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# VARSITY

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## News

Former *Varsity* editor, Sir David Frost is remembered with a reprinting of a short story he wrote fifty years ago.



## Comment

The art of playing it cool: how to lose friends and alienate people a.k.a. how to convince people you're a big deal.



## Vulture

On the origins of Cantabs. Let Sabina Dewfield introduce you to the mythical creatures of Cambridge life.



## Sport

The ultimate guide to Cambridge sport. All you need to know whether you're a professional or keen to try something new.



**NEW MUSEUMS SITE:** An iconic whale skeleton, suspended above the entrance of Cambridge University's Museum of Zoology for the past 26 years, has been dismantled and put into storage as part of the museum's £3.67 million refurbishment programme.

# Is Oxbridge rule illegal?

**The ban on undergraduate students applying to both Oxford and Cambridge could be in breach of EU competition law, warn legal experts**

Emily Handley  
NEWS CORRESPONDENT

The understanding that exists between Oxford and Cambridge, which prevents prospective undergraduates from applying to both universities, may be an infringement of competition law, according to legal experts.

When asked about the rule that prevents applications to both Oxford and Cambridge, specialists in competition law confirmed that the rule could be contested. Competition law, which forms a part of UK and EU law, concerns 'undertakings', which is outlined as any person or organisation that is involved in an economic activity. This category is more likely to include higher education establishments since tuition fees were increased and financial backing from the government was reduced.

According to reports in *Times Higher Education*, experts in competition law say privately that the current University and Colleges Admissions Service (UCAS) policy, which asks applicants to decide on a choice of no more than five universities, could also be disputed.

Dennis Farrington, Professor of Law at the South East European University and the co-author of *The Law of Higher Education*, recently commented on the prestige of Oxford and Cambridge and the effect that this may have on potential applicants. Farrington remarked that while he would "not like to stick my neck out and say this is definitely the case, there may be an element of uncompetitive practice here given the pre-eminence of those universities and their domination of the market".

Neither Oxford nor Cambridge currently allows for any potential under-

graduate student to include both institutions when submitting an application through UCAS. Oxford and Cambridge are the only universities in the UK to use this practice, and it means that they will not be forced to compete with one another for students. The rule does not affect any potential candidates applying for an organ scholarship or students either wishing to study for a postgraduate course or a second undergraduate degree.

Sarah Allidina, a third year linguist at St. Catharine's College, said: "I think that one lot of exams is overwhelming and taking both the exams for Cambridge and Oxford and then sitting the interviews would probably take a toll on your mental health, [but] if people are willing to do both then that's their choice. Also I think that most people don't find it difficult to choose between

the two – they usually have a preference."

A spokesman for the University of Cambridge said: "The rule benefits students by accommodating the University's holistic admissions selection process, which is central to our commitment to fair admissions and enables students from all backgrounds to demonstrate their potential."

"If the rule were removed, the inevitable increase in applications to Cambridge would mean that we were unable to consider applications at the level of detail which is vital for widening access and which benefits all prospective undergraduate applicants."

The rule was instigated in the 1980s when both universities were members of the Universities Central Council on Admissions, which was later amalgamated into UCAS.

**Investigation:** *Varsity* uncovers the true whereabouts of our colleges' millions (p. 8)



# A not so fresh start?

Given the number of column inches that have been dedicated to Freshers' Week in the past month, you'd be forgiven for thinking the whole affair must be over by now. In Cambridge however, change comes at a glacial pace – if at all – and as such it is only now that we've finally reached October and our own version of the, optimistically named, Freshers' Week is getting underway.

With the new term comes all the predictable problems faced by returning students: trying to make watching Gilmore Girl marathons all day sound like an exciting way to spend a summer, and the impossible task of finding your new room in the pitch dark at 3am. For Cambridge's newest students there are also a whole range of Cantab idiosyncrasies to grapple with, such as why – despite all evidence to the contrary – the University insists on believing that the week starts on a Thursday.

Despite its eccentricities providing no end of entertainment for students and staff alike, there is something

soothing in the knowledge that, however fleeting our own university experience may seem, Cambridge will remain long after we have left its halls and courts behind us. The same supervisions, dissertation madness and exam panic will remain, as will the crippling realisation that everybody else is smarter than you that all, but a few, of us suffer through in our first term.

Cambridge's security comes, in a large part, from its financial investments which have been thrust back into the spotlight this week by a new investigation into the colleges' investment portfolios. Freedom of Information requests submitted by the CUSU Ethical Affairs Team, and trawled through by *Varsity* reporters, have revealed the full range of companies in which colleges invest their funds. Some of these companies are naturally innocuous but others raise troubling questions about the way our current investment systems work.

The investigation highlighted that colleges have investments in companies such as Anglo American, GlaxoSmithKline and Rio Tinto which have been

criticised for human rights abuses, health-care fraud and the devastating impact they have on the natural environment respectively.

For Cambridge to be able to maintain the student bursaries, world-class academic instruction and historic city that currently make attending Cambridge such a worthwhile experience it is vital that it continues to be able to raise funds and utilise its investments for maximum financial gain.

Many colleges use indirect investments through a tracking fund to do this, meaning they have no choice over where their money goes. As such, it is hard for them to take action to ensure their investments remain ethically sound.

However, in the long term investments such as these can only damage the University's reputation. Colleges must address the ethical dilemmas involved when investing their funds. Only then will we be able to preserve Cambridge for future generations, safe in the knowledge that we have a clean slate.



**Write to us**  
letters@varsity.co.uk

FROM THE ARCHIVES

I just wanted to say a massive thank you for all of your help with tracking down the Footlights review – it was a lovely addition to the show for both Emma and Sandi, and we really appreciated you taking the time to find it.

**Hannah Boothman**  
RESEARCHER FOR THE ONE SHOW

*Ed: The review in question was from 2nd February 1980 of a performance of Woman's Hour: A Footlights Revue. It featured Emma Thompson and Sandi Toksvig.*

## COLLEGE INVESTMENTS INVESTIGATION

Shocking for freshers, perhaps, but not for those of us who've been around a bit longer. This isn't exactly news, since people have been campaigning for ethical investment for years within the university; that said, it's worth pointing the situation out again and again until it changes.

**Luke Hawksbee (online)**

Agreed. Though worth remembering that this year's third years were freshers in 2011. Varsity has unfortunately to plug away at the same issues, and really ought to be commended for doing so, because few students (even in the newspaper offices) read back issues. The website versions of articles don't have inline linking often, and the digital archive isn't all that easy (pleasant) to use.

**Lawrence Dunn (online)**

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# Should have gone to the Other Place?

Cambridge languishes in seventh place for the second year running, five place behind Oxford

Martha Elwell  
NEWS EDITOR

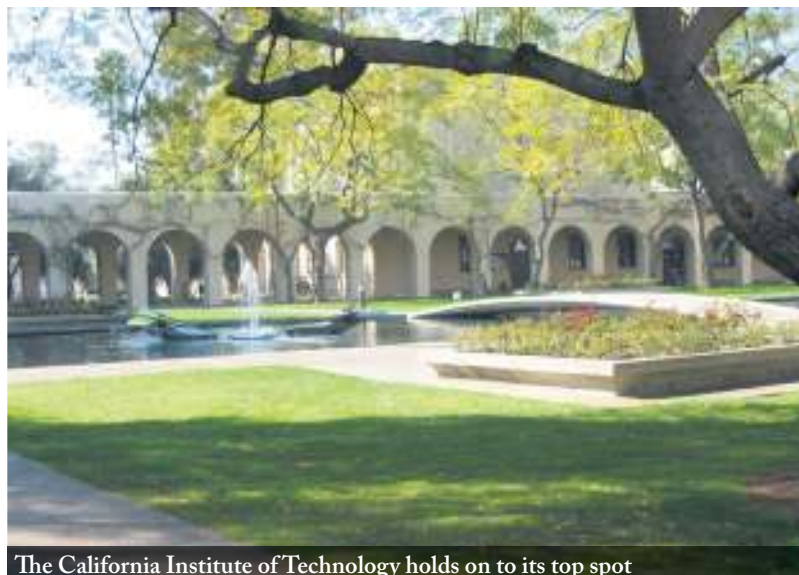
Cambridge has been named the world's seventh highest-ranking university by the *Times Higher Education* University Rankings 2013-2014, holding onto its position from last year.

The California Institute of Technology has been ranked as the world's leading university for the third year running, followed by Harvard University and Oxford, which hold joint second place.

The Times Higher Education (THE) University Rankings are widely considered to be amongst the most prestigious world university rankings, alongside the QS World University Rankings and the Academic Rankings of World Universities (ARWU). In judging a university's place in the rankings, the THE University Rankings give particular weighting to the standards of teaching, research and extent of influence of research. They are the only world university rankings to put arts, humanities and social sciences research on an equal footing with the sciences.

The rankings confirm the UK as the strongest nation in the higher education sector outside the US. They place thirty-one UK universities within the world top 200. The US has seven universities in the top 10 places and seventy-seven in the rankings overall.

However, concerns have been raised over an apparent pattern of decline amongst some UK universities. While



The California Institute of Technology holds on to its top spot

the 'golden triangle' of London, Oxford and Cambridge has made net gains on the table – with London boasting four top-40 universities (more than any other city) and six world top 200 universities – many universities from outside the Southeast have been demoted.

Manchester, Bristol, Edinburgh, Sheffield, Warwick, Southampton, Nottingham and Newcastle universities have all fallen one or more places. Some of these universities have fallen over three consecutive years. The University of Manchester, which was ranked 48th in the world in 2011-12 has now fallen to 58th place. Like-

wise, Bristol University, ranked 66th in 2011-12, is now in 79th place.

Phil Baty, editor of the Times Higher Education Rankings, said: "While the UK remains stable nationally, this masks significant movement among individual institutions. Our analysts have found that there are clear signs of increasing diversification in the UK system, suggesting that marketisation is driving change and causing greater stratification."

With a growing North-South divide apparent in other major sectors the shift in higher education quality and research capabilities away from

## THE TOP FIVE

1. *California Institute of Technology*
2. *Harvard University, University of Oxford*
4. *Stanford University*
5. *Massachusetts Institute of Technology*

London setting up London campuses. The University of Liverpool in London and Coventry University are amongst these. Loughborough University has recently announced plans to establish a campus in Queen Elizabeth Olympic Park in London, to be opened in 2015.

From a wider perspective the rankings show a shift towards the dominance of East Asian, as opposed to European, universities. Leading universities in Austria, the Netherlands, France, Germany, Russia, Belgium, Switzerland, and Ireland all fell. ETH Zürich, the Swiss Federal Institute of Technology in Zürich, the world number one university outside the US and the UK, slipped two places to 14th. Germany's University of Munich fell out of the world top 50.

This contrasts with progress for the majority of top East Asian Universities. Leading institutions in China, South Korea, Singapore and Japan made gains. The University of Tokyo maintained its status as Asia's number one university, gaining four places to become 23rd worldwide.

"The vast majority of continental Europe's leading institutions have slipped, while those leading the East Asian nations have for the most part risen yet again", said Baty. He sees this as a long-term pattern. He said, "More Asian institutions are nipping at the heels of the best in the West, increasingly occupying world top 50 places and showing no signs of letting up."



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# Churchill College will welcome first female Master next year

Dame Athene Donald, Professor of Physics, is made new head of Churchill College

Chloe Clifford Astbury  
NEWS CORRESPONDENT

Churchill college is set to welcome its seventh Master in October 2014. Professor Dame Athene Donald DBE FRS will succeed the current Master, Professor Sir David Wallace CBE FRS.

Dame Athene holds a BA in Natural Sciences and a PhD in Physics from Girton College, Cambridge. She undertook postdoctoral work at Cornell University before joining Cambridge's Cavendish Laboratory in 1983. In 1998, she became Professor of Experimental Physics. She is also a fellow of Robinson College.

*"It will be my challenge and privilege to help ensure the College's continuing success on all fronts"*

A Director of WiSETI (the University's Women in Science, Engineering and Technology Initiative), Dame Athene is also a Fellow of the Royal Society, a member of the Campaign for

Science and Engineering's Advisory Council, and a trustee of the Science Museum Group. She was awarded the L'Oreal-UNESCO Award for Women in Science in 2009, and the UKRC's Women of Outstanding Achievement's Lifetime Achievement Award in 2011. She has also been a champion for gender equality in the University.

Jennifer Brook, Bursar of Churchill College, said to *Varsity*: "We are all very excited about the appointment of the first female Master of Churchill College. As the College which was the first in Cambridge to vote for the admission of women as well as men in 1973, it is something we have aspired to for a long time. Dame Athene's reputation as a scientist is also clearly aligned with the College's mission."

However Elaine Zhao, a second year student at Churchill, will be sad to see Sir David Wallace retire: "The old Master was really approachable and friendly, so hopefully our new Master will follow in those footsteps even if her ideas for running the college differ."

"[Wallace] came from working at Loughborough University hence wasn't so familiar with the Cambridge traditions. He was just such an agreeable old man!"

Speaking about her appointment, Donald said: "It will be my challenge and privilege to help to ensure the Col-



Dame Athene Donald will be Churchill's first female Master

lege's continuing success on all fronts and to develop its many strengths in the face of the rapidly changing climate of the UK's Higher Education sector".

Dame Athene will be one of 10 female Masters at the university with others including Dame Fiona of Emmanuel and Professor Jean Thomas of St. Catherine's.

The current Churchill Master, Professor Sir David Wallace, was also a

## Cambridge church for atheists opens

George Morris  
NEWS CORRESPONDENT

Cambridge's first 'atheist church' is set to launch in the city in October. The Sunday Assembly, which has been organised by stand-up comedians Sanderson Jones and Pippa Evans is intended to capture the communal spirit of normal worship, but without any of the beliefs that are fundamental to normal churches.

Sunday Assemblies already take place in London, Brighton, Bristol, Melbourne and New York. The London group has a regular congregation of between 400 and 600 people, who gather to sing, listen to speeches from secular figures, and share tea and cake. Members of the group are also encouraged to get involved in community activities such as litter-picking.

The Assembly is part of a new wave within atheism. Over the past decade 'New Atheists' and 'antitheists', such as Richard Dawkins, have dominated the public eye.

Recently, however, a new approach has developed, with people like the Cambridge alumnus Alain de Botton arguing that not having a God shouldn't prevent someone from having a spirituality, or even a church. In his 2012 book, *Religion for Atheists*, de Botton encouraged non-believers to "steal" the best bits from religion to help them lead a better life.

A free launch event at The Junction on 27th October is planned to be the beginning of this new movement in Cambridge.

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# Visiting students threaten Oxbridge reputation

An internal Oxford report has expressed concerns that “associate students” do not meet the University’s high academic standards, but does Cambridge have the same problem?

Jess Franklin  
NEWS CORRESPONDENT

As UK universities come under increasing financial pressure, more and more are looking overseas for a lucrative source of revenue. The University of Oxford has recently come under fire in relation to its “associate students”, who generally have inferior qualifications to the typical Oxford undergraduate, and pay as much as £13,000 per term.

Although these students are not officially part of the University, senior Oxford academics have claimed that they “pose severe reputational risk” as a result of their “often low” academic ability.

The internal report added: “Although there is some assessment of their GPA [Grade Point Average] scores before they are admitted by each college, the transaction seems to be one of a purely commercial kind.”

At the University of Cambridge, the number of foreign students has also increased: in 2012 overseas students accounted for 22 per cent of the intake, compared to 13.4 percent in 2004.

Some colleges also accept “visiting students”, who normally study in Cambridge for one year, and are not official members of the University. The only colleges to accept such students are Robinson, Fitzwilliam, Lucy Cavendish, Pembroke, Homerton, Newnham Magdalene and Peterhouse.

In contrast with the Oxford admissions policy, visiting students who wish to be affiliated with a college have to go through the same applications process as home students who apply through the Board of Graduate Studies. However visiting students do not have the same status within the University as international undergraduates.

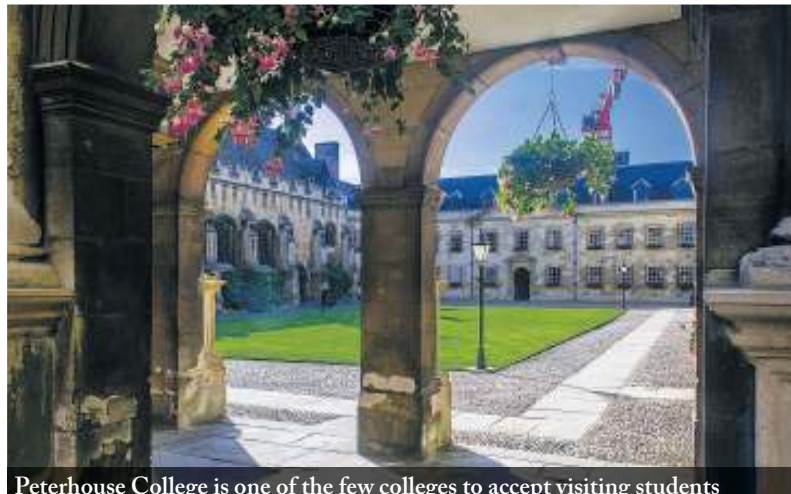
Government subsidies to universities have been cut back radically over the past decade. With UK student fees capped at £9,000 per annum, overseas students are proving to be a lucrative alternative. Tuition fees for overseas students at the UK’s top universities are up to four times more expensive than those of domestic students.

