watch this with your parents. Unless you won't feel embarrassed watching multiple graphic sex scenes, heart-eatings, decapitations...

There is a morbid fascination that comes into *Game of Thrones*, alongside the intricacies of its plot, the excellent performances given and the depth of its setting, and therein lies its appeal.

Let your geek flag fly on the one hand, and on the other use the sex and violence as exam-term catharsis.

Interview: Dame Margaret Drabble

Ella Griffiths talks to the award-winning novelist about women and literature today.

"You have to shout sometimes, or no-one hears you at all," declares Dame Margaret Drabble. No stranger to breaking taboos, the novelist gave a voice to a new generation of women in the 1960's by exploring the complexities of sex, marriage and motherhood.

I had always imagined her to be fiercely intellectual, channelling the stern aura of a schoolmistress. Perhaps it's to do with her past role as editor of *The Oxford Companion to English Literature*. Or maybe it's the notorious dispute with her sister, novelist A. S. Byatt, which leaves me feeling daunted. In fact, Margaret is witty and engaging, elegant with short, iron-grey hair and warmly attentive as she sips her coffee.

She is in Cambridge to give a speech at her *alma mater*, Newnham College, on women and the novel. Most of her novels are written from a female perspective. "I find it harder to write from the point of view of a man. I did write one whole novel from the perspective of a man called *The Ice Age*. I had to do a lot of research. I worried about daily things, like clothes, shaving, attitudes to sex..."

She describes her literary influences in the 1960's as Doris Lessing, Sylvia Plath and Mary McCarthy, who were making "great breakthroughs in subject matter". I ask her about the biggest change in terms of the material that women novelists can tackle today.

"You can write about gynaecological matters. Mary McCarthy's *The Group* was the first novel that described birth control in any capacity in 1963. It was quite useful. It was like a manual, since these topics were just unmentionable."

Educated at a Quaker school in York, Margaret went on to read English at Cambridge. After a brief spell as

an actress with the Royal Shakespeare Company, her first novel, *A Summer Birdcage*, was published in 1963. Since then, she has written over fifteen prize-winning novels and was awarded a DBE in 2008.

Why did she start writing? "I was always a reader, but what happened is that I'd got married as soon as I'd left Cambridge. My first husband (Clive Swift) was an actor and I'd wanted to be an actress, but I started having babies. Somehow it was easier to write novels. It fit the pattern of my life."

Margaret's trajectory reminds me of Sylvia Plath's early career, who also bal-

WOMEN'S

ASPIRATIONS

CROSS

FRONTIERS

OF CLASS AND

NATIONALITY

anced writing and motherhood in the same period. "I think Sylvia's problem was that she just pushed herself so far, and that she was married to a man who was her rival."

"It was an emblematic story for us: can you survive if you want to do all these things? It's incredibly sad, the story, and the fallout on other generations. On the other hand, one shouldn't forget that she left a body of work that was quite remarkable."

I wonder if juggling a career and family is an achievable aim for women today. "Employers are more considerate, men are more considerate, fathers are better. There's more of a sense of it being a woman's right to work, not something that she's doing because she's odd."

Margaret's spontaneous decision to begin writing contrasts with the career of her sister, A.S. Byatt, the Booker Prize-winning author who had always intended to become a writer after

studying at English at the same college.

Was there always an element of competition between them? "We were just brought up too close, with the same material. It was hard."

"I think she really resented the fact that I did it by mistake and it was her greatest aim in life."

She attributes this tension to an intense home environment. "My mother was at Newnham in the 1920's and she was a very clever working-class girl. But she felt very socially disadvantaged."

"She arrived speaking with a Yorkshire accent, and most of the girls here were middle-class, or upper-class. She had to adjust to all of that, and was very competitive for her children."

Her novels are brave investigations into social norms, careers and domesticity. Would she agree that class and femininity are two central themes? "I'm very interested in class mobility, which is a very English subject. "I do feel myself to be very English, but having said that, my novels have been translated and well read in Japan. I think there must be some archetypal story of women's aspirations going on that does cross frontiers of class and nationality."

As well as novels and biographies, Margaret frequently writes for newspapers. "There are things you can do in a comment piece that you can't possibly do in a novel, because it's a different medium. The novel is subtle, and sort of filled out, embodied, while in a piece of comment you can just say: 'this is wrong'."

I ask whether her opinion of journalism was changed by the phone-hacking scandal. "With the Leveson report, I'm on the side of Hacked Off."



CREDIT: UNITED AGENTS/RUTH CORNEY

"I know that all these devices we have for recording and communicating has changed the nature of privacy and journalistic authority, but it hasn't changed out of recognition. There has to be some responsibility."

Despite receiving multiple prizes, Margaret has strong principles about such awards. "I boycott the Booker simply because I said I would many years ago, and being a consistent person, I still do, but I think it does distort the market."

"When I started publishing in the sixties, you went to a publishing house, your editor looked after you, and that was it. Now, that's all in meltdown."

"Publishers are very wary in regard to sales figures, while in the old days, they would stay with you."

As visitors begin to hover around us for the chance of a chat, I conclude by asking why she chose fiction to debate what it means to be a woman. "I think that fiction is a wonderful medium not only to reflect on what we do, but for pushing it on a bit. It gives the possibilities."

Preview: The making of *Make This Space*

Rob Hawkins talks to the student creators behind the innovative interactive gallery on King's Street

We are all familiar with the feeling of being unwelcome in a space. Sometimes this is caused by social situations, other times by environmental factors.

It's the culture-shock of pitching up in your empty room to unpack and prepare at the start of the term, and the charged hush in the exam hall at the end of it. It's a feeling aroused, for many, in contemporary art galleries. Performance art often thrives on it, deliberately creating discomfort. Even the spaces in which we show our art are now prone to creating it – sterile white temples, adorned with gravely serious pieces of coded meaning. It's this feeling that student curators Coralie Malissard, Charlotte Call and Alessandra Kurr have set out to challenge with their interactive exhibition at SixOneSix Gallery, King's Street.

Make This Space aims to offer an informal environment in which art can be shown, made, and enjoyed. It is, Charlotte tells me, concerned with art as a catalyst for interaction. She talks enthusiastically about a Yoko Ono piece, *Smile*, (in which participants were photographed, grinning) and about the recent *Light Show* at the Hayward (where simple effects cause strangers to interact, and 'everyone left with a smile on their face').

Tellingly, I think, she called the Ono piece 'barely art': something about what they're trying to create in Cambridge also enjoys only a distant relationship with the stuffy, restrictive clichés of contemporary artistic discussion.

It won't be entirely original. 'Relational Aesthetics' – the business of making our gallery-based social interactions important, if not central – is in vogue these days: think of the Tate's *Test Site* silver slides, shooting gallery-goers to the floor and making headline news, and *Weather Project*, the Turbine Hall setting sun that had us lying flat on our backs, making patterns on the reflective ceiling with scores of strangers.

But, characteristically, they're not phased by this – the pursuit of novelty, it seems, has rightly been put on the scrapheap, along with the clichéd art school term 'tension'. This exhibition aims at anything but tension, and instead hopes to combine poetry, participation, music and installation in a convivial open environment. It's an intention hard to criticise.

The curatorial team have set about the task with a fundamentally pragmatic approach. They shied away,

Coralie explains, from the more concept-loaded submissions.

'Of course, a lot of the work still has a concept behind it – but we made the selection formally, on what was visually interesting.' The result is that, putting themselves in the shoes of the audience, the curators have picked work which is 'accessible' in the most positive sense (rather than, as Jonathan Meades defines it, meaning 'nothing more than being comprehensible to morons').

Simply, this will be a show, they hope, which anyone can enjoy, without prior knowledge or extensive catalogue notes.