Cambridge charges international students a premium of £4,500 per annum for studying most humanities sub-

*“This is a way for colleges to make their facilities more widely available while earning income”*

jects and for Medicine and Veterinary Medicine, the cost rises to four times the standard domestic rate of £9,000.

Russell Group Director General Dr Wendy Piatt said in 2011: “The UK



Peterhouse College is one of the few colleges to accept visiting students

must continue to attract the very best students from around the world”, arguing that there is a fierce global market for the best academic talent.

At the University of Cambridge, only 12.7 per cent of overseas applicants are offered places, less than half the success rate for applicants from the UK.

However, Daniel Stevens, the NUS international students’ officer, chastised British universities for treating overseas students as “cash cows”, while a report published by the House of Commons Education and Skills Committee accused universities of being “driven by short-term gains in fee income”.

A spokesman from the University of

Oxford said: “Associate members...pay a fee to use college facilities for a term. This is a way for colleges to make their facilities more widely available while earning income. Associate members are not Oxford University students and do not take up student places. They do not receive teaching and do not gain an Oxford qualification. All this is made clear upfront.

“Colleges make very clear both to associate members and to the outside world what associate membership does and does not involve, and have recently adopted a new code of practice to ensure that these differences are clearly and fully understood.”

## FEES COSTS TO STUDY AT CAMBRIDGE (PER ANNUM)

**£13,662**

Classics, MML, Law, English, History, History of Art, HSPS

**£20,790**

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**£33,069**

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However at Cambridge the distinction may not be so clear. Nina Gosse, who just spent a year at Magdalene College studying Law as a visiting student from France, said: “I had the same teaching, same examinations [as normal students]. I had less papers, but for each there was the same requirement as for a home student.”

The University of Cambridge did not respond to *Varsity’s* request for comment.

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Female graduates willing to accept second-rate jobs

Katharine Biddle  
NEWS CORRESPONDENT

While the male-only days of universities are long gone, with the male:female ratio at Cambridge almost 50:50, the Office of National Statistics (ONS) recently revealed female graduates are more likely to head towards low-paying jobs beneath their skill level following departure from university.

According to the report published by the ONS, 25 per cent of women graduates are entering into “lower-middle” skill jobs, in essence those that do not require degrees, such as teaching assistants, care workers, and office administrators. These jobs are often dominated by women, regardless of whether or not they have a degree.

In stark contrast, the male-graduate representation in these employment sectors is at a mere 12.5 per cent. This is even more surprising when confronted by the fact that women on average obtain better grades during their university years, with 62 per cent holding First or 2:1 degrees compared with the 56 per cent found in their male counterparts.

*“The longer you can start to put in place the safety nets for when things don’t go as planned, the better”*

Interestingly, it is not women in their twenties that face under-representation in top ranked careers. The issue instead comes when women hit their thirties, the period of time when most female graduates start a family.

From the data gathered by the ONS, within the age range 35 to 39, 66 per cent of the top earners are men, and by 45 and above this rises to 74 per cent.

Sheryl Sandberg, chief operating officer at Facebook accredits this surprising underrepresentation to women selling themselves short by a lack of confidence and an overburdened domestic duties lifestyle. She also believes that women should be willing to be open about their emotions at work and not be scared to show how they feel.

Emma Steward, co-founder of Timewise Foundation, a company that advises women on returning to careers, commented: “Women are continuing to compromise once they become mothers. They choose part-time work and that is the single biggest contributing factor on why they earn less than men.”

Eleanor Vignols, who graduated from Girton College in 1984 with a degree in French and German, was able to run her own business while raising two daughters, one of whom now attends Cambridge.

She said that the most important advice she could give to women aiming to retain a career after motherhood is to be prepared: “The longer in advance you can start to put in place the safety nets for when things don’t go as planned, the better.”

However, Vignols added that the preparation cannot just be the responsibility of women. She went on to say: “I think educating young men and women together about what having children entails would go a lot further to making it possible for women to go back to work than if only women are targeted.”

University’s criminal past revealed

Christian Sweeney-Baird  
NEWS EDITOR

The Vice-Chancellor’s court records were recently released, detailing accusations, crimes and punishments from the 16th and 17th centuries.

The archivist of the project, Jackie Cox said of the records: “The papers include allegations, questions for witnesses, personal statements and letters, ...litigants’ voices rising off the page.”

The University once had powers ranging far beyond its modern remit of education. Between the 16th and 19th centuries the University of Cambridge had its own courts to try its members and senior townspeople, such as tailors and stationers who had business ties with the University.

William Covell, a fellow of Queens’ College, is the subject of a 1595 criminal action in which he is accused of an adulterous affair with a married woman, Bridget Edmunds. Edmunds’ maid saw them “naughte together” with her “bare-legged without anie hosen on and having her petticate not laced.” Covell

is described as being “blustering and bloweing verie much and afterwards... verie red in the face.”

Punishments for crimes were decided by the University, with prison and flogging among the sentences meted out for serious offences. Adulterous women were forced through the streets and cheating men spent time in the stocks. Criminals found guilty of lesser offences could face fines, suspension from their degree, and be forced to carry out various forms of public apology.

Many townspeople chose to be dealt with in the University courts as opposed to Church and borough courts as the University was quicker, more efficient and fairer.

Dr. Neil Jones, the University’s Senior Lecturer in Legal History told *Varsity*: “The cataloguing and summarising of these records makes accessible a significant resource for those interested in the history of Cambridge, both town and university, and demonstrates once again the value of court records of all types in developing our understanding of the past.”

Morgan Stanley

Morgan Stanley on Campus, University of Cambridge

- Wednesday 16 October — Banking & Finance Fair
- Wednesday 16 October — Sales & Trading Networking Lunch†
- Friday 18 October — Business Etiquette Skills Session†
- Thursday 24 October — Company Presentation & Networking\*
- Thursday 24 October — CV & Interview Skills Workshop with Networking Drinks (run by our Technology division)^
- Thursday 24 October — LGBT Networking Event‡
- Monday 28 October — Investment Banking Division Networking Drinks‡
- Tuesday 29 October — Female Networking Evening‡
- Thursday 14 November — Technical Presentation & Dinner^
- Thursday 21 November — Banking for Non-Finance Students‡
- Thursday 21 November — ComLab Careers Fair and Networking Drinks^

† Registration is required via Cambridge Careers Service

\* Registration is required via [www.morganstanley.com/careers](http://www.morganstanley.com/careers)

^ For more information about registration please contact [tech-gradrecteam-eu@morganstanley.com](mailto:tech-gradrecteam-eu@morganstanley.com)

‡ To register, please email your CV to [graduaterecruitmenteu@morganstanley.com](mailto:graduaterecruitmenteu@morganstanley.com) stating the event name in the subject box. The event may be pre-screened.



# The millions of college funds held in unethical companies

**Arms manufacturers, mining companies and multinationals accused of serious human rights offences are just some of the companies in which Cambridge colleges are found to have shareholdings**

Amy Hawkins  
SENIOR NEWS EDITOR

This summer, *Varsity* has been working with the CUSU Ethical Affairs Committee on an investigation into the investment practices of Cambridge colleges. This has brought to light some colleges' ethically irresponsible revenue streams, and raises serious questions about the monetary source of the facilities and bursaries which we as students benefit so greatly from.

The University of Cambridge is the wealthiest university in Europe – as of 2011 its endowment is valued at £4.3 billion, of which £2.7 billion is tied directly to the colleges. A large proportion of individual colleges' funding comes from direct and indirect commercial investments and funds.

The University's Statement of Investment Responsibility, dated July 2009,

*"Trinity seems to be taking no steps to distance itself from one of the world's biggest polluters"*

states: "The primary... responsibility of the Council in investing and managing the University's... investment assets is to maximize [their] financial return".

"However, there are circumstances, described in Charity Commission guidance... and founded in judicial decisions, when the University may balance against its primary responsibility considerations of the ethical nature of investments." This statement is not official policy however, unlike UCL, Oxford and St Andrews, all of which have explicit policies where, regardless of returns, ethical parameters are set on investments.

The Colleges are separate legal entities from the University with their own independent charitable status, and most do not have explicit SRI policies. Two colleges which stood out in the investigation were Peterhouse and Trinity, the University's oldest and richest colleges respectively.

Peterhouse College has no written investment policy, but its Governing Body states: "The College seeks to ensure that investments are not made in companies whose practices it believes to be in conflict with the charitable purposes of the College or likely to alienate a sizeable proportion of the members or benefactors of the College. In consequence the College currently excludes the shares of tobacco companies from its discretionary portfolios."

Despite this, the College has investments in high-profile energy companies such as Surgutneftgaz, Novatek and BHP Billiton, all of which have been accused of some form of corruption or human rights offences. In 2011, the consultancy firm RepRisk reported that 90 per cent of Pakistani villagers living near BHP's Zamzama gas plant are living with toxic gases emitted by the plant.

Peterhouse also has over £14,000 invested in Royal Dutch Shell, the world's largest mining company. In Nigeria, Shell has been accused of being complicit in crimes against humanity and torture. Three lawsuits were brought against Shell for these crimes in 2009, resulting in Shell paying out a \$15.5 million settlement, but admitting no liability. The College declined to comment on the issue.

Trinity College has no such embargo on tobacco companies. The College has common stock holdings, a form of direct investment. The vehicle for these investments is a Morgan Stanley Capital International (MSCI) tracker fund created and controlled by Trinity, which invests automatically in major worldwide companies, judged purely on the MSCI index.

By this measure, market performance is the only factor determining investment, meaning ethical concerns are not considered. Many colleges use funds to manage their investments, but Trinity is unique in that it owns its own tracker fund, and is therefore responsible for its decision to operate according to the MSCI index.

Like Peterhouse, ethical concerns arise over the companies Trinity invests in, such as Anglo American, one of the world's largest mining companies. In 2007 a report published by the charity War on Want accused Anglo American of breaching the human rights of their workers, as well as serious environmental pollution. The report said that the company benefitted from and exacerbated conflicts in areas of civil war such as the Democratic Republic of Congo, and that Anglo American had developed links with a "murderous armed group" in order to facilitate its gold mining operations. This claim was based on a 2005 report by Human Rights Watch.

Trinity also has direct investments in the Australian mining company Rio Tinto, which has been widely criticised for the devastating environmental impact of its operations. In 2008, the Norwegian government divested itself of all its Rio Tinto shares, worth \$820 million, and banned further investment in the company because of environmental concerns. Only this year, former master of Trinity College Lord Martin



Trinity College is the richest in Cambridge, and as such has its own investment fund

## CASE STUDY

£156,690

Investments made by  
Trinity in  
Anglo American

Rees delivered a speech at the British Science Festival expressing his concern over global carbon dioxide emissions.

Rory Landman, the Senior Bursar for Trinity College, said: "In common with many investors the College owns these investments through an index tracking fund which invests in all major companies worldwide."

"The College is an investor of a size where we have our own segregated tracker fund which means that legally

Like many organisations, The Church of England has to use investments to protect their assets against inflation. When investing they use a third party because there is no reason for the Church of England to have its own investment team. They therefore outsource this to experienced professionals. The third party (called a mutual fund) invests in several companies in order to reduce losses that may oc-

£685,000

Investments made by  
Trinity in Rio Tinto

we own the underlying shares rather than owning a share of a fund. This has certain cost advantages."

However, Daniel Macmillan from the CUSU Sustainable and Responsible Investment Committee said: "By abdicating their responsibility to uphold widely-shared moral principles... colleges have allowed their endowments to reap significant profits from environmental devastation and human rights abuses."

£303,470

Investments made by  
Trinity in  
BAE Systems

cur. If one company's share price drops unexpectedly this can be offset by another company's share price rising. It so happened that one of the companies that the mutual fund had shares in was Wonga. This was highly embarrassing for the Church of England as the Archbishop of Canterbury had previously spoken about how he would try and force Wonga out of business.

"Whether we like it or not, our inaction and negligence lend tacit support to injurious practices around the world."

Tim Holt, Head of Communications at the University, said: "Some colleges, not including Trinity, invest through the University endowment fund... It is inevitable that some exposure will be made to [these companies]. All investment decisions are checked against an ethical code."

## TERMINOLOGY

A **direct investment** is when you purchase the right to have some control over the business you are investing in. This control could range from having outright control of the business or part control, depending on the size of your purchase.

An **indirect investment** involves investing in a third party who will then use your money to invest in a business or several businesses. When undergoing investments of this type, the investor doesn't have to be directly involved in the management of the business.

An example of the differences between the two types of investments is found in real estate. With direct investment a person will buy part or all of the property and will then receive the rents from any tenants that he allows to live in this property. However, the investor will have certain requirements as a landlord

to maintain the property. If an investor doesn't want to exert the time and effort doing this, however, he may choose to indirectly invest in the property by buying shares in the company that owns the property. He will then receive a share of the profits that the company receives from owning the property.





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**Date:** 18.00 Monday, 21 October

**Location:** Double Tree Hotel, Cambridge

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**Date:** 18.00 Monday, 4 November

**Location:** The Galleria Restaurant  
33 Bridge Street, Cambridge, CB2 1UW

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Places are limited for both of our events, to register your interest please send your CV including your email, name, degree, and course of study to **sh-ubs-campusrecruiting@ubs.com** using the subject title in the email "Varsity advert application". To apply for the dinner please include a brief explanation of why you would like to attend. We will then contact you directly to confirm your attendance. Those who are selected to attend these sessions will be fast-tracked to a telephone interview.



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## Success for LGBT+ dress code campaign

**CAMBRIDGE** The University of Cambridge has abandoned the gendered dress code of the graduation ceremony, following a campaign. Men will no longer be obliged to wear trousers in order to graduate, nor will women need to wear skirts or dresses.

"The ease with which we were able to pass this through Council shows how sensible the University is", said Charlie Bell, President of CUSU LGBT+, who led the campaign.

However the campaign's trans\* representative, Sarah Gibson, still feels more needs to be done. Gibson maintained that the University must do more than "pay lip service to their equality duties".

## Landmark graduation for aboriginal MPhil student

**CAMBRIDGE** Lilly Brown has made history by becoming the first person of indigenous Australian descent to graduate from Cambridge.

Brown, 27, completed an MPhil in Politics at Trinity College on a Charlie Perkins Scholarship, which exists to fund Oxbridge studies for indigenous Australian students.

"I feel absolutely blessed by this opportunity. When I was growing up I had never heard of Cambridge, least of all expected that I may undertake study at one of the most prestigious learning environments in the world", said Brown, who identifies with the Gumbaynggirr people of northern Australia.

## £5,000 bonus for science graduates to teach

**NATIONAL** The Department of Education has revealed that it is considering offering maths and physics graduates an extra £5,000 in teaching bursaries, in an effort to address the current and increasing shortage of teachers in these subjects.

In a speech Education Secretary Michael Gove insisted that more needs to be done to fill the vacancies: "We will soon be announcing even greater incentives in shortage subjects, where recruitment has historically been most difficult".

"We will do even more to encourage would-be teachers to study maths and physics at A-level and beyond."

The £5,000 incentives would come on top of the £20,000 already offered by the Institute of Mathematics and the Institute of Physics.

## University sports centre under fire from council

**CAMBRIDGE** The University has come under fire from local councillors over the high membership costs of its new sports centre.

The council approved the University's proposals on the basis that the sports centre would be available for use by city residents, however concerns have been raised that the £31 monthly charge for Cambridge locals to use the facilities is prohibitively expensive.

Councillor Rod Cantrill has reportedly asked planning chiefs to punish the University for the way in which it managed the new facility. Cantrill cites eleven pounds as a reasonable membership cost.

However the University denied the controversy saying that despite complaints, "the council's planning manager said at a meeting with the University that they were happy for the building to be occupied."

# Sir David Frost dies aged 74

## The former *Varsity* editor and popular broadcaster's career in political journalism and satire made him one of the most respected media figures of his generation

Amy Hawkins  
SENIOR NEWS EDITOR

The veteran television broadcaster and writer, Sir David Frost, has died at the age of 74 following a heart attack while aboard a cruise ship.

Frost, who was knighted in 1993, had a career that spanned many decades and genres – he first reached acclaim in the UK for his 1960s satirical programmes *That Was The Week That Was* and *The Frost Report*. However he found international fame in 1977 when a series of interviews with Richard Nixon induced the former president of the United States to admit guilt over the Watergate scandal. These interviews inspired the 2008 film, *Frost/Nixon*, and also paved the way for Frost to become a serious political reporter. He went on to be the only journalist to interview every British prime minister who served between 1964 and 2010, and every US President between 1969 and 2008.

Frost began as a student at the University of Cambridge in 1958, accepting a place to read English at Gonville and Caius College after turning down a contract with Nottingham Forest Football Club. While at the University, Frost had stints at editing both *Varsity* and the literary magazine *Granta*, as well as being secretary of Footlights. It was here that he met the up-and-coming satirists of that generation, including Peter Cook, John Cleese and John Bird. His time at Cambridge also saw him make his debut television appearance, on Anglia Television's *Town and Gown* series. "The first time I stepped into a

television studio," he later recalled, "it felt like home. It didn't scare me. Talking to the camera seemed like the most natural thing in the world."

In an interview with *The Cambridge Student* in 2010, Frost admitted that he had been "quite relieved to get a degree at all", considering the time he spent working on *Granta* and the Footlights.

"The competition at Cambridge, in the theatre and things like that, was almost greater than when one got to

*"Two of the biggest booths were for Granta and for the Footlights...I was very lucky to be able to do both"*

London because we had so many people there; Peter Cook, John Cleese, Graham Chapman". He also described Trevor Nunn, another Cambridge contemporary, as "the greatest director in the world" and said that collaborating with such peers at university was "a sensational preparation for what was to follow in terms of opening up one's intellectual frontiers."

He added: "I remember going to the Societies Fair and two of the biggest booths were for *Granta*, the magazine which was then purely a Cambridge publication, and for the Footlights. I remember thinking then: I'd love to run that and edit that and I was very lucky to be able to do both."

**If you go by train from Ipswich to Liverpool Street you pass over a couple of huge great viaducts.**

Rayner Dunn was making the trip one Friday morning. He had phoned through a story about a local speakeasy before leaving, and now he was obeying the latest B.R. advertisement and 'enjoying a refreshing wash in the toilet'.

As he came out and showed his ticket to a disappointed Inspector, the train was just going over the second viaduct. Dunn glanced down at the criss-cross of roads and roofs beneath him. In the middle there was a patch of green, graced by an ex-park bench. On the bench was an old man in older, even greyer clothes. As Dunn watched, two small boys darted round a corner and rushed up to the old man waving what looked like autograph books. The old man looked up, smiled and it's better with mustard.

Dunn was looking at hoardings again. The viaduct was past. Odd. The old boy was clearly well-known, but who on earth was he? Sitting there of all places. Donald Pleasance filming 'The Caretaker'? Hardly. He was in the States. Some other actor perhaps—though Dunn felt sure he had never seen him before.

Liverpool Street was only twelve minutes away and, after a minute or two more of puzzling in the taxi, Dunn forgot.

For seven days. His exposé of Ipswich caused quite a stir on the Sunday—Quiet English Town Becomes A Festering Sore—and on the Monday he was sent down to Suffolk to work on a follow-up.

boys. Both waving their books. Perhaps it was a film after all. And perhaps they'd had to re-shoot the scene and there had to be a train passing overhead. But then they'd had seven days to do it in.

No-one else in the dining-car had noticed it. They wouldn't have. And an hour later Dunn's Editor took some convincing that he hadn't imagined the whole thing. Twice.

"All right then," he said at last. "I must be mad but I'll take you off this Messina



David Frost, the author of this story, went down last term. He had been Editor of 'Granta' and secretary of the Footlights, and appeared frequently in print and on the stage. Now with Associated Rediffusion in London, he spends his spare time writing for and appearing in cabaret. He is also engaged on a first novel.

thing I'd got planned, and put you on this. But you'd better turn up with something."

"Leave it to me," said Rayner.

\* \* \* BILLY TAYLOR was eight years old. He lived in a house just to one side of the viaduct. A couple of days later

his name was outside theatres all over the country.

'He wants to be noticed, does Tommy "Melody and Mirth" Gladston, but who in their right minds would notice him or the filthy old clothes he sees fit to wear? People have better things to do with their time, Mr. Gladston.'

'What does Mr. Gladston do with his time? He spends it bribing the small boys of the neighbourhood to give substance to his pathetic ragbag of dreams. Every Friday he gets his pension, and immediately starts giving it away, sixpence at a time, to little boys like Billy Taylor, aged eight.'

In return, the children have to run up to him, wave silly bits of paper or books, and ask him for his autograph. (Gladston can't write).

'Not just at any time either. They have to wait until trains are passing over the viaduct above—until hundreds of ordinary British holidaymakers can be deluded into believing that the crumpled old figure down in Foundation Street is worthy of their admiration or respect.'

'If they look, that is. 'COME OFF IT, MR. GLADSTON. You're a disgrace to the millions of grand old folk up and down the British Isles...'

There was quite a lot more, and a couple more references to Billy, too. Then the end in big black letters.

'It would do you a lot more credit, Mr. Gladston, if you started paying your landlady, Luton-born Alice Roscoe, on time.'

'Then go and get rid of your rags and, most of all, Mr. Gladston, your ideas of bribing the schoolchildren.'

A short story "Goodbye, Mr. Gladston" written by David Frost, in *Varsity*

# Picturehouse is threatened with closure after Cineworld takeover

## Nearly 14,000 have signed a petition to stop forced sale of the Cambridge cinema

Katharine Biddle  
NEWS CORRESPONDENT

Cinema-goers have reacted angrily against the potential sale of the Cambridge Arts Picturehouse, after the provisional findings of the Competition Commission were published last month. Campaigners have voiced concerns about the loss to the "cultural landscape" of the city if the boutique cinema were to close.

The Cineworld Group plc acquired the Arts Picturehouse last December, leading to fears that the purchase would result in higher ticket prices due to loss of competition in the area. The group also own the Cineworld cinema at Cambridge Leisure Park in Clifton Way.

The Office of Fair Trading requested the Competition Commission look into the matter further, leading to a provisional decision that Cineworld would need to sell or close one of its cinemas in the areas of Aberdeen, Bury St. Edmunds, and Cambridge. The final decision is expected to be made in mid-October.

The petition, which now has just under 14,000 signatures, counters these claims by stating that Cineworld and



Could the Picturehouse be put up for sale again?

the Picturehouse cinemas are aimed at different audiences, and are subsequently not monopolising any one demographic. Cineworld said at the time of the purchase that the purpose for buying the Picturehouse chain was to reach out to a broader cinematic audience.

The Picturehouse is renowned for its screening of more 'artsy' films, including Silver Screen classics along with

foreign language films. The cinema also hosts 'Big Screen' evenings, catering to parents with infants, and even autism-friendly showings. The petition affirms that larger cinematic chains, such as Cineworld, rarely provide these genres and services.

In addition to the petition, MP Julian Huppert has also joined the fight to save the Picturehouse, writing directly to the Competition Commission

to criticise their provisional decision.

He wrote: "Generations of Cambridge residents and students, including myself, have greatly valued the Picturehouse because it offers independent, art-house and foreign language films that are not often found in the programmes of the larger cinemas. I am a huge fan of the Picturehouse and believe it would be a great loss to the city if it were changed or closed."

# 1937

*Year the Regal cinema first opened on Arts Picturehouse site*

Toby Miller, one of the petition founders, argued the Picturehouse serves a key role in Cambridge as the host of the annual film festival as well as the organiser of events, screenings, and smaller festivals that are absent in the larger cinematic chains.



# University acceptances bounce back for 2013

Number of students going to university have risen this year to levels before rise in tuition fees, despite fears that pupils would turn away from higher education

Aidan Irwin-Singer  
NEWS CORRESPONDENT

New figures released by the Universities and Colleges Admission Service (UCAS) have shown that the number of university admissions is back at the pre-2011 level.

That year, new legislation came into force which altered the way that universities were funded, allowing them to charge up to £9,000 per year to new students on some courses. This led to a dramatic one-off rise in the number of university applications, as students sought to avoid paying an extra £6,000 per year in tuition costs.

The figures published by UCAS show that admissions to British universities from students across the UK and EU stood at 446,000 for 2013, a nine per cent rise on the 2012 figure. There had been a significant drop in the number of applicants in 2012, which is thought to be a result of the rise in tuition fees.

Indeed, the rise appears to have taken some universities by surprise. The University of York faces a fine of £500,000



after accepting more students than permitted for courses starting this year.

The increase in applications occurred across the UK including Scotland, where the government voted to scrap tuition fees in 2007. However, there was a continued fall in the number of Scottish students studying at universities in England and Wales, with just 1,540 – fewer than six per cent – opting to study south of the border.

Cambridge received 16,145 applications this year, which was the highest

level for five years. This year's number of applications is 4.9 per cent higher than the figure for 2011 – the last year of lower tuition fees – suggesting that the popularity of Cambridge applications is immune from changes in government policy.

The increase in the number of student applications has been widely hailed by universities. There had been fears that the tripling of tuition fees would put off students from underprivileged backgrounds from applying to univer-

sity, despite government claims that new measures would ensure that the poorest would not be disadvantaged by the change. Cambridge's intake of state school students in 2012 was up 7.6 per cent from 2011.

The rise in tuition fees has, however,

16,145

Applications to  
Cambridge this year

had knock on effects elsewhere in the education system. Figures released this year show that the number of British children joining independent schools fell by 0.4 per cent to under 500,000. This is the fourth year that enrolment has declined, suggesting that some better-off parents are choosing to focus their funds on their children's higher rather than secondary education.

# A smart drug explosion

Reports suggest there has been dramatic boom in 'smart drugs' at top universities

Amy Hawkins  
SENIOR NEWS EDITOR

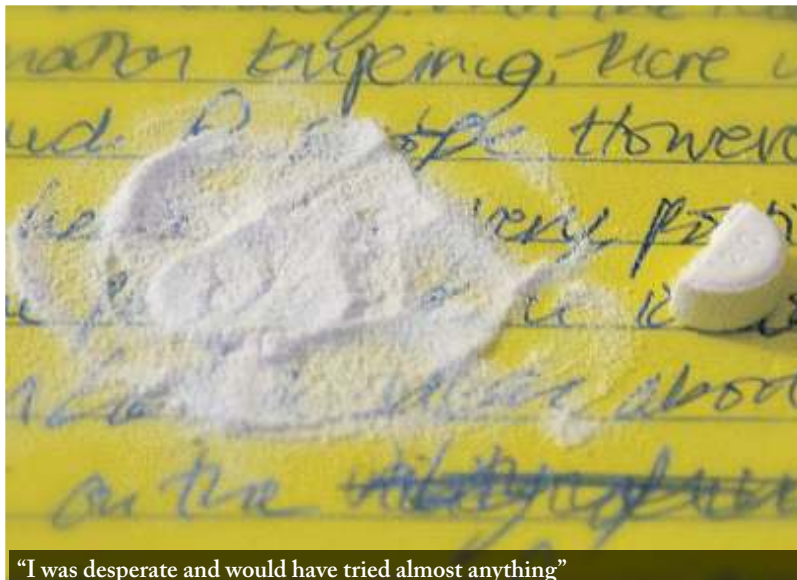
Students at top universities, including the University of Cambridge, are increasingly using 'smart drugs' in order to boost exam performance, Sky News has reported.

Doctors have warned that more and more students are obtaining and using the drug Modafinil to stay alert and focused for long periods of time. Modafinil is a psychostimulant, designed to treat narcolepsy, and is supposed to be available only on prescription. It has also been used in the military to keep soldiers awake during extended periods of combat.

However the internet and student dealers mean that the drug is becoming increasingly commonplace, especially in the world of academia. Students normally pay around £2 a pill; while it is illegal to sell prescription-only drugs, buying them is not. The drug Ritalin, which is prescribed for children with Attention Deficit Hyperactivity Disorder, is popular among students for its ability to increase focus.

Barbara Sahakian, professor of clinical neuropsychology at Clare Hall, said that there has been an "explosion" in recent years of students taking cognitive enhancing drugs. Her research has found that 17 per cent of students in some US universities were willing to admit to taking psychostimulants for academic purposes.

"A lot of young people are purchasing these drugs over the internet, which is



a very unsafe way to get these drugs because you don't really know what you're getting, and you don't know if it's safe for you as an individual...I think a lot of students feel it's very unfair that other students are taking these drugs during exams and they feel that they're losing out because the other person has a competitive advantage", said Sahakian.

Gareth Erskine, a former Natural Sciences student at Trinity College, bought Modafinil online in the run-up to January exams this year. "I got them off this guy on an online forum. A horrible idea, I know, but I was des-

perate and I would have tried almost anything...it didn't make me concentrate more or anything like that, it just kept me awake. It worked quite well but if you wanted to go to sleep you definitely could.

"I didn't really have any negative side effects, apart from when I didn't sleep for two nights in a row. On the third day I would be quite drowsy and even hallucinate quite a bit. It was quite scary sometimes, once I thought all my skin was falling off in the shower!

"I wouldn't say I would never use them again but I would prefer to just try [and] manage my time better, and

definitely never more than one night again."

However not all students are as eager to experiment. Mollie Wintle, a second-year student at Murray Edwards, said: "I've never used them, and don't think I ever would for an important exam as I'd be too worried about the effects. Maybe I would if I was revising for a less important one."

Speaking to *Cambridge News*, Professor Sahakian said: "Some students feel when you go into the exam perhaps there should be a test to see whether you're on the drug or not, because otherwise there's no way of detecting whether you are or not."

However Wintle pointed out that while she "would be annoyed at the idea of unfair advantage, testing would probably be too impractical."

There are no clear disciplinary

*"It was quite scary, once I thought all my skin was falling off in the shower"*

guidelines for the use of cognitive enhancers at Cambridge. A spokesperson for the University said: "The use of prescription drugs without the approval of a qualified medical practitioner is not to be recommended under any circumstance as unforeseen side effects can be serious."

## Temporary Parker's Piece lights are here to stay

**CAMBRIDGE** Cambridge City Council has called for six bollard lights to be installed permanently on Parker's Piece to make the park safer for walkers in the early morning and at night.

Lights were temporarily put up on Parker's Piece in January in response to the rape of a woman walking through the area in March 2011.

Over 1,000 members of the public contributed to a consultation on the lighting with 76 per cent of respondents in favour of lighting of some kind. Following the overwhelmingly positive response it has been proposed that six 'heritage style columns' will be installed at a cost of £60,000.

## Cambridge graduate killed in Kenyan massacre

**NAIROBI** Ravindra Ramrattan, a 30 year-old Cambridge graduate who was a member of Robinson College, was one of the victims of the Westgate Mall massacre in Nairobi.

A Robinson College spokesman said: "Ravindra was a valued member of Robinson and dedicated his career to helping some of the poorest members of society. Our deepest sympathies are with his family and his friends from Robinson and around the world."

Following his undergraduate Economics degree at Cambridge Ravindra continued his education at Oxford and LSE. He moved from London to a Kenyan village in 2009.

## Cambridge wins European debating championship

**CAMBRIDGE** Cambridge has won the European Debating Championships for the first time since 2007. The winning team, Cambridge A, was comprised of Ashish Kumar and Anser Aftab. Kumar, a second-year lawyer at Pembroke, told Varsity: "I had snarky one liners. Anser had arguments."

"We had a fantastic time - the motions were fascinating. It turned out we put nice words in nice orders and people liked our words."

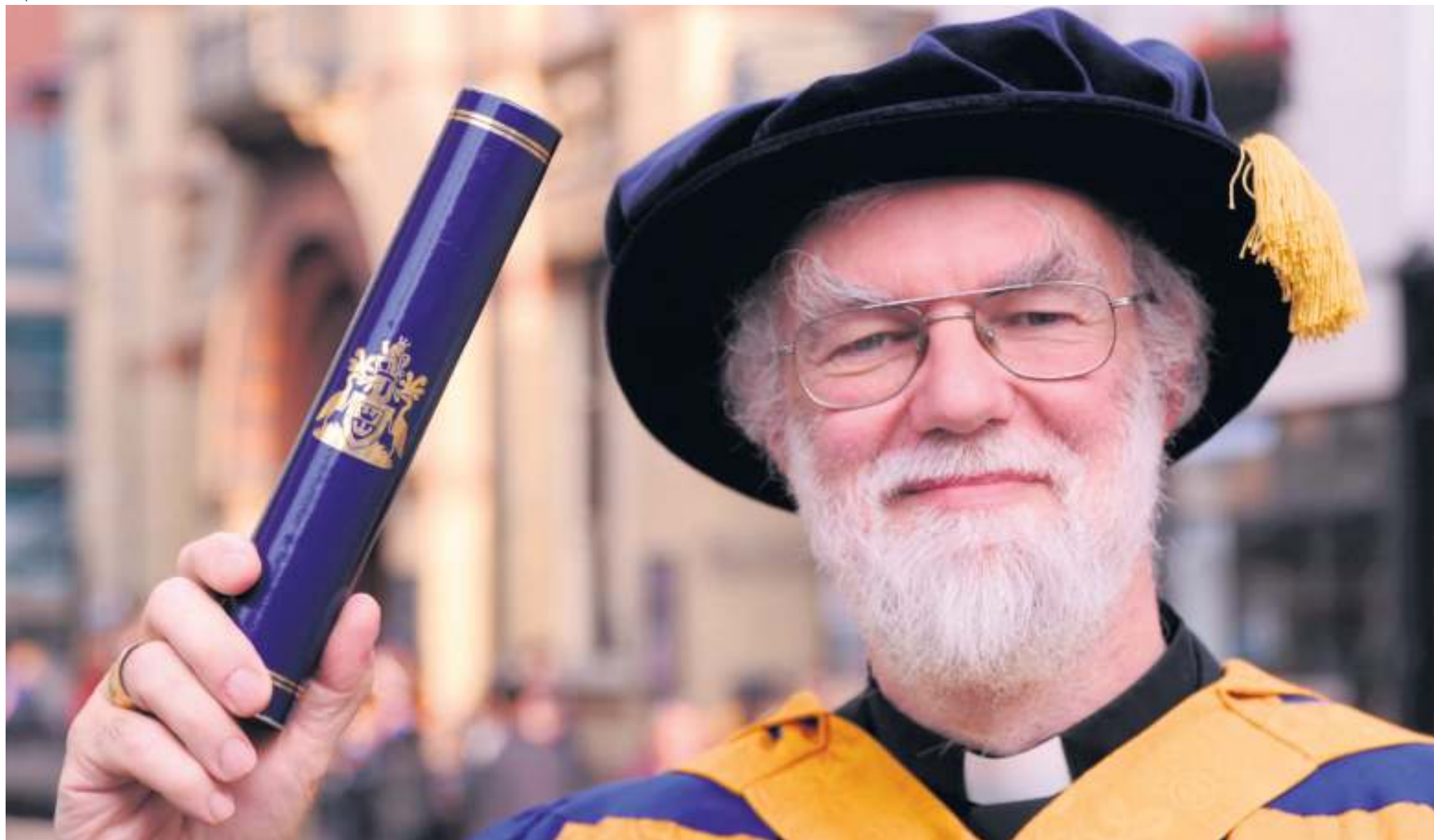
The championships were hosted by the Manchester Debating Union and the team completed twelve debates on their way to the final. The motion in the final was 'This House Regrets the Demonisation of Islamic Extremists as Terrorists by the Western Media, Rather than Portraying them as Criminals with Legitimate Political Grievances.' Anser Aftab, currently studying for an MPhil in Politics at Emmanuel, added: "I'm glad a British team won Euros."