This is not to say that the intellectual baby has been thrown out with the oppressive conceptual bathwater. One artist has produced black on white images based on the percentages of usable space in the gallery. I'm reminded of Martin Creed's *Half the air in a given*

space (as it says on the tin; the air is contained in hundreds of balloons – a riotous gallery experience). It's clever stuff.

Admirably, the curators acknowledge the challenges of working with mainly student artists (as Coralie sensibly dubs them, 'emerging'). With this show's ethos being so positive, and so dominating, it's easy to overlook the theme binding together the submissions: *Space*. It is democratic: space is something we all exist in. It opens doors to the profound and the everyday.

Admittedly, when I toured the space on Tuesday, things were embryonic. It seems, though, that it won't be 'finished' until it's populated come

Thursday night. Their laudable intention is to put student art on a par with student theatre: to create a supportive environment for people to try their hand, and an established community with regular exhibitions and opportunities for curating, criticism and creativity alike.

It is remarkable, really, that this isn't already the case. Changing Spaces' (www.changing-spaces.org) lease of the gallery, though, has given them a platform: now all that's needed is a successful show – which, here more than ever, depends on strong participation from the student body.

The advertising campaign has therefore been necessarily bold. I put it to Coralie that accusations of shock tactics could be levelled at their promotional film (dir. Nick Morris), with her starring role as a nude painter.

She explains the reasoning: all clothes have connotations; they needed a generic everyman/woman; the academic nude has been tackled with integrity for centuries – it's not a big deal, she says.

Charlotte adds (with typical pragmatism): 'if it gets us more views: great'. If all of its 5000 viewers see the exhibition, it will be deservedly busy.



A LOOK AT THE BLOGS

A Year Abroad in every subject?

This week on Varsity Live, Laura Stockley argues that students from other subjects would benefit from the fresh perspective and life lessons that a year away from Cambridge can bring, even if they don't leave the country.

With eight-week terms, three term years, and three-year degrees, by my calculations the average Cambridge undergraduate has 72 weeks teaching time, a grand total of 360 days. That means less than one year of our life is dedicated Cambridge teaching time. My finalist friends are now in week 65 of this process and whilst the constant grey cloud of the ever-approaching deadline may become somewhat tiresome, for most of the finalists I know, it has crept up on them all too quickly.

Amongst Cambridge undergraduates, I am in the relatively unusual position of being on a Year Abroad. Our degree system is still incredibly linear and incredibly inflexible. Unless you are studying a language degree, the possibility of taking a year out is very limited. In my opinion, this is one major downfall of the Tripos system. Perhaps they're scared we'd forget the equations, the formulae or the theories, or even worse, that we'd never come back?

I won't give you the 'gapyah' spiel and pretend that we all come back having 'found ourselves' but it can't be denied that living abroad for a year teaches some fairly important life lessons that you perhaps wouldn't learn from three years in the Cambridge bubble.

The Cambridge collegiate system is pretty cushy; if we were prepared to accept odd socks, the occasional shrunken jumper and high

levels of sodium chloride, most of us could probably graduate without ever having cooked a meal or done our own washing.

Whilst some may consider this a great advantage, I question whether Cambridge is not doing us a disservice here? What use is a first in Molecular Biology if you can't work a washing machine? We will at least return from a year away slightly better armed to deal with stropky landlords, gas leaks and bed bugs; we may even be able to conjure up a halfway decent paella or boeuf bourguignon, though perhaps that's a little optimistic...

Arriving in a foreign country where you know nobody forces you to do some unexpected things – you can't really afford to be fussy when you have no friends. So much of how we judge people is buried deep in our culture and upbringing; based on the way people speak, where they come from, what they study or who their friends are. It's almost impossible to make these snap judgments in a foreign language and culture. I know in a year's time the fact that I celebrated Mardi Gras in fancy dress, on a beach (where it snowed), with an eclectic mix of French, Mexicans and Spaniards is going to seem like a somewhat distant reality.

If I were in Cambridge this year I know I would, along with my fellow finalists, feel entirely lost at the prospect of entering into the world of work next year. A year out from Cambridge buys you time, and provides an invaluable opportunity to narrow down what you might like to do after you graduate.

This year I have both studied and worked. I am currently doing an internship with Oxfam, and I now know I want to do a job with a purpose, one that means I spend more time with people and less time with screens. I am not prepared to sacrifice my social life and sanity for the mega bucks.

Aside from the more obvious advantages to living abroad for a year, I think leaving 'the bubble' provides a welcome insight into just what a Cambridge degree has really got to offer. I had

the privilege of studying at Sciences Po, Paris, one of France's finest universities. The quality of teaching was outstanding, but what it offered in teaching it arguably lacked in many other regards. Very few academic institutions in the world could rival what Cambridge has to offer regarding theatre, music and sport. How many universities can boast an entirely student run theatre, some of the best rowers in the country, and a Union with speakers as diverse as Sirs Ian McKellen and Richard Dawkins? There are societies to cater for every interest, now matter how unusual or obscure..

I WANT A JOB WITH A PURPOSE, ONE THAT MEANS I SPEND MORE TIME WITH PEOPLE AND LESS TIME WITH SCREENS

WHAT USE IS A FIRST IN MOLECULAR BIOLOGY IF YOU CAN'T WORK A WASHING MACHINE?

THIS WEEK ONLINE:

- Hannah Wilkinson provides a photographic look at an average day in Cairo.
- Our new obsession: the barbershop quartet version of Justin Timberlake's 'SexyBack'.
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ELL BROWN VIA FLICKR



Telegrams and bullets from

It's said that a society should be judged by the way it honours its dead; [Lewis Wynn](#) looks