## Village hall BDSM meeting sparks outcry

**CAMBRIDGE** The Trumpington village hall was booked out for a 'relationship support' meeting which turned out to actually be a bondage workshop. The event has now been cancelled due to the board of trustees for the hall being unhappy with the booking made under 'false pretences.' The booking did not fully state the activities planned.

Publicity for the event promised spanking, flogging and 'kink on a budget.' Attendees were to be given the choice between a relationship advice session in the main hall and a flogging workshop in the smaller hall next door with tea and cakes served by 'Maid Sarah.'





ANGLIA RUSKIN UNIVERSITY

**ROWAN WILLIAMS:** Former Archbishop of Canterbury and Master of Magdalene College receives an honorary degree in Pastoral Theology from Anglia Ruskin University at the Cambridge Corn Exchange



## Cambridge Spy Rumour has it...

A certain Welfare Officer can't keep their mouth shut about the relationship drama of their flock. Someone cheated on their other half, told their Welfare Officer and regretted it when the entire college knew what had happened...

A certain tall science student well above six feet knocked himself unconscious during a rambunctious night under the covers...

That a certain Trinity student posted a photo of their Unmade bed at noon with the caption, 'It's 12pm. Where the f\*\*\* is my bedder?'

One college has an annual drag competition where unsuspecting fresher boys are plied with alcohol and photos are banned lest they fall into the Daily Mail's hands...

That an unsuspecting brownie thief got a little more than he bargained for when his bounty contained a herb that isn't exactly legal...

Miss V x

# UK universities maintain their world class reputation, for now

Phil Baty, Rankings Editor at *THE*, speaks to *Varsity* about this year's league table

Martha Elwell  
NEWS EDITOR

The most striking trend in this year's *Times Higher Education* World University Rankings – released last Wednesday – is a diversification in standards amongst top UK universities, says Phil Baty.

"Whilst the sector as a whole hasn't moved that much, there's some quite dramatic movements up and down [in the table] among individual institutions, he explains.

The international reputation of higher education in the UK was confirmed by the success of Oxbridge and London: "Oxford and Cambridge have both held on very firmly to their positions. Imperial and UCL have slipped a tiny bit but are very much among the very top in the world. And then if you look at the universities going up [in the rankings] it's the LSE London, the Queen Mary London, Royal Holloway London.

"And quite a lot of the ones going down are the big civics – Manchester's gone down, Bristol's gone down, Warwick's gone down".

This pattern, Baty argues, ties in closely with a wider national picture.

An economic recovery confined almost exclusively to London and the southeast has made other regions less appealing to the best international students and academics.

"There's sort of a critical mass when it comes to higher education", he says. "The top international students want to come into vibrant communities where

*"Perhaps the final step is a cultural shift to the academic freedom that so characterises US and UK universities"*

there are loads of things happening."

The question now is whether the trend can be reversed: "I think that the tipping-point could accelerate and the regions could become less and less appealing, less and less attractive ... it could be a vicious circle."

The concept of the Golden Triangle of universities, industry and research has long been present in the UK but

it is becoming clear that international students and domestic students alike are chasing after London universities and Oxbridge even more fiercely than in previous years.

The issue of a university's attractiveness to an international community of students and academics is a complex and interesting one. In order for leading East Asian universities – which have generally done very well in this year's rankings – to "crack the top", Baty suggests, a greater intake of European students could be required.

Many of the top universities in Southeast Asia have in recent years aimed to recruit international students from outside Asia. "You've definitely got very active programmes where [East Asian] universities are specifically targeting European and British students", says Baty.

Although top universities in this part of the world have climbed the table in recent years, they have yet to penetrate the very top of the world rankings. The leading Asian university in the rankings – Tokyo – reached 23rd place this year. Baty suggests that there could be a cultural gap which has tended to act as a barrier to the highest academic excellence in these institutions: "Perhaps

the final step is a cultural shift to try and embrace the institutional autonomy and the academic freedom that so characterises the US and UK universities."

31

UK universities that  
were in the top 200

He gives the example of the National University of Singapore: "[It] is an exceptional institution – huge investments, huge resources. But I think they do have to perhaps go that extra step and embrace more academic freedom, more blue-skies research. And we have seen controversy in Singapore around academic freedom and free speech."

Even when American universities form campuses in Singapore, such as the Yale-NUS campus in the country, there are still restrictions on political protests and the formation of political parties on campus in order to comply with Singaporean law.



# MOOC over Cambridge

Rebecca Murphy  
SCIENCE CORRESPONDENT

Radhika Ghosal lives in New Delhi, India. Last summer, aged only 14, she completed an undergraduate-level engineering course from MIT on Circuits and Electronics. She is an example of a new type of student, learning in a completely new way. Universities across the world now offer MOOCs – Massive Open Online Courses – to anyone with internet access and the time and commitment to complete them.

The recent craze for online learning began two years ago in the USA, when Stanford University announced that three of its most popular computer science courses would be available online for free. The lecturers were stunned when over 160 000 people signed up.

Since then, MOOCs have proliferated, with several competing platforms offering online courses. The original Stanford lectures have spawned two start-ups, Udacity and Coursera, both of which specialise in teaching science and engineering. A collaboration between Harvard and MIT has also produced EdX, a non-profit provider.

The courses offered by these sites go far beyond more traditional distance-learning methods. As well as weekly video lectures, MOOCs contain quizzes and coursework exercises to keep students involved and to evaluate their progress.

And the free online format is allowing people who would never normally have access to university education the opportunity to learn from some of the best lecturers in the world.

Furthermore, many students enrolled in traditional courses are also taking advantage of MOOCs offered by their institutions.

Sebastian Thrun, former Stanford professor and founder of Udacity, discovered that his students preferred the online experience to a lecture theatre:



Swapping lecture halls for a laptop screen

"They can rewind me on video," he explained.

Salman Khan, of Khan Academy fame, describes a similar experience. "You have this situation where now they can pause and repeat ... without feeling like they're wasting my time," he said of his online students.

*"...the end of the Higher Education model as we know it"*

However, despite the popularity of MOOCs, not everyone is happy with the new format. Money is a major concern. Some students at American universities, where the average cost of a bachelor's degree is over \$100 000, feel "cheaped out" that their courses are offered for free online. More worryingly, investors are also concerned about the business model, neither Coursera nor Udacity has an obvious source of profit.

Despite these issues, the popularity of MOOCs is only increasing. FutureLearn, an Open University (OU) led

partnership between 23 British universities, recently launched its online learning platform.

Cambridge, however, was not involved. Lord Rees of Ludlow, Master of Trinity College, has been cool about the value of online learning: "The lecturer can be replaced by distance learning – what cannot be is seminars or tutorials."

This concern over course quality belies a deeper unease about university funding. In today's tough economic climate, universities are financed by students who pay thousands of pounds every year in tuition fees, but MOOCs are available completely free.

Jeff Haywood, vice-principal for knowledge management at the University of Edinburgh, fears that this could be "the end of the Higher Education business model as we know it." Yet for Cambridge, ignoring the MOOC phenomenon could lead to isolation in an increasingly technological world. Haywood is resigned to the change: "Universities that don't engage with this have got their eyes closed to the future."

## RESEARCHER OF THE WEEK

featuring Professor David Spring  
of the Chemistry Department and Trinity College



### What's your research about?

Primarily we do organic synthesis related to exploring and understanding biology. There are various aspects that we focus on, for example looking for new antibacterials and looking for new modulators of protein-protein interactions.

### Why do you think it hasn't been addressed?

The reason is less to do with the science and more to do with the economics.

There are high regulatory hurdles for getting a drug to market, and for some cases the hurdles are so high as to not be feasible. Essentially, it rules out producing a new drug until the rules are changed. It makes no sense!

It's being addressed with upfront public funding. In the US they're funding early stage antibiotic research. It's a little bit shocking that it's a solvable problem, it's just the economics aren't there, or at least haven't been there for the past 50 years.

### Do you think that the situation with antibiotics is as dire as often portrayed?

It's easy to come up with headlines that will capture the public's imagination. There was a world before antibiotics 100 years ago and we survived. However it would be a very different world if we had ineffective antibiotics. Surgery would be very much affected.

The UK is not seeing such a crisis as developing countries. India, for example, has many more problems with multidrug resistant organisms and that's due to two reasons. Firstly, sanitation – half the population doesn't have access to a flushing toilet. The other problem is they have availability of every antibiotic over the counter without prescription.

We're lucky that vancomycin has remained largely effective in treating MRSA, though some strains are resistant. There is the potential for the equivalent of an AIDS epidemic and we won't have the drugs to treat it. There is a need for new antibiotics and it hasn't been addressed.

### Why are protein-protein interactions of such interest to you?

We're working on protein-protein interactions related to cancer. We're focused on enzymes called protein kinases. Current anti-cancer drugs inhibit a particular site on the enzyme known as the active site.

The problem is that kinase active sites are similar for all kinases, and so the drugs will affect lots of kinases. This is responsible for many side effects. If you can inhibit protein-protein interactions, you can have greater selectivity and less side effects.

## In defence of.. GM crops

Toby McMaster  
SCIENCE CORRESPONDENT

Genetically Modified (GM) crops are plants which have had their DNA modified to improve a particular trait. This allows transfer of positive characteristics from one plant variety to another, for example the gene for resistance to a particular pest may be transplanted from one plant into a different plant. In this way a new line of pest-resistant plants is produced. The artificial transfer of the gene is what makes the process so much faster. Through conventional breeding, producing a resistant strain takes at least several plant generations. While these plants are bred, another generation of humans would continue to watch as over 10% of their world went undernourished.

GM crops also offer gene transfer between species. This can produce plant varieties impossible by conventional methods, since different species simply cannot breed. It is this transfer of traits between completely unrelated species, such as the transfer of a gene for Bt toxin from a bacterium into plants to help kill caterpillars, which makes GM such a potentially useful process. Such transfers are entirely unnatural. The fact they are artificial doesn't mean however, that they are inherently 'bad'. Treating diabetes with insulin produced by bacteria

is entirely unnatural. In a completely analogous process to crop modification, the gene for insulin is taken from human DNA and transferred into bacteria. The bacteria are then grown to produce large amounts of insulin which is then injected into humans unable to produce their own, in a process which has saved countless lives. The myth that natural is good and artificial is bad is a fallacy that has gone on far too long. This belief is holding back potential advances that could help billions of people.

GM crops are no miracle solution. There are issues which have been revealed through trials and such crops must be carefully monitored. However destroying experiments, as happened at the Rothamsted Research centre, does not solve any problems. It's easy to forget, sitting in our bubble, that since you began to read this article around 6 people will have died due to malnutrition. Neither you nor I ever met these people but they were real people, with real families and friends. Not to give GM crops a fair trial would be irresponsible and unethical.

## SCI ART

*I wrote this poem after being inspired by a really beautiful place near where I used to live, and it made me think about the relationship between people and the natural world, the way that nature affects someone's mindset and their mood.*

'The Stream' by Katherine Armstrong

Cold and green and musical,  
Beneath the willow boughs,  
Running past just as fast  
As the bank allows.

That willow will screen me from the lies  
And with its weeping still my own,  
The birds will put cheery song to my  
Lips, long after they are flown.

Pouring silver over cool grey rocks  
That fold water into foamy lace,  
The stream's merry chatter tells me to live,  
To hope, love, die – and not lose pace.

Bulrushes sing to the pool of jade,  
And there, beyond that bend,  
Pools of shade soothe the glade –  
Here, a broken soul shall mend..

## Nice to meet achoo!

Nathan Smith  
SCIENCE EDITOR

It's the dreaded scenario. Finally, after many years of hard study, you've made it to University. You can be the person you want to be and go out to find new friends but soon all your plans for long nights chatting/partying/debating the meaning of life are ruined when you're struck down with a sore throat, a bunged up nose, and a general desire to bury yourself in a pillow fort and avoid the world. But does Freshers' flu actually exist?

Sadly the answer is yes, it exists and unless you lock yourself away from the world it's basically impossible to avoid. Freshers' flu is due a variety of biological, psychological and social factors which collide together to give you one hell of a miserable week. The main reason for Freshers' flu is that a geographically diverse group of people are suddenly brought together and forced to mingle, and their various strains of micro-organisms also do the same. Even the most robust individual will be unlikely to have such a comprehensive

immune system as to deal with such a diverse assault and with roughly 10% of Cambridge Undergraduates coming from overseas (from over 120 countries) there's probably no better place to be to get the full range of germs on offer.

# 10%

*Percentage of undergraduates at Cambridge from overseas.*

This biological attack is further compounded by abnormally high stress levels caused by the responsibilities placed on students finally needing to organise their life – from washing clothes to buying food, often with a good helping of homesickness thrown in on the side. Other 'responsibilities' on students weaken their defences too; late nights, high alcohol intake, and a poor diet do no favours for the immune system. So avoid the obligatory pub crawl, put down that pot noodle, lock yourself away and put on a tin hat. Or just go out and face it, it's really not that bad in the long term.





# Comment

## The art of playing it cool

How to win friends and isolate people or, how to convince people you're a big deal



Harriet Cartledge

The dust from your parents' car-wheels is settling. You're alone in your room. For a moment, the air is still. The road noise, the vague shouts of other students; everything is detached, seeping in through the too-thin walls.

But time to get going! After this Freshers' Week, you will be a whole world away from your geeky home self! That's right, in these nerdy parts, you too can be cool!

Why would you want to change yourself? After all, being the socially mediocre person you are today has allowed you plenty of time to study and get a place at Cambridge. Surely affecting behaviours other than your own is a futile and indeed damaging endeavour? Enough with these foolish

whimperings, undergrad! We need to focus on the important things: getting in with the right people and ignoring the wrong ones.

The absolutely first thing you must remember is that university is exactly like school, so it's important you size up who the popular kids are. To do this, it usually helps to arrive a few days later than everyone else, so the social groups can form enough for easy cool-identification. Plus, this will inevitably add to the mystery in which you are soon to swathe yourself.

Some guides may suggest that simply talking to lots of people (who are 'just as nervous as you') in a friendly, relaxed manner will allow you to become 'popular' in the truest sense of the word; we hope you are not so naïve as to be taken in by these lies. Coolness and popularity have always lain in the ability to isolate and intimidate; by the time we're through, you'll be an expert in both.

Start by eating in College; it pays to be seen by the masses. Should there be no desirable sitting companions, don't be afraid to sit on your own; people will be drawn to the Byronic image you evoke. Remember, charisma needs space to grow. Take this opportunity to look around at the older years. They've

been through hard times too, and most of them have come out OK (even the uncool looking ones).

You will not be like them. You will be better. You have the energy and enthusiasm of a school leaver, and you will use it. Make sure to jangle your cutlery extra loudly when you've finished. People need to know that you mean business. 'People' includes College Staff, by the way, who are obviously underlings, incapable of adding anything pleasant, beneficial or satisfying to your Cambridge experience. Best to cut them out now.

Don't bother turning up to any of the events organised by your College Student Union. They will almost certainly have not put any of their summer into making sure the freshers feel as comfortable and welcome as possible, so don't reward that lack of effort. The only exception is the pub crawl; if you are doing well in your cool transformation, multiple helpings of alcohol will only speed up the process. Should you be given a name tag, just rip it off. By the end of this week, everyone will know exactly who you are (The Person With No Nametag).

Maintaining a cool image is especially important. Learn to not sweat in clubs and try to wear clothes that

feature ice cubes and penguins. If possible, cease all bodily functions for the next four days. You need all the time you can get to build your image. Again, don't be a sheep and ride a bicycle like everyone else; the real cool

*"Maintaining a cool image is especially important.*

*Learn to not sweat in clubs and try to wear clothes that feature ice cubes and penguins."*

kids ride motorbikes, or Jaguars. The parking costs will be worth the sheer thrill of revving up to lectures in a few days time, knowing that everyone is looking at you and thinking the exact same thing.

Bear in mind that conversation is a minefield, particularly when you're first starting out in the world of Cambridge cool. The easiest way to resolve this is simply not to speak; people will be intrigued by this and will probably have to regroup without you to deal

with the coolness you emanate.

If, however, you are forced into conversation, exam results and detailed run-throughs of anything in which you have particularly excelled are always welcome topics. Similarly, interrogations of people's family and schooling backgrounds are sure-fire hits, both conversationally and as a means of appraising your partner.

If you sleep with someone, don't tell anyone. Remember, this is exactly like school; we're not ready to accept that people can happily choose to sleep with whoever they want without fear of repercussion. We may be at one of the most intellectually advanced institutions in the world but there are limits, goddamnit, and one of those limits is slutdom. It most certainly still is a thing, whatever the naysayers say (probably 'nay'). Besides, at this stage, you can't trust anybody, even if they seem to be one of those friendly, relaxed sorts.

If all else fails (unlikely), buy your friends with baked goods. Your mum may have suggested that when you were having those painful friendship issues in year 8; she was right, the wily minx.

Good luck out there. You won't be needing it.



# Losing out on foreign students



Richard Stockwell

Overseas students are a valued part of the Cambridge community. Most international students will have arrived last week in time to sample the delights of iCUSU's International Fresher's Week; from a welcome at the train station to punting, a Fresher's squash to a town tour, and icebreaker activities leading nicely into a pub crawl. Enjoying the Blues beat Loughborough the week before, the terraces were graced by a group of American students – in the safe hands of some Irish – who had headed to Grange Road for an introduction to rugby and real ale.

Just over 10 per cent of undergraduates – that's 1,200 students – come from over 120 countries overseas, and the proportion rises to over 50 per cent for postgraduates. As far as statistics – and therefore the government – are concerned, however, such people are immigrants.

On coming to power, David Cameron promised to fulfil his manifesto pledge to reduce net immigration from

252,000 in 2010 to tens of thousands by the next general election. Attempts to meet this target have potentially devastating consequences for universities and the UK as a whole, without even having the desired effect of extending its populist appeal.

Foreign students are supposedly not being targeted. Indeed, the government hopes that UK universities will teach 50,000 more international students within ten years.

But the government's tone has put many off; even if a university promises to make them welcome, they could face the boot as soon as they receive their degree certificate. The government's stance undermines efforts by universities, such as those by Cambridge Vice-Chancellor Sir Leszek Borysiewicz in India in September, to foster world-wide relationships.

This could prove disastrous academically. Needless to say, global competition for places helps define and maintain Cambridge's status as one of the best universities in the world. But it is also necessary to sustain the reputation of UK universities, which are outclassed only by the United States.

Economically, Universities UK reported that the decline in foreign student numbers in 2011-12 cost meant UK universities lost out directly on £80m in tuition fees.

It is easy to see how from a glance at Cambridge's international fee rates. Students from outside the EU are charged £13,662 for most Arts courses, rising through five fee bands to £33,069 for Medicine – plus a college fee of £5,000 to £6,500.

The wider economy also benefits from an approximately £17bn a year boost from international student spending.

Culturally, the country suffers too. International students often make university towns like Cambridge the most cosmopolitan and diverse cities outside of London. Not only this, but the UK's future international relationships are at risk.

UK degrees hold sway the world over, and foreigners who come to study here are likely to lead successful lives. The goodwill towards the UK of influential people across the world in the future has a potential that should not be underestimated.

*“Global competition for places helps define and maintain Cambridge's status”*

Despite all these cons, the Conservatives are going at it harder than ever. Theresa May has recently urged the introduction of a £3,000 immigration bond for all visitors from an ill-defined category of “high-risk” countries.

Junior coalition partners, the Liberal Democrats, have retreated from their proposal of an amnesty for illegal immigrants. Meanwhile immigration is one of the only issues Labour has a policy on, after proposing a scheme forcing large firms who recruit from

outside the EU to train local apprentices. Cameron must see some significant pros to his immigration policy. So must Ed Miliband, if he too would continue the crackdown on immigration.

Yet I can't see how the government's cynical populism will pay off. First, the figures are based on the International Passenger Survey, which was designed in the 1960s to ascertain tourism trends. This survey identified only 5,000 migrants a year, leading the Public Administration Committee of MPs to describe the extrapolation as “little better than a best guess”. Moreover, because net immigration is the benchmark, the number of immigrants could collapse, but Cameron will still lose if emigration collapses too.

Second, even if Cameron comes good by his own flawed measure, he will not please his target audience. His policy is designed to chime with the populist view that immigrants are benefit scroungers who steal British jobs.

The effect is to throw out qualified graduates in order to mollify the xenophobia of potential UKIP voters who hate there being Poles in their town – but who are, incidentally, grateful for the easy availability of a £5 car wash service.

But I don't think people are stupid enough not to notice this. Especially as Mr. Farrage will be all too quick to point out that everything the government says does not apply to EU immigration. Cameron's immigration policy is damaging to the country's current prosperity and future international relations – a very high price for no popular gain.

## Simons Says

JOSH SIMONS

*Varsity* and the *Tab* began their summer-long investigation on University ethical investment by focusing on Trinity College. Trinity directly invests in companies with direct track records. This means the college itself is a shareholder rather than the shares being held by a fund.

It is important not to make simplistic allegations; investment practice is a nuanced and subtle issue. A core part of the criticism can be laid at the doorstep not just of individual colleges but also of the wider investment system.

All colleges are registered charities that must have purposes all of which are exclusively charitable. In order to expand or sustain their activities charities invest in shares; often these fund important programs such as bursary schemes for underprivileged students.

The problem is it's often difficult for charities to systematically invest consistently within the framework of their charitable purposes.

The National Trust state that its charitable purposes involve, “the preservation of their [lands'] natural aspect, features and animal life” – environmental conservation. However the National Trust invest a significant proportion of its largest fund using the same MSCI All Countries World Index as Trinity. Both organisations have significant investments in Shell, Anglo-American or Rio Tinto – all heavily criticised by environmentalist groups.

The crux of the question is whether the same tension exists between the charitable purposes of Cambridge colleges and their investment practice.

Consider G4S. G4S supply equipment to the Israeli Defense Force (IDF) used across the occupied territory in Palestine, and have been implicated in helping to run West Bank prisons, such as Ktzi'ot in the Naqab desert.

In Palestine this summer I interviewed a political prisoner who'd spent three years in Ktzi'ot detained without trial. He described abhorrent conditions for sick patients, “The clinic here is just a symbol to show the world they are caring for the sick. In fact there is no clinic at all... The clinic is a kind of medical experiment.”

Ktzi'ot's entire security system is run, installed and manufactured by G4S. In May Trinity held 8128 shares in G4S. Trinity is therefore a shareholder in the G4S group.

Trinity made a decision to invest directly on the basis of a tracker fund. This means no active decision is made in choosing individual companies to invest in. Far from absolving them of responsibility, this very decision to invest indiscriminately means no ethical consideration is given to investment decisions.

Institutions like Harvard and Oxford have explicit ethical investment policies. Neither Cambridge nor Trinity does. They lag behind the trend and ought to be encouraged, by you, to develop an explicit code of ethical investment practice.

# A feminist guide to Freshers'



Lanikai Krishnadasan-Torrens

Being a feminist in freshers' week is like being the only one at a party who doesn't want to dance. In other words, it's exactly like being a feminist the rest of the time, times 100. We do want to dance, just not to Blurred Lines.

Not always easy, then, when freshers' week – or freshers' three days, as it essentially is in Cambridge – is all about having a good time. It's about welcoming you to ‘the best years of your life’, meeting people just as keen and wide-eyed as you are, realising you are a small fish in a big pond, discovering the beauty of gin and Lilt. But with its baptism-of-fire barrage of swaps and initiations and borderline-offensive bop themes all concentrated into such a short space of time, freshers' week can be an uncomfortable experience, making obvious what is all too often invisible: that misogyny – the latent

kind, internalised and all the more insidious for it – is still rife, in the form of a ‘lad’ culture that prioritises male bonding above all, and isolates women with the classic choice: be ‘up for a laugh’ – even if it's not yours – or be written off as a killjoy.

The worst thing about this kind of sexism is that it inevitably comes dressed as harmless banter. Any attempt to call someone out on it often results in them wheeling out the trope of the hysterical woman who can't take a joke, and ostracising the “angry” feminist raining on everyone's parade. Is it really possible, then, to have a successful, feminist, freshers' week? To stick to your principles without alienating potential friends?

I could say that anyone who's put off by gender equality isn't worth talking to in the first place, but that would be unfair. A year ago, people leapt away from me as if I'd said not ‘feminist’ but ‘leper’. To them, the word conjured up 60s-era bra burning in GCSE History, and was synonymous with man-hating humourless-ness. Obviously there are many problems with this age-old perception – too many to solve in the five seconds between One Direction and The Circle of Life in Cindies – so don't beat yourself up if you feel fresher's week is perhaps not the best time to fully address the intricacies of what ‘feminism’ means today.

It would be offensive to suggest that this generation's feminism and the contradictions it entails can be reduced to a friendly face – but that

doesn't mean it can't have one at all. So prepare to have your views challenged, accept that we're all just ‘learning’ (for now), and do the best you can. Here's how.

1. Don't buy bitching. While the mantra ‘what happens in freshers’, stays in freshers’ is at least completely untrue for both men and women, such gossip operates within a vicious double standard that earns guys ‘lad points’ and girls a place in the slut-shame hall of fame. Whatever you get up to should lead not to a walk of shame,

*“Fresher's week can be an uncomfortable experience, making obvious what is all too often invisible: that misogyny, the latent kind, internalised and all the more insidious for it.”*

but a stride of pride.

2. Wear what makes you comfortable. We don't need to go into the whole heels conundrum, because no one in their right mind would wear heels in Cambridge – either on the cobbles (Bambi on ice) or in da club (your head would hit the ceiling) – but there will be a million invites to a million bops with themes where the point is either to get you as close to naked

as possible or to act out some bizarre male fantasy. ‘Back to school’? Stand out from the Britney-schoolgirl crowd and celebrate your curves in a lovingly-made tractorator costume! ‘Anything but clothes’? Take it one step further and go as an actual vagina!

3. Do what makes you comfortable. A swap is where a group of men from one college and a group of women from another meet at a dodgy food establishment with the ultimate aim of exchanging saliva and possibly numbers. This is achieved through copious amounts of alcohol consumed as a result of ‘pennyning’ and ‘fines’. You do not have to ‘down or gay’ – unless you are a homophobic prat who wants to get trashed as fast as possible. Swaps often result in the female members of the group being asked to do increasingly degrading things for ‘bants’ – so don't undo any belts with your teeth unless you actually want to.

4. Don't despair. Whatever your fresher's experience, Cambridge is pretty switched on in terms of feminism, with a flourishing CUSU women's campaign. I spent Valentine's day last year watching a sell-out production of *The Vagina Monologues* raising money for the Cambridge Rape Crisis centre. We have our very own recently-graduated drag queen troupe ‘The Denims’, and we are the home of up-and-coming feminist magazine Ladybeard.

So good luck, FemFreshers. In the immortal words of Rosie the Riveter: we can do it.



# Worried about welfare?

It's often easy to feel a little overwhelmed when arriving at University for the first time, but there are ways to cope when the stress gets too much, as our CUSU Welfare and Rights Officer explains



Helen Hoogewerf-McComb

Whether you've been planning it for months or years, starting at Cambridge probably feels like a big moment. Freshers' Week will have been sold to you as the vital start of a new journey, an incredible opportunity that can't be wasted. So is it true? Is it make or break?

This year marks my fifth Freshers' Week at Cambridge. The first, a long while back, didn't go exactly as planned. I slept through my first two lectures, got so lost in the city that it took me three hours to find my way home and, bizarrely, spent several days trying to bribe people into friendship

with a bright pink birthday cake. I signed up to a baffling range of societies and promptly ignored all their emails. My department provided me with a helpful graph depicting exactly how behind I would be if I didn't start working straight away. Time ran away from me and, when the end of term finally came eight weeks later, I found I hadn't even unpacked properly. Barely-touched boxes got loaded back into my parents' car and I wondered if that meant I had got it wrong.

Think about what you have planned for this week. Maybe you want to go wild, step away from your parents' rules. Maybe you want to focus on work, prepare yourself totally for the term ahead. Perhaps this will be a chance for reinvention where you hope to shed your old life and become someone new, someone better. Maybe you just want to meet a few good people and start to feel settled.

Odds are, it won't be quite what you expect. Not better or worse, but somehow different from all those grand plans. Even the busiest schedule will leave you with long, quiet mo-

ments alone in your room. You will forget people's names, sometimes well beyond the point where it feels socially acceptable to tell them that you have no idea who they are. You might set off a fire alarm that wakes your entire building or drunkenly insult a poten-

*"It won't be quite what you expect..."*

tial friend. You will feel awkward. You will feel embarrassed. Hopefully you will have a lot of fun along the way.

For all the hype that exists around Freshers' Week, it is often these experiences that everyone shares. No one gets it quite right and it's rare for someone to find their perfect fit straight away. That's why, right now, there are teams across the University working to make things a little easier for the new batch of students. They organise events and resources to help with the transition and provide a

listening ear for those who do find they are struggling. From the Freshers' Rep taking students to their first Cambridge club to the Welfare Officer offering tea and biscuits, or from the DoS giving out study tips to the Tutor checking in on how their students are coping, they are all here to make sure everyone gets the most out of their time at Cambridge.

The most important message is that there is always somewhere to turn. Feeling homesick? Think about having a chat with your Welfare Officer about tactics that can help. Finding it hard to adjust to University work? Look up the University's study skills resources. Procrastination getting in the way? Try a workshop with the Counselling Service. Not sure which of these sources of help are right for you? Talk to the Student Advice Service who can fill you in on everything on offer and help you figure out which suits you best.

This week hundreds of new students will access these and many other sources of support. Just like finding the right societies and the right group of

friends, finding out about the support available is a really important thing for a new student to do during Freshers' Week. Whether they feel they are struggling, want to be as prepared as possible for the term ahead, or just want to take advantage of the amazing free resources on offer at this University, students have a range of reasons why they might access these services.

So, how does it all pan out years down the line? The truth is, I don't remember my Freshers' Week all that much. I made a couple of amazing friends but it turns out that most of the best people came months later and my favourite memories are nothing to do with that one strange week in October. I do remember the next year's though, where I got involved in my college, organised events and provided support for the new students coming in. I even ventured back to the Societies Fair and finally signed up for some groups that genuinely interested me. Turns out you don't just get one go at this thing; Freshers' Week comes every year and there is always something new to get out of it.

# The Oxbridge obsession



Sam Matthew

The British press carefully perpetuates a caricature of modern Oxford and Cambridge. It is a dives in omnia world awash with floppy posh hair, tweed and bright red trousers. This depiction is not just inaccurate; it is damaging. The decision of certain sections of the press to continue to represent Oxford and Cambridge in this way speaks of the personal agenda of certain editors, and of a journalistic culture in which news requires scandal.

In a time of rising concerns over social mobility and a widening gap

between rich and poor, the term "Oxbridge" is increasingly associated with the privileged, wealthy and entitled elite it has produced. *The Guardian* has a dedicated "Oxbridge and Elitism" column. The cabinet and shadow cabinet are lambasted for being filled with "Oxbridge types" (69 per cent and 47 per cent respectively). Interviews with noted graduates rarely pass without a reference to their alma mater. However, equating the Universities' socially exclusive alumni with today's institutions is a false parallel.

Over the past thirty years, both institutions have undergone changes. They are more open to applicants from a wide variety of backgrounds than ever before. 63 per cent of entrants at Cambridge and 58 per cent of entrants at Oxford are state educated.

Cambridge runs a £2.7 million a year outreach program to attract students from non-traditional backgrounds. Cambridge and Oxford still admit a disproportionate number of privileged

students. However, this is as much the result of variation in the quality of education at secondary level, as it is a policy of discrimination by the Universities.

Although incidents of Brideshead Revisited caricature still occur, they are in the minority. The Oxford Bullingdon Club's 2011 trip to Africa saw a group of 12 students, drinking champagne in a private jet before Sand Grouse shooting in the South African veldt. The trip harked back to an age in which masculinity, birth and wealth determined success.

However, the Bullingdon club only speaks for 12 of Oxford's nearly 12,000 undergraduate students. Most students are not privileged and are not members of drinking societies. Their credibility is undermined.

The misrepresentation of Oxbridge damages the perception of higher education in Britain. Thanks to the scale of the coverage, the social and academic prestige of other good universities is diminished in the eyes of employers and

students. The terms "Russell Group" and "Golden Triangle" (comprised of Oxford, Cambridge, UCL and Imperial) have half the number of online hits as "Oxbridge". This is unfair as Oxbridge's academic dominance is no longer assured. In the latest influential QS World university rankings, Oxford came 6th, below both UCL (5th) and Imperial (4th) (Cambridge was 3rd).

Inside the institutions, continual negative reporting devalues the achievements of the students. For the privileged there exists a sense they have not deserved their place. For everyone else they are just another tick in the box for the government's quotas. Some students respond by emphasizing their deprived roots. Others play up their privilege.

The misrepresentation of both the University and the student body becomes a self-fulfilling prophecy. On the one hand, the perception of the Universities' students as elitist toffs deters capable students from applying. Ac-

cording to the Sutton Trust, fewer than half of secondary state school teachers would advise bright pupils to apply to Oxbridge and Cambridge. They fear their pupils would not be welcome. On the other hand, the coverage encourages those who live up to the caricatured image. As long as the press perpetuates this image of Oxbridge, it will strengthen the very barriers to social mobility it claims to revile.

Oxbridge's exceptionally negative coverage can largely be explained by the press's antiestablishment race to the bottom. Rupert Murdoch's News Corporation (owner of *The Sun* and *The Times*) and *The Daily Mail*, under editor Paul Dacre, have prospered relative to their more traditional rivals by taking a more critical and sensationalist line against traditional institutions. While such an approach has merits, Oxford and Cambridge, as figureheads of the establishment, make for irresistible targets to create content to fill a paper on slow news days.