WHEN IN ICELAND

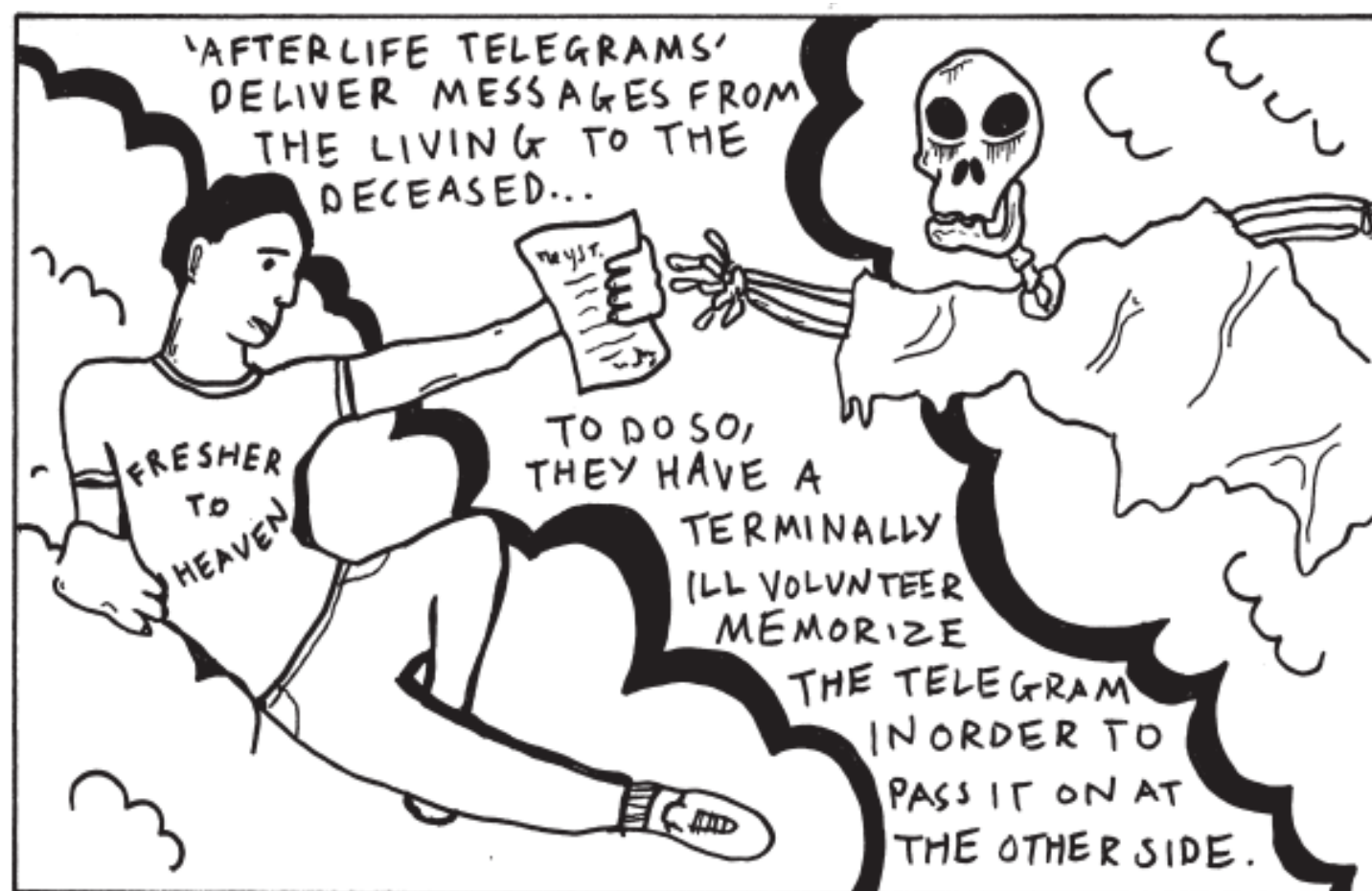
HENRY ASHCROFT

"Windy conditions, steep hills and unsuitable road surfaces combine to make Iceland not the most popular of destinations for cyclists". In the face of our Lonely Planet Guide, a friend and I took to the roads of Iceland last year for a three week cycling tour of Iceland.

It became easy to forget the frustrating conditions in touring this is impossibly fascinating country. Cycling 60km a day we would cross meadows with grazing horses; hill ranges and round fjords, complete with the odd volcano, lava field or barren red desert. It's easy to see how Nordic folklore could have been inspired by this landscape: gateways to the land of the gods, troll gardens and Ragnarok (the destruction of the world in a climactic battle of gods and titans) all seemed natural somehow... Casual roadside signposts to Asgard didn't do much to dispel the mysticism of the place.

With no standing army and a crime rate of next to nothing in the capital you can see why the Global Peace Index labelled Iceland the most peaceful country in the world. The locals were inevitably friendly (and most spoke perfect English) when we actually came across them, since Iceland is the most sparsely populated country in Europe, making it possible to go days without seeing anyone. However, we were frequently offered meals and beds for the night in local farmhouses, which felt like little bastions of rugged human defiance in a world still very much defined by nature in a way that few European countries can boast. Finding a place to camp was never difficult, though we were on various occasions stared down by families of apparently wild goats; chased by a guard dog which seemed highly unimpressed by our garish cycling kit, or unnerved by the isolation on one night spent in the grounds of an isolated and deserted hotel with a distinct aura of *The Shining* about it.

Iceland is known for special natural locations like Gullfoss, the 'Golden Waterfall' and Thingvellir, the site of the country's first parliament from the 9th century, which itself lies in a rift valley marking the crest of the Mid-Atlantic Ridge: a 7km gap between tectonic plates. However, Reykjavik showed us that there is more to Iceland than nature. A buzzing hive of human activity, it has a thriving art and culture scene, providing a youthful face for a country steeped in its ancient geographical history.



om beyond the grave

ks at some of the more strange and mysterious ways of subsisting after death



RE:VISION

FIONA STAINER

Already craving the joys of iPlayer? Read on for subject specific TV programmes that are (almost) completely justifiable as revision aids.

Social and Political Sciences – Starting on BBC Two this Thursday is *The Politician's Husband*. David Tennant plays the husband of a government minister in what the BBC describes as 'a drama about the shifting power in a marriage when the personal and political collide.' Personal and political?

History – The BBC made a huge effort to sell *The Village* as a naturalistic period piece: *Downton Abbey* it most certainly ain't. Its focus is the working classes, and the plan is to track the lives of the inhabitants of a Peak District village through historical events of the early 20th century, kicking off with the First World War. It's gritty, bleak and depressing and therefore can be passed off easily as revision.

Economics – *The Apprentice* is back next month. It's as if the BBC scheduled it specifically to fit into your revision timetable. Whether you watch it to come up with your own strategy for each task, or simply to scare yourself into working harder, this type of revision is totally justified.

Psychology – Sometimes I do wonder if *Britain's Got Talent* is one big psychological experiment: how long can we keep the nation entertained with dancing raccoons and singing grannies? Ponder this question and others, like: what on earth possessed that guy to think dancing with a broomstick nun whilst dressed as a priest was entertainment? And what on earth were the judges thinking when they put him through?

Classics – The writers of Roman sitcom *Plebs* (episodes of which are still available on ITV player) insist that they approached none other than Mary Beard herself for advice on content. If it has the approval of your professor, it's definitely legitimate revision.

English – Fed up of reading novels? There are plenty of adaptations out there. Order the box sets and put your feet up. Studying MML? Take your DVD box set of choice, set the subtitles to the appropriate language and hey presto! You're revising.

Geography – Want to see some Part IA Geopolitics in action? Then look no further than the box set of *Homeland*. Nothing says US imperialism quite like a morally questionable drone strike. It annoyed me that I couldn't watch without making parallels to ideas about 'self' and 'other', and wondering what Edward Said would have thought. I guess that's just what Geography does to you, apart from give you a love of highlighters and a high tolerance for cold, wet weather. Physical geographers can look to *Game of Thrones* for some relevant respite. Despite all the political and sexual intrigue, the underlying 'winter is coming' theme means it's essentially about climate change.

Bioshock and awe: “The best of the year”

Thomas Ruddle discusses the latest in Irrational Games' ground-breaking series of titles

I have to admit I was worried. The first game in the *Bioshock* series blew me away with its

mechanics, setting and especially the plot, which forced me to think about subjects as diverse as Ayn Rand's philosophy to substance abuse and even to the role of the player in video games.

So when they announced the latest game in the series, *Bioshock Infinite*, I expected it to be a hanger-on, living in the shadow of its genre-breaking predecessor, in what I refer to as “The Matrix Syndrome”. However, Irrational Games have taken a few risks (something we don't see enough of in the video game industry these days) and created something that keeps a lot of reassuring links to *Bioshock*, but definitely stands as its own game and, in some areas, even far surpasses it.

The premise of the plot is encapsulated in the words of the main character, Booker DeWitt, “Bring us the girl and wipe away the debt”. It's 1912 and Booker, an ex-Pinkerton agent, is sent to the floating city of Columbia to rescue a girl called Elizabeth from the clutches of its leader, Zachary Comstock. Comstock, aka “The Prophet”, has formed a quasi-theocratic dictatorship, claiming that he has been given visions from angels to preserve American ideals.

This causes them to consider the Founding Fathers as gods and Abraham Lincoln as the Devil; indeed, there is a cult dedicated to the worship of John Wilkes Booth. It also creates parallels with Rapture (the setting of *Bioshock*) which tried to seek freedom from religion, where Columbia is seeking freedom through religion.

Do not get the wrong impression, this is certainly nothing like another “damsel in distress” game, one must note that Elizabeth can handle herself in a fight. She can pull objects through from other dimensions through “tears”, such as cover or weapons and is a dab hand with a lockpick.

It's been a long time since I've empathised with a supporting character in a game as much as Elizabeth – she is definitely an integral part of the story and she doesn't feel like a hindrance, as supporting characters can do.

Furthermore, the story is very well-crafted. I don't want to reveal any spoilers, but, whilst some aspects did get pretentious (the polite way of saying what I put in my notes), the ending is absolutely incredible and ties up the game well, which *Bioshock* failed to do. The stellar moment is where Booker is set against an old friend in the Army, Cornelius Slate, who, camped out in a racist theme park, sends his troops to die as he wants them to be killed by a true soldier.

Mechanically, *Bioshock Infinite* is great. The guns feel satisfying to shoot and, while they can sometimes feel underpowered, there is a big enough range to keep things interesting. Plasmids (which give you superhuman powers, like throwing fireballs) make a return as Vigors, but they feel much more tacked on in this game.

Booker can also collect Voxophones, which are audio messages from Columbian citizens, which really flesh out the world and make it seem like a place



IRRATIONAL GAMES

where real people lived. However, even though you see citizens at various preset points in the game, they all seem to disappear when any gunfire starts, making some areas feel like battlefields, not streets.

A standout mechanic is the Skyhook, a tool that lets Booker grapple onto hooks or rails but which also doubles as a melee weapon. Sliding along rails which taking shots at people on the ground is intuitive and a lot of fun.

If anyone deserves a promotion at Irrational, though, it's the art director. In a world of dull, brown shooters, Columbia is light, colourful and takes glory in its architecture, especially in its churches.

It feels like an everlasting 4th of July

parade, but the ever-present shadow of Columbia's intolerances and nationalism is made evident with posters inspired by WWI propaganda and giant statues of American heroes, whilst the Vox Populi aesthetic has great parallels with the Occupy movement.

Even if you forget the story, *Bioshock Infinite* still holds up as a shooter in its own right. However, if you do that, you'd be missing out on one of the best video game stories since *Half-Life 2*. My verdict? It's an absolutely brilliant game and possibly the best of the year, but, if you haven't played it, I'd still recommend saving your money and picking up *Bioshock* instead.

Just avoid *Bioshock 2*. I'm blocking that one from memory.

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.

Yeah Yeah Yeahs are my heroes.

They alone have had the cajones necessary to call people out on the second greatest evil done at gigs. The first is, of course, the 5' 4" couple who stand at your exact eye-level and make out the whole time. However, that pales into an (albeit more unhygienic) second place behind the absolute eejits who stand in front of you and film the whole thing on their phones.

There is nothing more frustrating than getting stuck behind one of those people who think that capturing their scratchy, nasty bootleg is more important than listening to the actual people on stage. Yeah Yeah Yeahs have outlawed watching through camera phones at their gigs and thus deserve a massive round of applause. Furthermore, if I were Queen, they would get some sort of medal, knighthood, or whatever it is that Queens give out to heroes of the realm.

All I'm saying is that if you were listening to this album live, you'd be too busy picking your jaw off the floor to film anything.

If pyrotechnics and gingers are your kind of thing, you'll be glad to know that the video to opening track ‘Sacrilege’ features Lily Cole doing various things of ill repute with lots of men in caravans and then being set on fire on a beach. The endless repetition of the word “sacrilege” rolls off the tongue like honey after a while, the increasingly textured track combining with each reprise to sound increasingly frantic.

It builds particularly good drum-work with a devastating guitar riff layer on layer until you're hit with call and response, a gospel choir and tambourines that sound like they've been attached to the various limbs of the girl from The Exorcist.

This album is, if nothing else, one

Yeah Yeah Yeahs

Mosquito



by JILLY LUKE
Music Critic

of development. Yeah Yeah Yeahs are sometimes guilty of slightly mawkish lyrics, but this album sees them maturing hugely.

The collaboration with Dr Octagon on “Buried Alive” generated huge hype when it was announced. The resultant track is a labyrinthine journey of a darkness to be expected from the man who gave the world the sheer terror of “A Visit to the Gynaecologist”.

It is by no means the best track on the album, but it is good and builds on the underground feeling of “Subway” and “Under the Earth” to create a smear of reflective blackness through the heart of the album.

“Always” wouldn't sound out of place on the soundtrack to The Breakfast Club, and continues both the lovesickness and dependence on percussion of the previous tracks. It winds the album down nicely, preparing us for the small sadness of the far-away piano in closing track “Wedding Song”. It's a soft, gentle ending to an album that is raucous and sweetly sad in equal parts.

Mosquito is the soundtrack to the nights out wish you had. It's ice-cool but unpretentious, possibly because Yeah Yeah Yeahs aren't faking it. It's a hugely ambitious piece and they pull it off brilliantly. Great music speaks for itself, and this one shouts volumes.

The Shouting Matches

Grownass Man



by KATIE THREADGILL
Music Contributor

Justin Vernon's comments in late 2012 that Bon Iver, his unlikely indie-folk popular triumph, would be “winding it down” following the massive success of their first two albums undoubtedly hit fans of the group's haunting melodies pretty hard.

The announcement of Vernon's return is sure to sing a sweet falsetto to the ears of many. However, *Grownass Man* is hardly what Bon Iver's introspective following might have expected.

This fresh, blues-rock album by the trio who initially formed briefly for an unreleased EP in 2008, confidently soars clear of any pigeonhole into which they might otherwise be stuffed. Vernon, joined by Phil Cook (Megafaun) and Brian Moen (Peter Wolf Crier) present an album which mocks any notion of a musical comfort zone and stretches the limits of breadth that one record can handle.

From the distorted grungy tones of ‘Heaven Knows’, to the spunky country beat of ‘Mother, When?’, Vernon's intention is clear – to take a break from the earnestness of Bon Iver towards something a little more light hearted and a little more anonymous. Where Bon Iver was intense and brooding, The Shouting Matches relies on ad-hoc synth riffs and cranks up the distortion for a genuine band-practise-in-the-garage style.

Incorporating the rock styles of The

Rolling Stones or The Who in initial track ‘Avery Hill’ or with the slightly unpolished blues jam of ‘Three Dollar Bill’, The Shouting Matches really do scream, or rather soulfully wail, of a bunch of guys who between them enjoy a far-reaching and diverse appetite for music, whilst having a jolly good time indulging it.

In an album which, thanks to minimal promotion, bears as few expectations as possible for a double Grammy award winning artist, Vernon and the band are free to explore the wilds of their musical tastebuds to their hearts and ears contents. Perhaps the most astonishing breakaway comes from ‘New Theme’, a track which couldn't be any newer for

Vernon if it was wrapped in cellophane and topped with a shiny red bow.

KICKS The carefree lindy-hop antidote to a career dedicated to making melancholy beautiful, it kicks and flicks its way to a sunnier, if rather less eloquent and rather more gospel, side to Vernon's extensive songwriting palate.

The closing track eases the uncharacteristically boogying folk fan back into a more pen-sive and familiar place. Yet, in keeping with the other nine, it does so in a wholly unfamiliar manner. The soft swoon of ‘I Need a Change’ is slow-mo soul and it charms with the customary smoothness of yesteryear blues.

Bon Iver this most certainly is not. Neither is it the kind of groundbreaking stuff that made Justin Vernon such a big hit. But a whimsical scrapbook to a long list of musical loves and an exciting venture which mingles the new with the really rather retro, this might just be.