*Sidgwick Says*  
**What did freshers' week mean to you?**

*It was the first time I moved out of home. It was important to go out and meet people; my whole Uni experience, which has been really enjoyable, took off in Fresher's Week.*

TOM  
MML

*I yacked on the first night, which set the tone for the rest of my Fresher's Week.*

SHYAM  
ECONOMICS

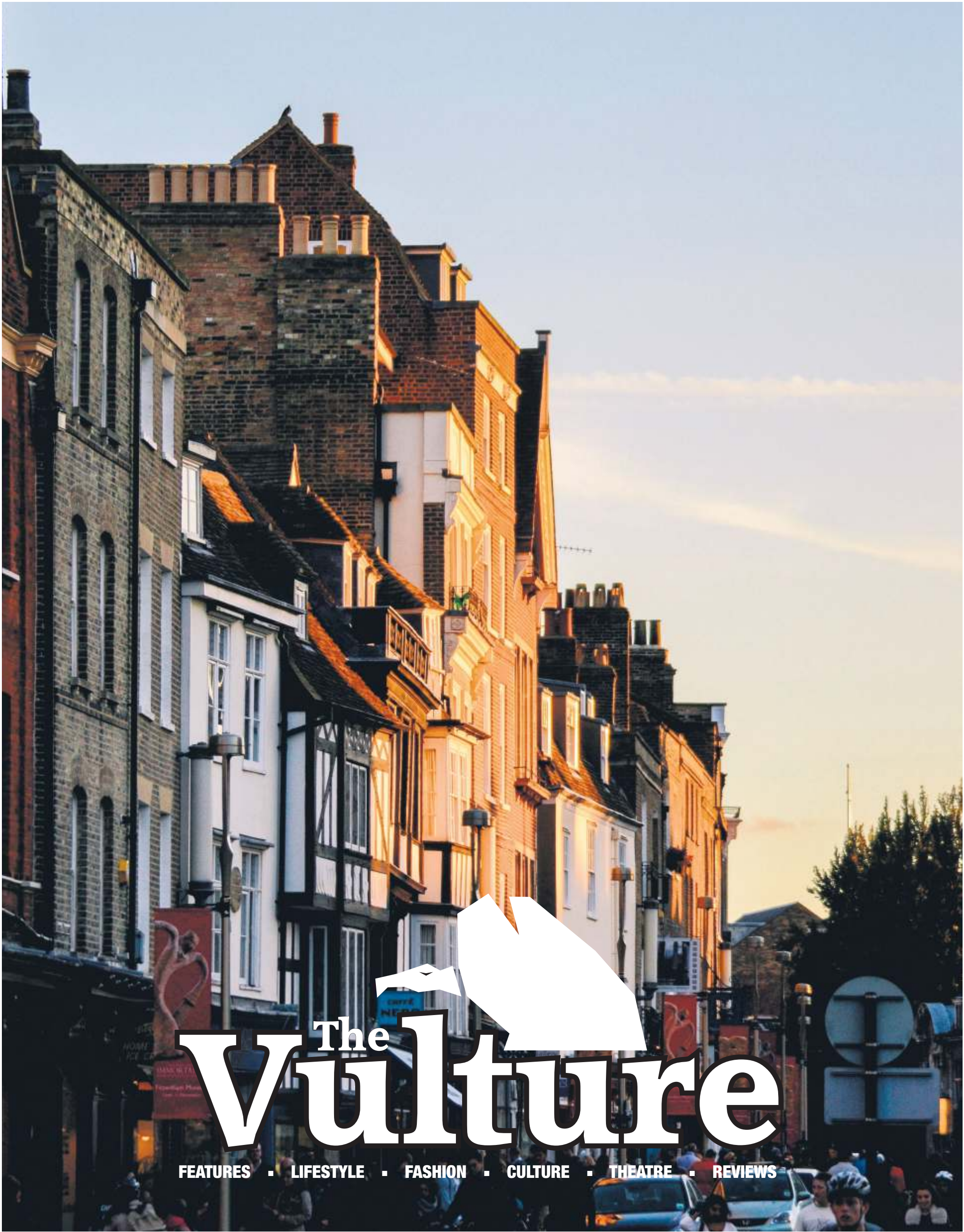
*Freshers' week isn't a time - it's a state of mind. It begins with your first uni friendships, and ends when you come to your sense and ditch at least half of them.*

HARVEY  
ECONOMICS

*My first week consisted mainly of in depth conversations getting to know the other freshers, then going on facebook to find out their names.*

EDD  
HPS





# The Vulture

FEATURES • LIFESTYLE • FASHION • CULTURE • THEATRE • REVIEWS



## THE DILIGENT STUDENT

In one month, maybe two or three, you will be gazing proudly over your matriculation photo and, eventually, your finger will hover over an unfamiliar face. Suddenly, you will be struck by a thought we have all shared; a Cambridge conundrum; a thought that has haunted academia for centuries:

"I swear I have never seen that person. in. my. life."

More legends exist about these mysterious disappearances than pretty much anything else in Cambridge, even the elusive Nightclimbers. Whether it's a vortex in the college archives, a Compuda Triangle, or alien abductions from the shady corners of the West Room, tales abound of men and women, frail with age, emerging from the UL revolving doors and blinking in the sunlight, with more letters after their names than you can type in an average essay-crisis minute.

### Habits:

The secrets to success that take most of us three years to accumulate? It takes them a single term: colour-coded agendas; the Cambridge app; best libraries to work in; and eduroam successfully installed on their laptop. Where most of us play the familiar ostrich-head-sand routine when anyone brings up the words "future" or "job", the DS has not only signed up to the CamCareers e-mail alerts but has also been to the office to pick up brochures and discuss 'options'. Wow.



## THE MUSO

If music be the food of love, I wouldn't bother dining with Musos. That is, unless you share a mutual love of Britten, The Maypole or, in the case of choral scholars, themselves. As a work-shy socialite myself, I must take particular pride at the hours we can dedicate to "extracurricular activities" and still boast of fully-functional livers. Our most talented musician freshers will need no introduction to CUCO, CUMS, (best not to Google that acronym) or CUOS – the musical equivalents of a hardcore exercise regime, made worse only by the self-important whining of actual prima donnas.

Every Cantab has something to offer musically – and I'm not just talking Mozart through Mahler, either. Getting a group together – band, close harmony, cheeky girls impersonators – to audition for May Balls is the easiest way to a free ticket besides sleeping with the Committee President.

### Shared Attributes:

What if you couldn't play a kazoo if your place at Cambridge depended on it? You can probably nod your head appreciatively (or mosh, you know, do yo thang) to a wide range of coherently organised sound, and with the Corn Exchange nearby (sorry Girton) you can gig your way to an Ordinary.

Open mic nights and jazz evenings should satisfy any mid-week cravings, and if worst comes to worst, I hear they play something closely related to music in Fez.



## THE BLUE

Whence do these stash-laden Gods emerge? Sculpted, coordinated and confident, the Blues have been blessed with all three of the enviable Bs: Beauty, Brains and a ripped Bod.

But between their curry-and-beer-fuelled swaps and post-victory clubbing our valiant boys and girls in Blue remain far from popping out of their kit! Hours of blood, sweat and tears in training are kept in poised equilibrium with more of the same in the library – they're certainly as competitive in supervisions as they are on the pitch. Blues are even equipped with flawless skills of social integration – dare we say 'popularity'? Years of teamwork, 'Good Game!' handshaking and group huddles pay their dividends in the Cantab Game of Life: Friendships and Networking.

### Appearance:

Unless they're drunk on a night out, the Blue is now rarely seen in their CU stash; worst of all the baby blue blazer. This is probably down to the fact that they may be confused with tourists or those annoying 'tour-on-a-punt' gilet wearers. Freshers, however, tend to enjoy drawing attention to themselves, most likely in a naive attempt to be flattered, or get laid. To our Hawks and Ospreys: GDBO!

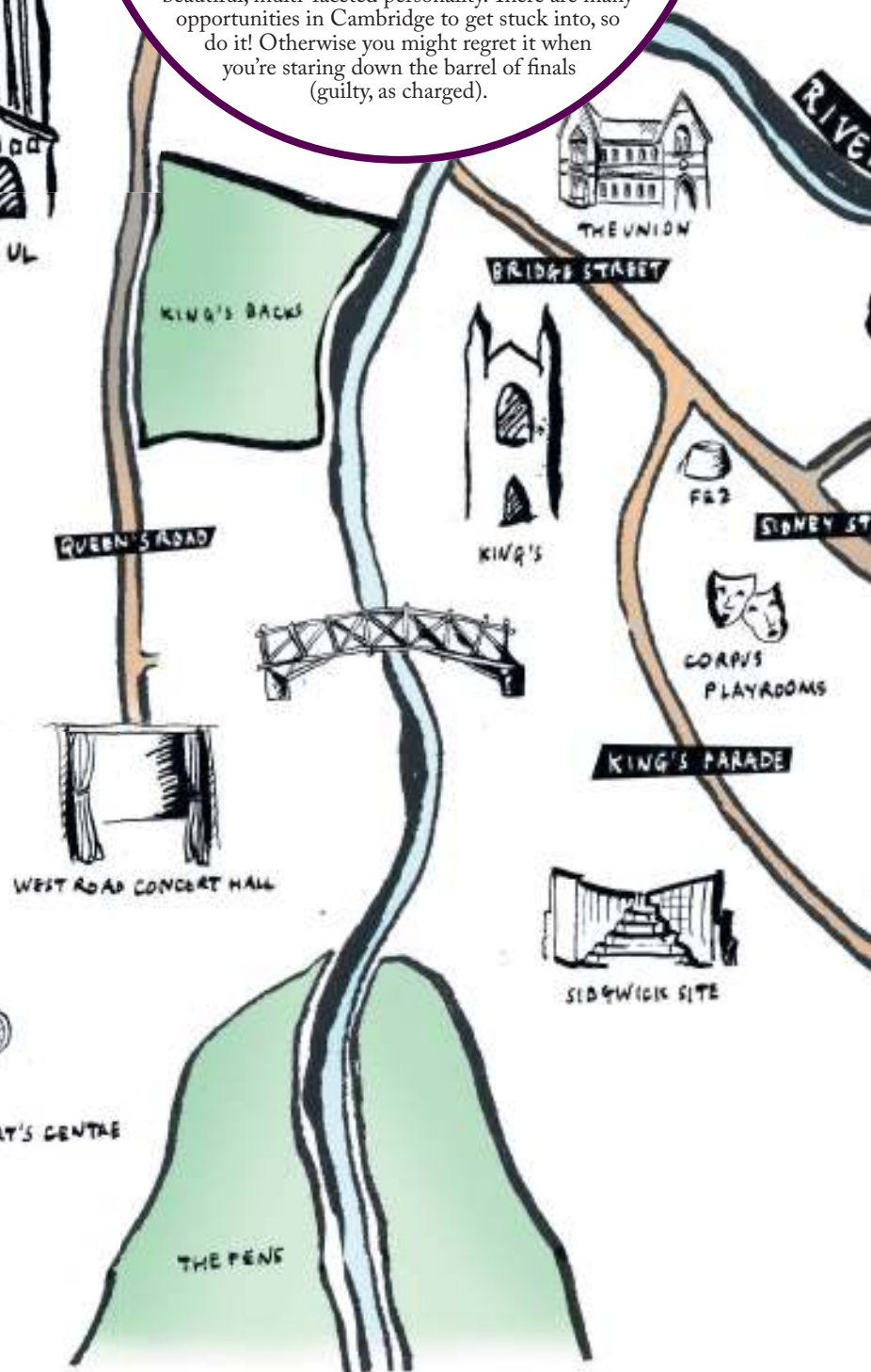


# ON THE ORIGIN

If you're anything like, well, everyone who comes up to Cambridge, you will be nervous about meeting the other Freshers, fitting in and making friends. In anticipation perhaps you've been practising your self-introduction (bathroom mirror style) and one quite hilarious ice-breaker. But what if no one finds it funny? What if no one there is like you?

So what's the worst case scenario: a bunch of posh-boys and human calculators? No. Don't be ridiculous. Cambridge has come a long way since the 1990s and now represents a wealth of different demographics. Six, to be precise.

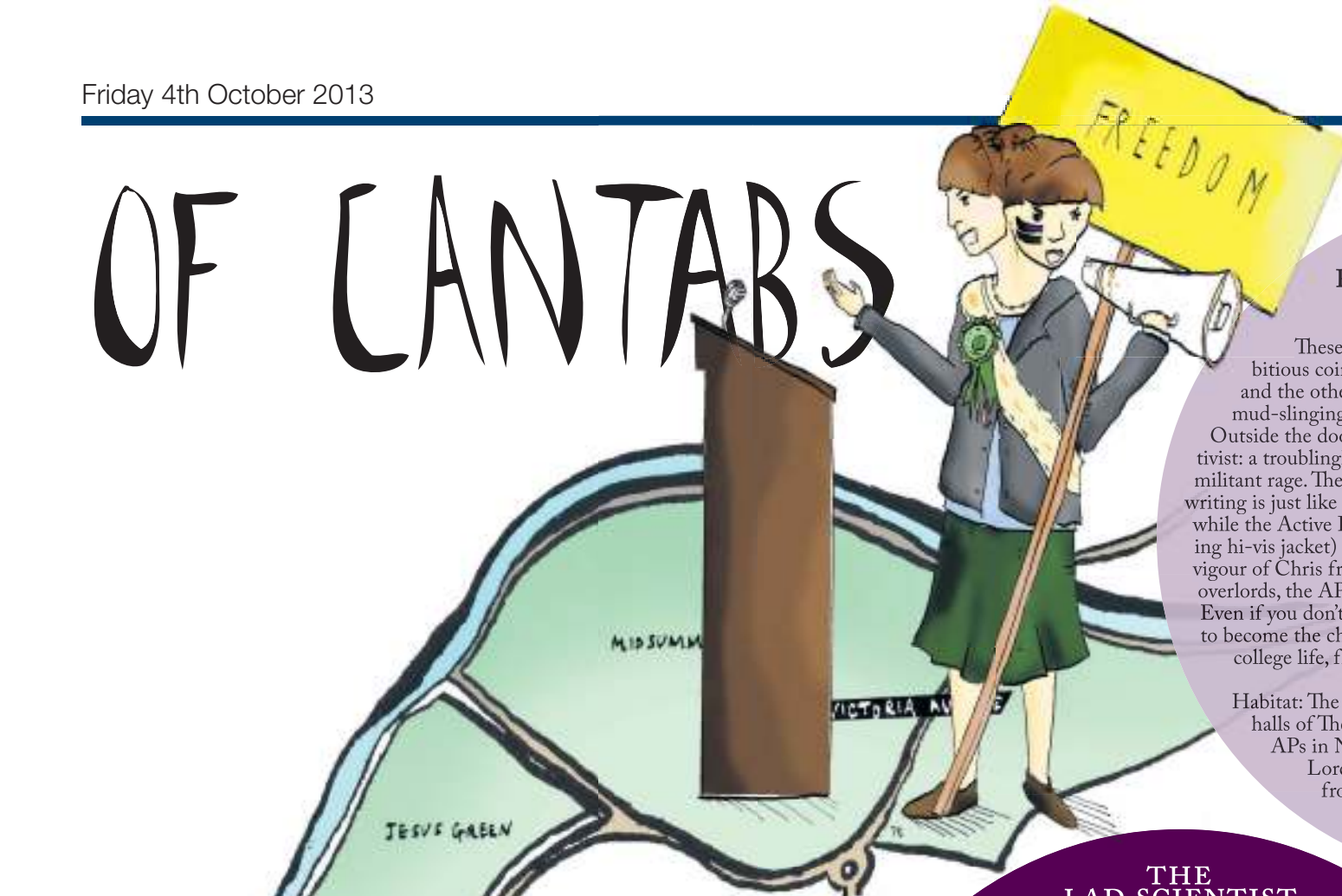
Obviously, no one actually conforms to the Cambridge cliché and hopefully you will be able to recognise many, if not all, of these characters as different sides to your beautiful, multi-faceted personality. There are many opportunities in Cambridge to get stuck into, so do it! Otherwise you might regret it when you're staring down the barrel of finals (guilty, as charged).



*\*Note: not a real map.*



# OF LANTARS



## THE POLITICAL ACTIVIST/ ACTIVE POLITICIST

These political animals are two sides of the same ambitious coin. You could make a joke about one using his head and the other being up his own tail, but let's leave the inevitable mud-slinging to the clashes either side of the Union front door. Outside the door – well, shouting on the street – is the Political Activist: a troublingly self-assured creature, full of starry-eyed idealism and militant rage. They provide the more opinionated of our columns – well, writing is just like megaphone-rallying but to more people, isn't it? Meanwhile the Active Politician stands inside; a voluntary steward (in a flattering hi-vis jacket) at the Thursday night debate, with all of the faux-elitist vigour of Chris from BBC's *Young, Bright and on the Right*. As our future overlords, the APs are always keen to make friends (in the right places). Even if you don't become a Union member, these schmoozers are likely to become the charismatic Presidents and Secretaries of every aspect of college life, from drinking societies to the May Ball committee.

Habitat: The AP will rarely stray from its comfortably hallowed halls of The Union or CUSU, only doing so to thrash other APs in National Debating Competitions or to shadow Lord Terry Blydull. The PA is always front-row-centre of every march, strike and boycott regardless of distance.