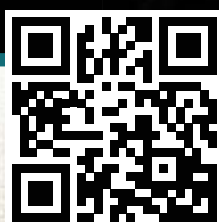


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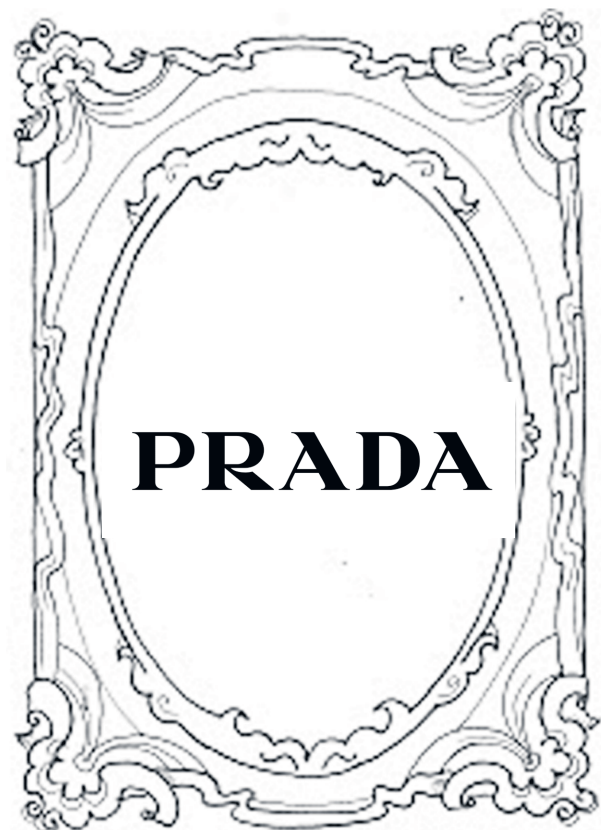
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FASHION VS. ART



by PHOEBE LINDSLEY

I don't know how often you read the weekend edition of the *Financial Times*, but you really should start doing it: if only to get at the holy grail of

Sunday supplements - *Financial Times*' 'How To Spend It.' I cannot think of any single other thing, person, animal or object that better encapsulates the connection between art and fashion in 2013.

Seriously, you can't tell the adverts for £29,500 watches apart from the articles prodding you to buy Hermès's 'The Art of Living' picnic set for £2,670. This is the beauty of 'How To Spend It.' wonderfully pointless expensive things. 'A wonderfully pointless expensive thing' describes a lot of the art made these days. Indeed, both art and fashion are now a part of the 'Luxury Industry', and it is their status as commodities, which most defines how people interact with them in the 21st century.

Moving on from my *FT* fixation, a quick visit to Louis Vuitton's 'Friends of the House' section of their website further illustrates just how integrated the fashion/art worlds are. Louis V's arty friends number Richard Prince, Olafur Eliasson, Takashi Murakami and Yayoi Kusama. It seems natural that artists and fashionistas would make good bedfellows. They're all hot, sexy and throw great parties - get Wes Anderson to film a bit of it and you're golden. I suppose that right about now I am meant to tell

you that the reason LV, and the conglomerates that own LV, collaborated with these artists was all in the spirit of creating art AND fashion. I mean, hey man, Marc Jacobs is an artist and fashion is just art you wear on your back. Did you not see Meryl Streep school-

ing Anne Hathaway in *The Devil Wears Prada*? Fashion is IMPORTANT, cerulean is GROSS. I'm no cynic. I think that those Richard Prince handbags and nurse outfits

are really nice. I read the catalogue for the Alexander McQueen blockbuster retrospective at the Met and liked it. I also think it's cool that there is a giant Murakami sculpture in the flagship LV store on Bond Street, but, I definitely think that the entire enterprise revolved around making as much money as possible. Excluding pesky illegal drugs, art is the biggest unregulated market in the world; perhaps fashion houses hope that through collaborations, artists can throw some of their wealth, status and cultural capital their way. Maybe the relationship between art and fashion hasn't changed that much at all. Fruitful partnerships have always sprung up between designers and artists: think William Morris, Bauhaus, Constructivists, Elsa Schiaparelli etc. etc. However, the tone of contemporary collaborations seems different and altogether more desperate for my cash. Today, with each new artistic collaboration, all I feel like I am being told is how to spend it.

ART AND FASHION

ARE NOW PART OF THE
'LUXURY INDUSTRY'





Mixed fortunes for golfers in Varsity match

Joy for the Ladies and Stymies was countered by despair for the Men in Kent, writes **James Cumberland**

DAVID DUNCAN

The Varsity Matches were this year held on Kent's east coast, at the storied links of Royal Cinque Ports (Deal) and Royal St. George's (Sandwich). The former hosted the Ladies and the Divots & Stymies whilst the Blues played at the 2011 Open Championship venue. The teams travelled down to the Garden of England on Sunday and following a busy day of practice for all teams on Monday, swords were crossed for the first time on Tuesday morning in the Ladies' foursomes matches.

Keen to avoid a repeat of their 2-7 loss in 2012 and featuring four new players in the team of six, Cambridge stormed into a 3-0 lead at lunchtime. Courtney Gill & Francesca Bastianello recovered from hitting it out-of-bounds on the first to record a win, captain Iona Stevenson & Emily Faldon won 8&7 and Sydney Burlison & Theres Hoyos were victorious by 7&6. The afternoon singles matches also unfolded successfully for Cambridge. Bastalliano played a stunning shot onto the green with a 5-iron from the left rough on the 18th hole to set up a closing par and a 1-up win; the highlight of an well deserved 8-1 victory for a talented Ladies team that reflected their total superiority over the Oxford players.

The Stymies romped to a 11½-3½ win in their match against the Oxford Divots. Despite trailing 2-3 after the foursomes, Cambridge stormed back after lunch with five consecutive victories after the captain's match, including a magnificent fight-back from Henry Ellis, suffering with 'flu, to beat Oxford's strongest player. A rifled hybrid to find the par-5 16th in two, just 20 feet from the flag, ensured victory rather than mere retention. The finishing touches

were applied by Cambridge's anchor trio who all secured victory, with the final match finishing in darkness.

Attention on Thursday morning switched to Royal St. George's as Carl Rietschel and Alister Inglesby faced two Oxford men to determine which University would foot the bill for Saturday night's dinner following the Varsity Match.

A shaky start in the foursomes saw allowed Oxford to take a 1-0 advantage into the afternoon singles matches.

Carl Rietschel produced some excellent golf in testing conditions to beat his opponent 5&4, before Alister Inglesby found himself all-square standing on the 18th tee. A conservative tee-shot found grass but his approach shot missed the green. After the Oxford player holed his return putt, Alister was left with a nervy 2½-footer for the half, which he calmly rolled in. The Dinner Match was therefore halved, and the cost shared.

THE WIND STRENGTHENED CONSIDERABLY...A REAL TEST OF GOLF

The teams arrived at the course on Friday morning to find that temperatures had dropped and the wind strengthened considerably, posing a real test of golf. In the top match, Paul Schönberger & David Clark eased to a comfortable 7-up lead by lunchtime and with such a cushion, were rarely troubled in the afternoon, closing their match out 5&4. Meanwhile, at the bottom of the order, Alex Silver & Geordie Ting found the morning tough going, falling 7-down and when Oxford stretched their lead to 9 holes shortly after lunch things were looking bleak. Silver and Ting began a spirited fight-

back, winning four successive holes before an unfortunate half in seven on the 10th halted their momentum and Oxford again pulled away to a 7&6 win.

Oxford fought back to secure halve match two against Lucas Birrell-Gray & James Wiese. Behind them, Oli Flynn & John Gregson, 2-down at lunch, clawed their way back to win the 36th tee for a 1-up victory. Match four was a veritable roller coaster; Nick Ramskill & James Cumberland sped out to a 5-up lead after 9 holes but lost 5 of the next 6. When Cumberland chopped their tee-shot on the 16th into the deep front bunker, they looked like falling behind for the first time in the match, but Ramskill escaped solidly, paving the way for Cumberland to putt 15-feet for a vital half. Cambridge won the next two for a two-up lead at lunch and a par at the 17th was enough to close out the match 2&1.