## THE LAD SCIENTIST

Ah, the blissful days of youth! By now a kaleidoscope of green and timid Freshers will have come up to college, matriculated, and mingled awkwardly among themselves. What I find myself wondering is what is the social glue that turns limp, noncommittal handshakes and instantly forgotten names into bear hugs and inside jokes? I think I have found the secret to long-lasting and loving friendships, as embodied most naturally by the happily isolationist cliques of Medics and Natscis: Drinking. It's no coincidence that these groups are most commonly spotted lounging around your college bar, tearing up the Cindies' dancefloor and have access to industrial amounts of ethanol in their labs. Whether or not these friendships are built upon pillars of mutual distrust; each petrified of the other spilling in-vino-veritas moments of embarrassing self-revelation to others, is still up for speculation.

### Social customs and lexicon:

"Down it, Fresher": A self-explanatory command which is to be obeyed blindly (in some cases this may become literal).

"Cindies/Fez/Lola's/Life/(most terrifyingly)Spoons": Yes. Cambridge is so lacking in reputable night-life that we sometimes resort to clubbing...in a Wetherspoons.

"Swaps": A group of gentlemen and a group of ladies (usually of a sporting or drinking collective) dine with each other, followed by light alcoholic refreshment.

Street fights, vomiting, public sex acts and all manner of general merriment ensues.



## THE PLAYER

Think of the subjects Cambridge is famous for – Natural Sciences, Engineering, Maths – and you'd be forgiven for thinking that we must be a bunch of agoraphobics, more at home making models than making friends. And yet, you see, we're actually quite funny. Oxbridge alumni in politics and business have long become impervious to accusations of nepotism, but I honestly think we need to start taking a long, hard, serious look at comedy. It seems a stretch to call John Cleese, David Mitchell, Ben Miller, Sandi Toksvig, Emma Thompson, Stephen Fry, and half the Inbetweeners a coincidence (what a Charity Reunion Show that would be...). But, then again, maybe it's quite natural when you consider that aged, dark, smoky underbelly of the ADC: Footlights.

### Related Species:

Improvised comedy is at the strongest it's been for years, so why not infiltrate the ranks of the mustashio-logo'd Impronauts?

Of course, we don't all have that nagging desire to make people laugh. Some people can feel too liked (I know that feeling) and all that effortless popularity can really weigh a person down. Solution? Play a heartless Machiavellian villain in any number of tragic productions at the ADC or Corpus Playroom.

Just be discerning enough to work out what kind of tragic it is first, because the real heartless bastards at the press don't pull their punches.

Down at the CUSU Societies' Fair, held at Kelsey Kerridge from the 8th-9th October, you will be able to meander around the stalls of more than 800 clubs, societies and teams – from Amateur Boxing to Zero Carbon – and sign up to the mailing lists of those that pique your interest. Wear clothes with plenty of pockets: there will also be free pens.



Words by Sabina Dewfield  
Illustrations by June Tong



## Fitzbillies

52A Trumpington Street

A Cambridge institution in its own right – famous for its sickeningly sticky Chelsea buns – it has also started offering up dinner of late. Be aware: with great status, comes greater belief in your own importance and Fitzbillies has been known to think quite highly of itself (and not just with regards to its prices). Service has known to be a little abrupt if you look set to dawdle and they certainly won't take kindly to you and your chums setting up camp in a corner. It's potentially more enjoyable when patronised alongside those who don't object to spending three quid on what is essentially golden syrup in pastry form, but as much of a Cambridge tradition as punting – although arguably as over-hyped.

## Aromi

1 Bene't St

New to the Cambridge scene, this authentic Sicilian joint gives you more than just coffee and cake for your money. The owners previously ran the Caffè Cipriani in Acireale, Sicily, which has been in the same family since 1957. Here mouth-watering pizza slices topped with prosciutto lure you in, and the arancini – fried rice balls – are a speciality well-worth trying. Delicious homemade pastries include fruit tarts and cannoli (not to be confused with cannelloni), while the pistachio latte will give you your caffeine kick. Don't be put off if it looks full: there's extra seating downstairs.

## Savino's

3 Emmanuel Street

The only place to go for proper Italian coffee, you'll find it packed by businessmen and students each morning alike, as they jostle for a real shot of caffeine. There's also an unchallenged selection of paninis, baguettes and ciabatta – all stuffed with melting mozzarella and the like. Worth dragging yourself out of bed for: hungover lectures are not to be tackled without a supply of strong espresso and bacon rolls.

## Benet's

21 King's Parade

The nearest coffee shop to King's and the Senate House, the downstairs of Benet's often fills up. Hidden away upstairs however, there is ample seating leaving you free to take in the view. Once there gorge yourself on freshly cooked pancakes, with a range of fillings to suit every taste. Or, if the Indian summer lasts, pop in for one of their ice creams, wander along King's Parade and pretend it's May Week.

## Trockel, Ulman & Freunde

13 Pembroke Street

Known by some, more colloquially – if slightly incorrectly – the German Café, Trockel, Ulman and Freunde might be a mouthful but their major selling point is simplicity. A soup or two a day, served with warm wedges of bread, and large glasses of fresh juice make for ideal brain food. They might be small, but what they lack in size, they make up for with a plethora of fairy lights and walls in a jolly rainbow of colours. As for their cakes, lots of scrumptious fruit-based baking, whose lack of icing makes them seem all the more wholesome. Make sure you get there early if you want to pick up a baguette, as their choices go down considerably as the day progresses. Located between New Museums and Lensfield road, it's the perfect stop off point for Nat Scis dashing between lectures every morning. Just make sure you get somebody to save you a seat.

## Indigo

8 St Edward's Passage

A tiny café tucked away off King's Parade, Indigo has perfected the art of cramming their customers in to as small a space as possible. What it lacks in size however, Indigo more than makes up for elsewhere providing the perfect coffee hang-out with an artsy vibe. Smoked salmon and cream cheese bagels make an easy lunch. Chai lattes cater for the hipster crowd. Conversations about the merits of Zen Buddhism are to be expected. So if you want an easy 'Overheard in Cambridge' quote then grab yourself a table, if you can, and make yourself at home.

## Stickybeaks

42 Hobson Street

Always heaving so attempt to get a seat at your peril on weekends, but otherwise Cambridge's coffee shops don't get more sleek than this. Distinctly sophisticated and forgoing the shabby student-chic that others have capitalised on, Stickybeaks is all glass and oversized ceramic tea cups. Its salad bar is the closest thing you're going to get to Ottolenghi this side of Islington, while the mind-boggling library of herbal teas and delightfully inventive spread of cakes should satisfy the sweeter tooth. Though hovering amongst the higher price ranges, there's no better place for a fix of squash and spinach frittata – guaranteed to make you feel grown up.

Coffee on the Cam



# Chewing over coffee culture

Magdalen Hoyt  
LIFESTYLE CONTRIBUTOR

"Maybe we could just get together and eat a bunch of caramels".

The title character of the 1997 film *Good Will Hunting* has clearly missed the point. Caramels? Who declines the offer of coffee and invites someone out to chew caramels? Surely the main purpose behind asking someone for a drink is a social one and well, at 10am, it's probably best not to be thinking of drinking anything stronger (at least not until May Week). What about offering someone tea? Typically sipped with your grandmother, it's never really going to hint at your romantic motives, but how have coffee shops become the home of first dates anyway?

Maybe Will is on to something. Taking away the buzz and the cultural phenomenon that drinking and enjoying coffee in cafes has welcomed, why coffee in the first place? After all, as he says, caramels are really just as arbitrary as an invitation to drink coffee.

Surely consuming caffeine is not re-

ally arbitrary. It's addictive to say the least. It might be the reason I went over my overdraft not once, but four times. Yet if I just wanted the caffeine hit, popping Pro-Plus or even enduring the horror that is cheap instant coffee could have given me that buzz.

So what, I like good coffee. But what I really like is the freedom one gets in a good coffee shop: both physically and mentally. Yes, you can drink coffee (and often good coffee) anywhere. Finding a good café? A different and often difficult feat.

Coffee#1 Cafe seems to have cracked the code for a good coffee shop. Based in the South West, it was awarded the title of Best UK Coffee Chain four years running. The allure of this place is centered on two factors. Superb coffee, but most of all, space. Half antique library and half retro grandmother's sitting room, but on a gigantic scale. A certain amount of space is needed for a coffee shop to thrive economically. But why so much? This chain has a buzz factor: its visitors could easily stay for the day and never have to be 'politely'

asked if they have 'finished' (Benet's in Cambridge could learn a thing or two from this).

The beauty of this space? For one hour or for an afternoon, the coffee shop becomes an extension of your sitting room – an escape. I confess. I'm a coffee shop addict. I crave a place where I can collect my thoughts, where there's no clutter or a bed to 'nap' on a few metres away (we've all been there) and there's the promise of good coffee and a definite seat. Sometimes I worry about how much excitement this gives me. Sitting in a library, squirming over the silent stress from other students around me, has never been my style. Whether it's a cutesy independent coffee shop, like Indigo Café off King's Parade, or – hipster coffee shop addicts beware – the Starbucks on Christ's Lane, I stumble towards them like a fresher to Cindies.

I'm not a coffee shop snob. I love Starbucks, because it works for me. It's a popular chain and to some, the coffee can be pretty crummy but you have to know what to ask for. You can



Meeting for coffee and cake, a modern social ritual

guarantee you will never be asked to move along or worse, feel obliged to give up your seat. Like McDonald's, it's the familiarity factor. Ordering a Big Mac or a frappuccino in Cambridge is the same as ordering anywhere in the world. That's why upon arriving in Vienna, a little homesick, I sought refuge at the nearest 'Bucks. For any and all students who need to escape from the confines of their room for a while, these

are pretty valuable factors. Whether or not you're looking for the caffeine buzz, coffee shops themselves provide this home.

But the reason why we wouldn't choose caramels, in or outside a coffee shop, as in *Good Will Hunting*? For me, one clear reason comes to mind. Watching your date watch you chew caramels over conversation could never be a good idea.



# CINDIES vs FEZ

## The Great Debate



nal student promoters such as CREEM and Rudimental bringing their own musical flavours and dedicated crowds with them. It may be a cliché, but there is an atmosphere about the place, you feel part of something meaningful regardless of what's on offer that night (unless it's a Wednesday...), and people care about that. Besides, the drinks are cheaper too, so what's the debate?

Steph MacAulay  
LACROSSE CLUB PRESIDENT

Ever since time immemorial, Cambridge has been racked by division and dissension in the form of the ultimate unending, ongoing battle between nightclubs. None have escaped such strife, but while some conversations might become heated when expostulating the relative merits of Lola's or Life (or whether Danger Spoons will ever actually be a thing), when it comes down to it, there is only ever one real debate. Fez or Cindies? Your allegiance can make or break friendships (and nights out), so we've compiled the best (and probably most biased) opinions. Read, ponder and pick a side.

Sam Mellor  
STUDENT DJ

After spending my first term in Cambridge trying to emulate Liam Gallagher's drinking behaviour and following the party for better or worse, I soon discovered there was an alternative. I rapidly became fed up of Big Fish Ents because they offer no variety or legitimacy – there is no identity to any one of their nights, musical or otherwise, never any uniqueness brought by headline acts or original ideas. They serve a purpose, but are just functional parts of one big, generic, money-making machine. **Fez** provides a diverse selection of events week in week out, with exter-

Step inside **Cindies** and be overwhelmed by the unavoidable sight of post swap passion, the scent of stale curry, and some seriously cheesy music. Ok, so on paper Cindies might not have much going for it. But look beyond this and it's easy to understand why Cindies has become Cambridge's biggest nightlife institution. Let's face it, Cindies takes you on a trip back through the nineties and naughties, with the Year 3000 in between. It's never a good night without 2am rendition of The Circle of Life or the closing time interpretation of Don't Look Back In Anger. Plus, we've all had those special moments, where we've caught the eye of a hunky hottie from halfway across the dance floor, as we mouth the lyrics to Teenage Dirtbag. You just can't get that kind of chemistry with dubstep.

Ultimately, it's the place to see and be seen. Come Wednesday night, everyone who's anyone can be found in Cindies: perusing the bar or schweffing out in the smoking area. Many a post swap friendship (and often a lot more) has blossomed at this delightful establishment. The home of comfort clubbing – nothing is frowned upon here. No one will bat and eyelid if you turn up in a onesie, stash or your PJs. Leave your heels at home, hold your nose and learn to love Cambridge's only (important) nightclub.



The most important choice you'll ever make at Cambridge: Cindies or Fez?

## Cambridge English Dictionary

The definitive guide to the Cambridge language.

### blue (n.)

Pronunciation: /blu:/

- highest level of sporting colours for University of Cambridge  
*"he had a full blue for athletics"*
- person who has achieved sporting colours, often in possession of sense of self-importance and inflated ego  
*"I don't understand why you won't get with me? I'm a blue!"*  
*"He's gross, but I guess any blue will do."*

### bop (n.)

Pronunciation: /bop/

- traditional name given to collegiate school-style discos; usually accompanied by spirits and shameful activity, always in fancy dress  
*"the Queen's bop proved to be a riotous affair"*  
Synonyms: ents, bar extension (Emmanuel), pav (Churchill)



## Lucy's Cookbook



So, you're a student now. Living away from home, perhaps for the first time. It will bring many challenges, from essay deadlines to horrific hangovers, but it will also bring the unexpected challenge of feeding yourself. Three times a day, at least. You've been managing for the past eighteen years though, right? Wrong. Your parents have been feeding you. Your school has been feeding you. And now you have to feed you – scary stuff! But fear not, *Varsity* and I are here to aid you in your culinary plight!

Of course, your college is the first port of call when in dire need of a solid meal. And though their meat be sometimes fatty, though their veg be oftentimes under or over-cooked, there is no denying the

consistency and dependability of such a source of food.

However, there may be times (I hope), when your palate craves something a little more refined and exciting than meat and potatoes. And happily that is what I am here for.

So this week I am serving up a Fresher Special, a meal you can make in half an hour, max, and which requires only 5 ingredients. If you want to be fancy (shout out to fellow linguists), you can call it by its Italian name: Spaghetti aglio olio pepperoncino. But I call it Chilli Bacon Pasta, because that is what it is.

I first came across this dish on a trip to Florence with Cambridge's inestimable Italian department, where I stayed with a delightful couple who cooked me divine Italian dinners for two weeks solid. It is a traditional Roman dish, which consists of spaghetti, copious amounts of garlic and olive oil, and a couple of the little dried chillis Italians call pepperoncini, but dried chilli flakes are a perfect substitute. I added the bacon to make it into more of a meal, as well as to add deliciousness, but the veggies among you can leave it out and it will still taste yummy. *Lucy Roch*

### INGREDIENTS

For 4 people, you will need:

**400g spaghetti or linguini** (a bit more if you are feeding boys, and a lot more if you are feeding rowers!)

**8-10 cloves of garlic**

**Chilli flakes** (or about 2 small dried chillis)

**Lashings of decent olive oil** (not Sainsbury's own brand, I beg you!)

**8-12 bacon rashers**, smoked or unsmoked as you prefer

(For the gourmets, some **fresh parsley** to sprinkle at the end.)

### LUCY'S TIP

If you crush garlic cloves slightly with the flat of a large knife the skins come off *so* easily. Just put your palm on top and lean on it (using your body weight, not your arm muscles).

### INSTRUCTIONS

Put a large pan of water on to boil, add 2 teaspoons of salt. While it is coming to the boil, **peel** the garlic. **Slice** it up, then **chop** it over roughly to make it a bit smaller. Once the water is boiling, **add** the pasta.

**Slice** the bacon into small pieces with a knife or kitchen scissors (a very useful utensil). **Fry** the bacon with a little dash of olive oil in a large frying pan over a medium heat.

When it is nice and crispy, **add** the garlic and chilli, **fry** for another one or two minutes, then **add** the drained pasta (it will be cooked by now).

**Add** a good dash of olive oil, **toss** with a fork, and **serve** with salt and black pepper. If you have parsley (or indeed basil), **chop** some up and **toss** it in with the pasta.

If you have leftovers, this tastes great warmed up when you came back from a night out.

**Buon appetito!**

## How (not) to survive Freshers' Week

EMILY DEAN

So, you've finally waved goodbye to your parents after myriad empty promises to call regularly, eat something other than chips, and to actually do some work. You slump down on your bed. Free. And alone.

Excluding the forced-fun of the compulsory "ice-breakers", there is nothing else scheduled for tonight. All the club nights seem to be midweek – but it's Saturday, and you're in a new town. How are you meant to know that Saturday is "Library Day" and Saturday Night is "Townie Night" to everyone but the freshers? So, you and your New Best Friends head out into the night. You wander the narrow streets for half an hour in search of the fabled nirvanas of Fez and Lola Lo. When you finally chance upon the 2hr long queue for "Ballare", you all head home for a cuppa and a 'bonding session'.

**Lesson learned #1:** You shall never go out on a Saturday night again.

Time for the Freshers' Fair. You fight your way through the hordes, following the completely inaccurate map, and doing your best to avoid any political societies. You stop briefly at the Autonomous Underwater Vehicle Society, linger hopefully around the Polo Club, and nab free samples from the Chocolate Society. Before you know it, you've signed up to five different sports teams, volunteered to do the accounts for the Tea Society, and uncovered a newfound desire to join the Gilbert and Sullivan Society.

**Lesson learned #2:** You will never bother to unsubscribe from email lists. So don't sign up unless you really do care about endless 'banter' about lost socks, policy meetings and AGMs.

It's 8am, and you are seriously regretting drinking the college bar out of tequila last night: today, your course starts. You wobble off to the faculty library to get the books you need for your first essay, wishing you had paid more attention in the library induction, only to find that someone else got there first, and you now have to trek somewhere else to find the books you need.