A 3½-1½ lead prior to Saturday's singles matches was a pleasing position and there was optimism that Cambridge could register their first University Match win since 2009.

We awoke on Saturday morning to a reasonable dusting of snow at our accommodation, 15 minutes in-land from Royal St. George's, with snow still falling. With the prospect of a match abandonment looming large, the snow relented at 9.30; an 11.30 a.m. start, with all matches to be played over 18 holes as opposed to 36, was agreed.

First out were the captains, Alex Silver for Cambridge and Alex Gems for Oxford. In a closely fought match, Gems edged Silver 2&1 and with Flynn and Wiese both losing 5&4, Oxford had made by far the stronger start. However Ramskill, out third, fought back with a par at 17 and a magnificent birdie on the last to win 1-up, and middle-order rock Ting won his match 2&1. Two more halved matches for Clark and Cumberland saw Cambridge 6½ - 5½ ahead with three matches to play, but losses



Snowy scenes threatened the final days play at Royal St. Georges, where Cambridge's men were beaten

for Birrell-Gray (4&3) and Schönberger (2&1) put Oxford in front, meaning Cambridge required victory from Gregson in the anchor match to rescue an overall half.

A birdie 3 at the 17th to pull back to all-square left this still possible and when Oxford the fairway bunke, with Gregson in the right-semi rough, hopes were raised. Oxford chipped out 20 yards up the fairway, but Gregson now found sand himself, in the left-hand greenside bunker whilst Oxford pitched past the flag in three. An up-and-down would probably be good enough for

Cambridge then. Alas, Gregson's bunker shot, from a tricky distance of 20 yards, which needed to carry a ridge in the green before the flag, flew too far and off the green's opposite side, from where he could only chip to 15-feet. Oxford safely two-putted from the back of the green and when Gregson's attempt slid by, it was another point to Oxford, who claimed the 124th University Match by 8½ - 6½.

The 125th University Match returns next year to Rye, the last venue at which Cambridge was victorious; hopefully that is a positive omen for next year.

Boat Race agony for Blues

Rowers' anguish was shared by **Roxana Antohi**

They won, we lost. What more is there to say? It had been predicted by the bookies, by the press, by everyone watching the crews closely while they were training on the Tideway last week in the final preparations for the race. Oxford were over 20kg heavier than Cambridge and their stern pair set such a strong rhythm that the lighter crew simply couldn't match them.

As the Surrey bend gave way to a straight body of water at the Chiswick steps, there was a chance. The Dark Blues knew that if they didn't pull away, Cambridge could use the next stretch of the Thames to draw closer towards a potential victory. Cox Oskar Zorilla sensed the danger and the crew duly distanced themselves enough to move onto the Middlesex station, with clear water ahead, leaving the light blues in their choppy wash and cancelling out any advantage they might have had from the last bend. Broken, the Cambridge crew were unable to respond and 17 min 28 sec into the race, Oxford reached the finish line, with Cambridge one and a half length behind them.

The mixed reactions coming from the two boats at the Mortlake boathouse post-race left no ambiguity as to the result, Oxford jubilating in their hard-fought victory and the Cambridge athletes ashen-faced, feeling like six months of hell were all for nothing. A



desolate Steve Dudek said 'the boat race is an 18 minute race but it's a story told in about 30s - and those 30s at the end just didn't happen for us'. He was wrong. The story he was talking about does not end with the finish line, it goes beyond it. As a Cambridge supporter, I commiserated in the defeat, I had tears in my eyes when Oxford crossed the line, and it hurt even to think of asking our rowers for their thoughts at the end. In every single interview, the Oxford rowers declared themselves astounded by Cambridge's tenacity. Their President, Alex Davidson, said that 'it was a lot harder than I thought it was going to be'. Louloudis added that 'Cambridge made it bloody difficult for us' and Malcolm Howard, the stroke man, admitted to getting worried around Chiswick steps, as the light blues 'just weren't breaking. Cambridge threw everything they had at us, there wasn't a moment when I think they ever gave up. All credit to the way they raced.'

Achilles no match for mighty Ivy League

Katherine Turner reports on the TransAtlantic Athletics Championships

Over Easter, Oxford and Cambridge athletes set off for the 23rd time, under the joint banner of the Achilles club, to compete against the Ivy League universities. The series dates back to 1894, predating the modern Olympics itself; this illustrious history was on the minds of many of the athletes as they competed in their first match against Cornell and Penn on April 6.

Although many athletes were still suffering the effects of jet lag, and the temperature was forcing competitors to don their Achilles woolly hats, there were some impressive performances. Hanna Tarver front ran her way to a dominant 800m win whilst the men's 4x400m team also scored a notable victory. In the field Emma Perkins dominated the high jump and triple jump while Matt Houlden leapt to an impressive second place in the long jump with 7.01m. Although the men's team lost 14-5 and the women's 15-4 both teams felt they would be better prepared for an improved performance against Harvard and Yale.

After a whirlwind few weeks incorporating stays at Penn and Yale as well as a few days in New York, the team refocused for the big match against Harvard and Yale held at Harvard University. The atmosphere was fantastic, with the



Alice Kaye, Hanna Tarver, Lizzie Thompson and Nadine Prill (l-r) pictured after winning the Women's 4x400 metres in the Harvard-Yale match

national anthems ringing out around the track inspiring the athletes felt to give their all. Although ultimately both teams once again succumbed to the might of the American athletes there were encouraging performances with Hanna Tarver once again victorious and a fantastic victory for the women's 4x400m relay team as well as individual victory in the 200m for Nadine Prill of Oxford, the women's team captain. On the men's side John Cook was victorious in the 800m while both relay teams also took the honours. Although the final scores were 14-5 and 13-6

respectively this masked some very gutsy performances.

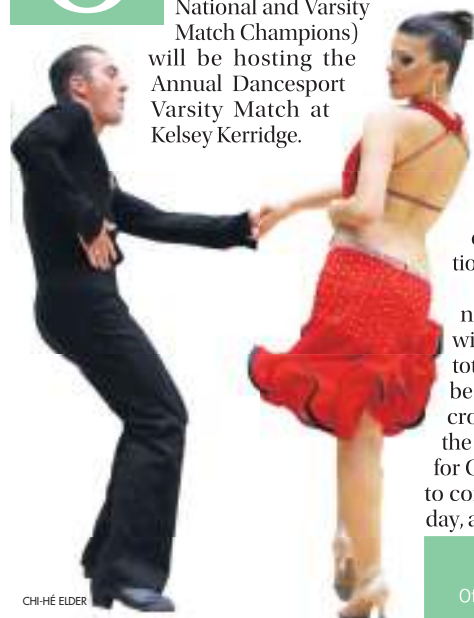
All involved with the trip would agree that it was an unforgettable experience. There was the opportunity to gain a real insight into American university life and meet fellow student athletes. We marvelled at their fantastic facilities, learnt about their studies and training as well as forming heartfelt friendships. The trip even allowed for a temporary suspension of Oxford-Cambridge rivalries although there is no doubt the athletics Varsity match on 18th May at Wilberforce track will be as fiercely contested.

Dancing delights

Dancesport Varsity match approaching



On Saturday 4th May the Cambridge University Dancesport Team (current UK Student National and Varsity Match Champions) will be hosting the Annual Dancesport Varsity Match at Kelsey Kerridge.



Dancesport is the competitive aspect of Ballroom and Latin dancing. If you like Strictly Come Dancing, dancesport competitions are for you - sparkling costumes, great music and elegant moves. The Varsity match will involve the Cambridge and Oxford A and B teams competing head-to-head against one another in slow waltz, quickstep, cha cha cha and jive, with five of the other Dancesport disciplines (foxtrot, tango, rumba, samba and paso doble) included in other competition events on the day.

Last year's Varsity match was nail-bitingly close, with Cambridge winning by a mere 10 points out of a total 1800. This year's match is likely to be just as close, and a supportive home crowd will make a huge difference to the end result so come along and cheer for Cambridge! Spectators are welcome to come for the whole, or for part of the day, and will be admitted for only £3.

B Team match: 11:00-13:00
A Team match: 14:00-16:00
Other competition events: 16:00-18:00
Results and prizes: 18:00

Marathon tales

Donna Golach recalls 26.2 miles of pain



Where can you find beer cans on fishing rods, men dressed as brides, Mo'Farah, movinglycra and almost 1 million cheerleaders shouting for it? From the moment I received a place for the 2013 London marathon I knew that it would be something to look forward to, having never run a marathon. I was excited at the challenge but equally wondered whether it would be as painful as people claimed. It was. For me the marathon was the best and worst experience of my life.

The best was the first 18 miles, which flew by. There really is an incredible atmosphere! I had a wonderful time enjoying the sights of London, Tower Bridge, Big Ben and the 140 year old Cutty Sark and at the same time I was on track to run sub four hours. But as the song goes 'why do all good things come an end?' and shortly after passing Canary Wharf these sentiments were mirrored exactly. Suddenly both of my calves cramped, first the left and then the right. From that point onwards I couldn't run more than 500 metres

without having to stop and stretch. It was agony but with the crowds helpfully cheering 'you can do Cambridge' I somehow struggled on and eventually found my way to the finishing line. What was special about this moment? Was it the fact that I crossed the line holding hands with a hunky fellow runner who decided at 400 m that he and I would help each other? No it was the fact that the race was over; that despite the pain I had finished all 26.2 miles. I am really proud of that even though my time was much slower than planned. Something to improve upon on my next attempt!

Aside from the feeling of finishing one of my favourite moments was running through the 'Lucozade tunnel.' This appeared at mile 23 and was a stretch punctuated with encouraging messages on illuminated balloons; 'you're so close,' 'pain is temporary,' 'glory waits,' and ultimately 'you can do it' spurred me on. Lucozade later revealed that 'Marathons hurt especially at the end.' I agree wholeheartedly with this, though this was perhaps eclipsed by trying to get out of bed and climbing stairs the next day - Which hurts even more!

The weaker foot conundrum: Football's tired excuse

Francesca Tye questions the lack of two-footed players at the highest level of the modern game

The advent of football's analytical dimension has brought significant advances in the use of statistics, video technology, alternative training techniques and dietary advice to aid player development. However despite the use of such modern techniques, one rather more fundamental component of the game has been surprisingly overlooked: the use of both feet. Surely any form of statistical analysis will affirm that playing with two feet rather than one is a more effective way to play the game and a more productive one. So why has this basic part of playing the game gone unnoticed in the coaching manual?

The frustration of players neglecting shooting opportunities because it's "not on their right foot", or running around the ball to hit it with their preferred foot, rather than just pass with their much more conveniently placed left, is surely one widely shared by football fans. Despite the fact professionals have the unique opportunity to spend every day practicing, the excuse of "it was on his weaker foot" seems to be well-used by pundits and players alike.

One can accept that all players may naturally be stronger on one side, almost everyone is either right or left handed - but when you are involved in a career which is focussed on the ability of your feet, why not maximize your potential by being able to use both effectively? Considering the benefits of being able to play

with both feet instead of just one, it seems surprising how rare genuine two footed players arise in the Premiership. Such surprise was echoed by Arsene Wenger earlier this season; when describing Santi Cazorla's sublime use of both feet even "the professor" could not explain why there were not more two-footed players.

It is not for a lack of inspirational role models. Two footed players are generally those among the most extraordinary; Zidane, Cruyff, Maldini, Platini, Hoddle and Charlton were all comfortable on either foot. Czech Republic international Pavel Nedved was perhaps one of the best examples; naturally left-footed, he was known as an obsessive trainer all his life and taught himself to be completely two footed. Although such realms of perfection should not be expected of all players, it is not unreasonable to expect them to be able to comfortably shoot, cross and dribble with both feet, to the extent that the player need not think about which foot they are using (a certain Zidane volley against Bayer Leverkusen at Wembley comes to mind). If shifting the ball from one foot to another results in a passing or shooting opportunity lost then surely something is wrong.

If not a lack of role models, what other explanations could be used to explain the absence of two footed players? Perhaps

one of the most obvious would be the pressure of the modern game, where the difference between winning and losing is a matter of millions of pounds. The monetisation of football has placed higher financial stakes on games and thus more pressure on players to deliver results. This pressure may lead to players using their stronger foot more often in fear of making a mistake, and the more a certain foot is preferred the less confident a player will be using the other, only reinforcing the decision to use the stronger one. This added pressure of modern football may also encourage players to spend more time trying to perfect one foot, making sure this one is almost faultless, rather than waste time working on their weaker one.

However, the very use of the terms 'stronger' and 'weaker' highlight the problem accurately. When coaching youth players, coaches often say things along the lines of "now try that with your weaker foot". The term 'weaker' reinforces to the player that one foot is not as good or useful as the other and sets a certain stigma early in player's careers. Mentally they will now always refer to using their other foot as a weakness and perhaps limits their thinking as to how good it can ever get.

This negative terminology can also be combined with the decrease in use of public facilities to play the game. The use of public parks, streets, and roads allowed a certain freedom to young players who could express themselves without preying eyes and were free to make mistakes and try new techniques. With the institutionalization of the game, which is now most often played at private astro turfs under coach or parent supervision leads to added pressure on young players to "get things right" and less opportunity to experiment with both feet.

Moreover, the English coaching system focuses heavily on the physical aspects of the game, such as strength and fitness and places less emphasis on the technical side of the game. More often players will be selected at a young age for their stature, physicality or pace which thus encourages players to spend more time working on their muscular strength and fitness rather than with the ball at their feet. Thus the problem of the one-footed player is one deeply engrained in footballing development and needs to be addressed at the grassroots level of the game. However, in an age where the "switch hit", which once left the cricket world with its collective jaw dropped, is now a staple of the shorter form of the game, and where a strong backhand is considered a technical necessity to succeed at the highest level in tennis, with the opportunity modern footballers have to train everyday, the validity of the "weaker foot" excuse has to be questioned.

THE
TERMS STRONGER
AND WEAKER
HIGHLIGHT
THE PROBLEM
ACCURATELY

EYES ON

SOPHIE WALKER

from playing in the park, to leading the Blues

SPORT:
Tennis

ROLE:
Women's Blues Captain

AGE:
20

HEIGHT:
173cm

PB:
County Champion

VARSITY CAPS FOR CAMBRIDGE:
4

WEEKLY TRAINING SCHEDULE?

The team has 4 court sessions a week (outside on grass in the summer, inside in the winter), fitness once a week, and a match.

HOW DID YOU GET INTO TENNIS?

I used to play in the park with my Mum when I was little. A coach talent spotted me when I was 9, and asked me to join the Youth Performance Squad, and I've been playing more seriously since then.

SPORTING HERO?

Maria Sharapova - sexy, sassy and clever. She's got a degree in Economics and is starting up her own business, as well as being a great tennis player. But on mute - she's a bit loud for me.

INJURIES ALONG THE WAY?

I got a trapped nerve while playing when I was younger - I had to be carried off the court, and couldn't play for 2 months. But I've subsequently been more careful around trampolines... and have been fighting fit ever since!

ANY SUPERSTITIONS OR RITUALS?

I dance naked at midnight before every match, beseeching the moon for good fortune.

ONES TO WATCH AT THE FRENCH OPEN THIS YEAR?

Nadal making his come-back after injury, definitely. And in the women's, Laura Robson. Got to give some British support!

CAMBRIDGE VARSITY CHANCES?

It will be particularly close this year, but I'm definitely backing a Cambridge victory.

SHOW YOUR SUPPORT FOR THE LIGHT-BLUE TENNIS GIRLS THIS SATURDAY 27th AS THEY TAKE ON QUEEN'S TENNIS CLUB: 10:30am at Queen's Tennis Club, London



Broadway's Blues in Varsity Joy

Rick Totten's hat-trick inspired Cambridge to victory in this historic fixture, writes **Joe Littlewood**

FRANCESCA TYE

Cambridge's footballers pictured celebrating their 3-2 victory against Oxford on Holy Saturday



Saturday 30th March

Selhurst Park

Cambridge University AFC

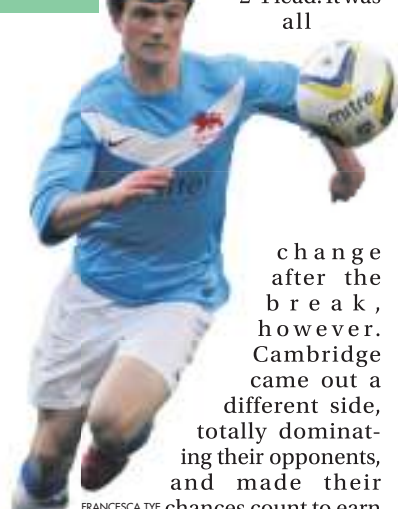
3

Oxford University AFC

2

A hat-trick from Trinity's Rick Totten ensured that, despite twice falling behind, Cambridge defeated Oxford to retain the C.B. Fry trophy. This was, as the old footballing cliché goes, truly a game of two halves. The first period saw the much-fancied Light Blues unable to stamp their authority on the game, and Oxford took their opportunities well, going into half time with a 2-1 lead. It was all

Hat-trick hero Rick Totten



FRANCESCA TYE

a well-deserved victory.

On a cold, drizzly evening, the game began scrappily. Oxford had the better of the opening exchanges, though neither side really found any fluency or clear-cut chances early on. After about twenty minutes, Cambridge found their feet, finally settling into their neat passing game, with Oxford content to sit back and defend, playing long balls up to their strikers when they were in possession. So it was rather against the run of play when, just before the half hour

mark, Julian Austin lost his marker at a corner and nipped in at the near post to flick a header beyond Cambridge keeper Fergus Kent and give Oxford the lead. The goal seemed to energise Oxford, but within five minutes, Cambridge were level. Having won a free-kick thirty yards from goal, Ben Tsuda intelligently played it quickly to captain Ross Broadway. Broadway slid the ball through to Totten, who side-footed the ball past Oxford stopper Thomas Haigh. Having equalised, Cambridge seemed to take their foot off the gas somewhat. Oxford started to play the ball around with greater ease, Austin consistently finding space on the edge of the Cambridge area, and twice going close with strikes from 18 yards. With three minutes to go until half time, Oxford restored their lead. Defensive midfielder Anthony Beddows won the ball in his own half and drove purposefully into the Cambridge half. He had plenty of time to find Ezra Rubenstein in acres of space to his right, whose assured right-foot finish nestled into the far bottom corner of the net. Although Cambridge had dominated the first half in terms of possession and

had looked the better team, they had lacked a cutting edge, and Oxford's lead was not undeserved.

Whatever was said at half time clearly did the trick for the Light Blues. They settled quickly after the restart, and their controlled possession football, driven from central midfield by the engine room of Broadway and Childs, had Oxford chasing hopelessly all over the pitch. Cambridge's superior skill, pace and control was evident, and that extra quality soon had them level again. On the hour mark, patient build up saw Tsuda receive the ball on the edge of the box. He slipped the ball through to Totten, who calmly slotted home for his second of the match.

But the best was yet to come. Totten had looked dangerous out on the right wing all game, and particularly in the second half, with the Oxford defenders backing off every time he got the ball. On 68 minutes, he received the ball wide on the right, and ran at full-back Adam Fellows. His pace and trickery caused Fellows to slip, and the Cambridge winger cut inside onto his left foot and curled a delicious shot past Haigh and into the far corner to complete his hat-trick. It was a wonderful solo effort, and one worthy of winning any game. Although Oxford had one or two chances towards the end, they never looked like getting back into the match, and such was Cambridge's second half dominance that Oxford managed only three shots in the second half to Cambridge's eight.

A WONDERFUL SOLO EFFORT...ONE WORTHY OF WINNING ANY GAME

The vocal Cambridge supporters cheered every successful pass as their team toyed with their tiring opponents, and they erupted when Lee Probert blew the final whistle.

Totten was quite rightly awarded Man of the Match, and sprayed his team-mates with champagne as Broadway lifted the trophy. A special mention should be given to centre back Jamie Rutt, whose appearance today was his seventh in a Varsity match, something which is believed to be a record. The win capped off a fantastic season for the Blues, who also won the BUCS Midlands

1A League title and reached the final of the BUCS Trophy.



Captain Ross Broadway lifts the C.B. Fry trophy

FRANCESCA TYE

SPORT IN BRIEF

YACHTING VARSITY

UNIVERSITY An outstanding Cambridge team ended Oxford's short run of Yachting Varsity Match victories and finished 2nd to Southampton in a strong field of 26 entries for this year's BUCS/BUSA Yachting Championships held in Sunsail 40's at Port Solent, Portsmouth on 8-11th April 2013. The last time Cambridge was in a medal position was a 2nd place in 2006. This year's event proved as tough and competitive as ever, with a wide range of sailing conditions that tested competitors to the limits. Cambridge won the pre-championship Sunsail week-end event, which decides the Varsity Match result, with Oxford finishing 4th.

CAPOEIRA AT KING'S

COLLEGES Free 2-hour Capoeira Angola classes are being offered at King's College on Thursday 2nd May and Tuesday 14th May at 7.45pm in the Munby Room. Capoeira is an Afro-Brazilian game/martial art/dance that developed as a cultural expression of Africans abducted to Brazil in the course of the transatlantic slave trade. It involves movement, music and song, some acrobatics and lots of fun. In the game (the Roda 'circle'), two players attempt to dominate the game space and each other by means of various kinds of movements, often by tricking their partner, accompanied by songs and music. The Angola style emphasises the traditional aspects of the game and the connection to its African roots. Classes will be given by Peter Tosh.

BLUES SLAY SCOTS

UNIVERSITY Alex Hearne's 127 helped secure an emphatic eight-wicket victory for the Blues against Scottish Universities at Fenner's last week. Having been put into the field, captain Paddy Sadler took 3-34, as the Scottish Students finished on 248-9 from their 50 overs. The chase started in a sedate fashion with Hearne and debutant Robin Thompson determined to build a platform from which to press. Hearne became increasingly expansive after Thompson fell for 51 but was dismissed after reaching his century, leaving Akshat Agarwal (40*) and Matt Hickey (16*), to secure victory.

UPCOMING FIXTURES

UNIVERSITY

Friday 26th - Sunday 28th April
 BUCS Windsurfing Championships, Calshot Southampton
 Cricket: MCCU vs Middlesex Day 3
Saturday 27th April
 Varsity Cycling
 Varsity Canoeing
 Cricket: Blues vs Spencer CC (Away)

Sunday 28th April
 Cricket: Blues vs Quidnuncs (Fenners)

Monday 29th April
 Cricket: MCCU vs Exeter (Away)

Wednesday 1st May
 Cricket: MCCU vs Loughborough
 Blues vs Birmingham
 Women vs Nottingham

Thursday 2nd May
 Cricket: Blues vs Combined Services
 Crusaders vs Stoics

Sunday May 5th
 Blues vs Duke of Norfolk's XI

Saturday 11th May
 Varsity Archery - Christ Church Meadows, Oxford