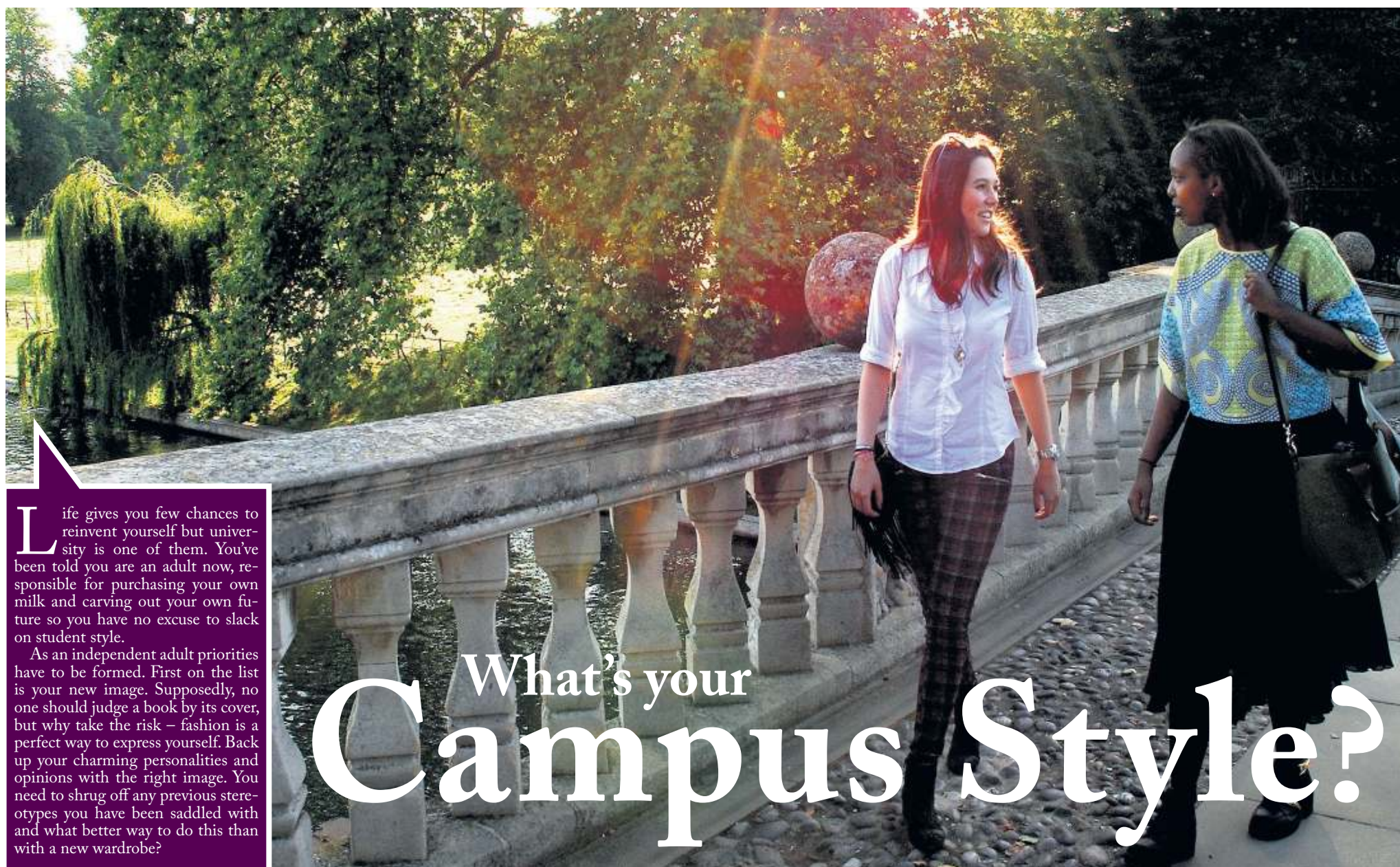
**Lesson learned #3:** People will do anything to get the books first. So you will have to play them at their own game. This means war. Library war.

Freshers' Week draws to a close, the Flu sets in and you begin to realise how small Cambridge really is. You've already bumped into Monday's "Bad Decision" twice in Sainsbury's, and have realised that Wednesday's "Cindies Guy" is on your course. And, as you avoid their eyes when you pass in the corridor outside lectures, you learn the final Important Lesson.

**Lesson learned #4:** What happens in Freshers' Week doesn't stay in Freshers' Week. Even if you manage to keep your secrets during a year's worth of Never Have I Ever, news travels fast, and you'll probably end up writing about it in a student newspaper column anyway.







**L**ife gives you few chances to reinvent yourself but university is one of them. You've been told you are an adult now, responsible for purchasing your own milk and carving out your own future so you have no excuse to slack on student style.

As an independent adult priorities have to be formed. First on the list is your new image. Supposedly, no one should judge a book by its cover, but why take the risk – fashion is a perfect way to express yourself. Back up your charming personalities and opinions with the right image. You need to shrug off any previous stereotypes you have been saddled with and what better way to do this than with a new wardrobe?

# What's your Campus Style?







Studying style. Even though fashion may not be a priority for many at Cambridge, there is no doubt that you will bump into someone who has perfected the preppy student look. Picture shirts, patterned jumpers, oversized coats and shiny leather briefcases.

Sports stash. There is no escaping Cambridge stash with sports teams adorning themselves in hoodies and trackies throughout term. Hockey players and boaties alike are equally keen to show team solidarity in their style. Either that, or they have found clothes that are as comfortable as pyjamas but are socially acceptable to wear to Cambridge lectures.



◆ Styling: Lottie Franklin & Dahaba Ali Hussen ◆ Photography: Daisy Schofield ◆  
◆ Models: Rozzie Marshall, Angus Knights, George Johnson, Myran Lynch-Bathgate, Will Cairns, Sam Brooks, Joe Rich, Jamie Bristow ◆ Clothes are models own. ◆





## The Vulture

BETHAN KITCHEN

Even in Cambridge, art and culture can be overlooked. Though the theatre world pretty much has itself covered by the hordes of aspiring actors and directors, the film scene is unfortunately left more desolate, and is suffering as a result. I'm a huge film-buff, and I've been struggling to understand why there aren't more Cambridge students being active in the maintenance of the city's alternative and new cinema.

After the Cineworld Group bought the Picturehouse chain last December, many people began to fear either a stylistic shift in the films of our only art-house cinema, or worse – its closure.

But although the Picturehouse is still running pretty much as it was before the sale, the Competition Commission has provisionally found that the deal has led to loss of competition in the area, with the group also owning the Cineworld cinema at Cambridge Leisure Park in Clifton Way. This may mean that the Cineworld Group will have to either sell or close the Arts Picturehouse.

The Cambridge crowd has reacted strongly, and a petition to stop the enforced sale of three Picturehouse cinemas has received over 13,000 signatures. Campaigners argue that the two cinemas owned by the group are aimed at, and attract, different audiences.

I write this column from a public classroom in the Cinema America Occupato of Rome, where countless cinemas have been occupied by young people.

As well as exposing the lack of cultural support from the city's leaders, this activity tells me something way more important and exciting. The youth of Rome refuse to step back and watch their cultural and artistic education be destroyed. They cherish these resources to such an extent that they're prepared to go well beyond the law to save them.

And it works.

Here at Cinema America students not only sleep night after night, but they also open the space to the public, as a classroom, a forum for workshops, political meetings, music concerts, and of course, film screenings. This has gone on for years, not just here but in multiple cinemas across the city. What's missing from Cambridge is this continued political activism for the sake of the preservation and celebration of art and culture.

Cinema should primarily be aiming to educate, enrich, and entertain, and cultural centres like the Picturehouse can be created and maintained, as accessible resources for everyone, just as they have been in Rome. Let's follow the example of someone else for a change, and ask the Romans how they do it.

To find out more about what the America Occupato are up to, visit <http://www.americaoccupato.org>

# Interview: Claire Tomalin

**Ella Griffiths** speaks to the acclaimed biographer about her own remarkable story

**W**hat on earth can I tell you about life? I know nothing about life!", insists Claire Tomalin as we begin our interview. Coming from a woman whose profession rests on exploring the lives of others, this is hard to believe. As the celebrated biographer of Dickens, Pepys, Hardy, Shelley, Mansfield and Austen, Tomalin has resurrected some of Britain's most famous authors. Why? "I think it was Thomas Hardy who said that real life is far more surprising than novels. People are interested in reading about human lives."

Tomalin's life warrants a biography of its own. Born in 1933, she was educated in London and studied English at Newnham College. "It felt extraordinary to get into Cambridge in the 1950s because there were ten male undergraduates to every female. It was like a dream. Cambridge seizes you by the heart and you never forget it."

After Cambridge, she did the "muddled things that women of my time did", training as a secretary before marrying journalist Nick Tomalin. This struggle to balance motherhood and a career was described in her article on Sylvia Plath: "I had wanted to do something with my life – I thought I had some capacities, and here they were going down the plughole."

Matters only worsened for Tomalin though. Her third child, a boy, died in infancy and her marriage was deteriorating badly. In search of a promising career, Tomalin became the assistant literary editor of the *New Statesman*, until her fifth child, Tom, was born with spina bifida in 1970.

While nursing him at home, she wrote her first acclaimed biography of Mary Wollstonecraft: "She was my first

subject and it was so extraordinary to find this woman in the late 18th century living in London, working on a magazine and having a difficult time as a mother, which was exactly what I was doing". Just before the book was due for publication, Nick was killed while reporting on the Arab-Israeli Yom Kippur War in 1973. She received the Whitbread Book Award the following year with mixed feelings: "I was very lucky and very unlucky".

After returning to the *New Statesman* as literary editor, Tomalin began an exciting period of her life: "You had to make sure that there's something in those literary pages every week that everybody in London wants to read. That sort of excitement, that adrenalin, was terrific". She commissioned writers such as Clive James and Paul Theroux,

*"It felt extraordinary to get into Cambridge in the 1950's because there were ten male undergraduates to every female. It was like a dream."*

while her assistants included Julian Barnes and Martin Amis.

Later, Tomalin entered an "extremely lonely" profession as a full-time biographer, before marrying playwright Michael Frayn in 1993. I wonder if they ever collaborate on their writing? "We never show each other anything until it's finished. It's a rather terrifying moment to hand it over...The curious



On her subjects: "I've lived in those minds, those worlds"

thing about being a writer is that you're constantly setting yourself up to be judged by other people – it's difficult".

Have public perceptions of the genre changed? "I started writing in the early 1970s when academics were scornful about biography and tended to say it was just gossip. Now, every academic who can is writing one!" I ask about her choice of subjects: "One of the things that my books have in common is that I've written about people who were born poor, without privilege and advantage, and who made their way and their own success. That's important to me".

As a self-described "feminist", Tomalin is renowned for voicing the untold stories of women like Mrs Jordan, King William IV's mistress, or Nellie Ternan, the actress who had an affair with

Dickens. "What I wanted to do was to see what Nellie's life was like...She represents a great number of women who disappeared – the women out of history who didn't fit in".

Reminded of A.S. Byatt's *Possession*, which shows how the art of biography can shade into obsession, I ask about her relationship with her subjects. "It absolutely...takes over your life."

"Over the last 15 years, I've spent 5 years researching and writing about Samuel Pepys, 5 years researching and writing about Thomas Hardy and 5 years on Dickens. I haven't really seen enough of my family, or life, because I've lived in those minds, those worlds".

However, her ability to live vicariously has been a gift to her readers: Tomalin's career has rekindled the art of biography for our generation.

# Let's all go to art school

**The Junction University comes to town, bringing clowns and everyday art to life**

Bethan Kitchen  
CULTURE EDITOR

**H**ow can an architect help you to re-imagine your home? How about a clown that can show you how human it is to be laughed at? Or a collector that shows you just how clingy we all are?

Junction University is a new project run by the Cambridge Junction, encouraging the public to explore the intersection of art and life through short artist-led courses, workshops and experiences.

Initiatives like this are crucial to Cambridge's cultural scene as all too often as students we only experience culture in a primarily student setting. Kettle's Yard was designed for and donated to the University's students, and you'll rarely be part of a 'public' majority audience at the ADC theatre, as most of the spectators will have student friends in the shows. So it's often difficult to know exactly what goes on culturally in the lives on the city's non-



Performance artist Joshua Sofaer loves a good nose

student citizens.

And though I think it's brilliant that so many young people are continually part of the city's cultural landscape, both as creators and audience, I have to admit that I do find it refreshing to sit

down in the Picturehouse with people from what I call 'the real world', (even if most of the time they tend to come from one very narrow segment of reality that could and should certainly be widened).

This is where the new 'Junction University' comes into play, aimed at the public and students alike. The workshops will be led by a diverse set of artists, all asking their audience to find new perspectives on the world through their special medium.

One such artist is Dan Canham, who will be leading a workshop called 'How To Dance Stories'. In his three hour session he aims to show his students what he considers "important for good performance" – a performance that "responds to real places and people and often uses dance to bring the poetic out of the everyday".

While the Junction may be better known as a music venue, it is fast becoming a unique performance space that benefits audiences and artists alike. You might just have to venture a little outside the Cambridge bubble to get there.

The series runs throughout October and November. For a full programme of classes and courses visit at [www.junction.co.uk](http://www.junction.co.uk)



# Top picks for the culture vulture

Art, drama, film, music and literature: let *Varsity* introduce you to the best Cambridge has to offer



## PLACES TO SEE ART

The staple of any art lover's diet in Cambridge has to be **The Fitzwilliam Museum**. It houses a collection that ranges from Titian to Monet, while big exhibitions rival those at the London galleries. A Vermeer exhibition back in 2011 brought in more than 130,000 visitors. Currently on show are the 'Origins of the Afro Comb' and 'The Night of Longing', featuring Japanese art.

**Kettle's Yard** was home of former Tate Gallery curator, Jim Ede, who died in 1990. His house remains as he left it, with work by sculptor Henri Gaudier-Brzeska and painter Alfred Wallis. Although building work means that part of the house is currently closed, the cottages are still open to the public - make sure you ring the bell to enter.

Less than a 10 minute cycle from the centre is the **Williams Art Gallery** on Gwydir St. The gallery changes its contemporary-focused exhibitions every two to four weeks, meaning that it's a reliable place to find inspiration. Williams now has a shared gallery space with Hot Numbers, the independent coffee shop next door. Take in great art over a cup of coffee - it's a no brainer.

Make sure you don't miss exhibitions put on by students themselves. **King's Art Centre** and **The Fountain** are places to look. LAND, a recently established group of student artists, held an exhibition there last term featuring photography, poetry, music, painting and other performance based arts.

So there you have it! With a copy of *Varsity* clutched in your left hand and a map (who are we kidding, we're all using GPS on our phones now), go out and explore.

Bethan Kitchen & David Godwin  
Jemima Moore (Illustrations)

## PLACES FOR DRAMA

The ADC theatre is the University's most popular hot spot for anyone wanting to act, direct, design, or simply enjoy. At least two shows are put on each week, all featuring student companies. Two "Freshers' Shows" this season provide great opportunities for anyone new to the University who wants to take to the stage.

The smaller sister theatre to the ADC is **Corpus Playroom** on St. Edward's Passage is the. Be prepared to get up close and personal with the actors as you sit a foot away from the stage; this is the place to go if you're after a more intimate affair. It's a gem of a theatrical space.

**Cambridge Arts Theatre** is one of the city's only theatre spaces not belonging to the University. This public theatre has a programme spanning from the experimental to the pantomime. Watch out for the triennial Cambridge Greek play later this month, and productions by big touring companies like the RSC and Kneehigh.

Venturing out to college theatres is definite worth it. Look out for plays at the Queens' **Fitzpatrick** theatre, the **Old Labs** at Newnham, and Magdalene's **Cripps Auditorium**.

Outdoor performances are rare until Easter term, but watch out later in the year as students take to **fellows' gardens** across Cambridge to offer the more traditional forms of theatre. Think lots of Shakespeare like it used to be.



## PLACES FOR FILMS

From Spanish experimental to new releases, **Cambridge Picturehouse** has it all. Re-runs of cult classics such as E.T. and Q&A sessions with directors make it a cinephile's dream.

Want to make a film but have no idea how? Get involved with **Cinecam**, a student society, network, and community. Whether you need to use their equipment, or just need a kick-start with your project, give them a shout and they'll see what they can do to help.

**Watersprite**, the Cambridge International Student Film Festival, brings big names from the British film world to the city in March, with last year's line-up featuring Eddie Redmayne and Olivia Coleman. as well as offering opportunity for anyone to get involved. If you have a film ready and waiting, why not enter it into their annual short film competition?

## PLACES FOR MUSIC

**Cambridge Corn Exchange** and **The Junction** are both brilliant venues for top quality music events as well as comedy and theatre. With performances from Jools Holland to Marilyn Peroux and Jimmy Carr to Reginald D. Hunter, don't be surprised if the money you were saving for paninis in your buttry is put to more comical, less cheese-based use.

Beneath the chapel, **Clare Cellars** plays host to DJ sets and live bands like Cromwell's Head and Laurie Lewis and the Fat Cats. **Clare Jazz** nights offer something a bit different - look out for the Battle of the Big Bands at the end of November.

For those of you whose musical taste has a more classical turn, **West Road Concert Hall** will satisfy your needs. Watch students perform for free during your lunchbreak.

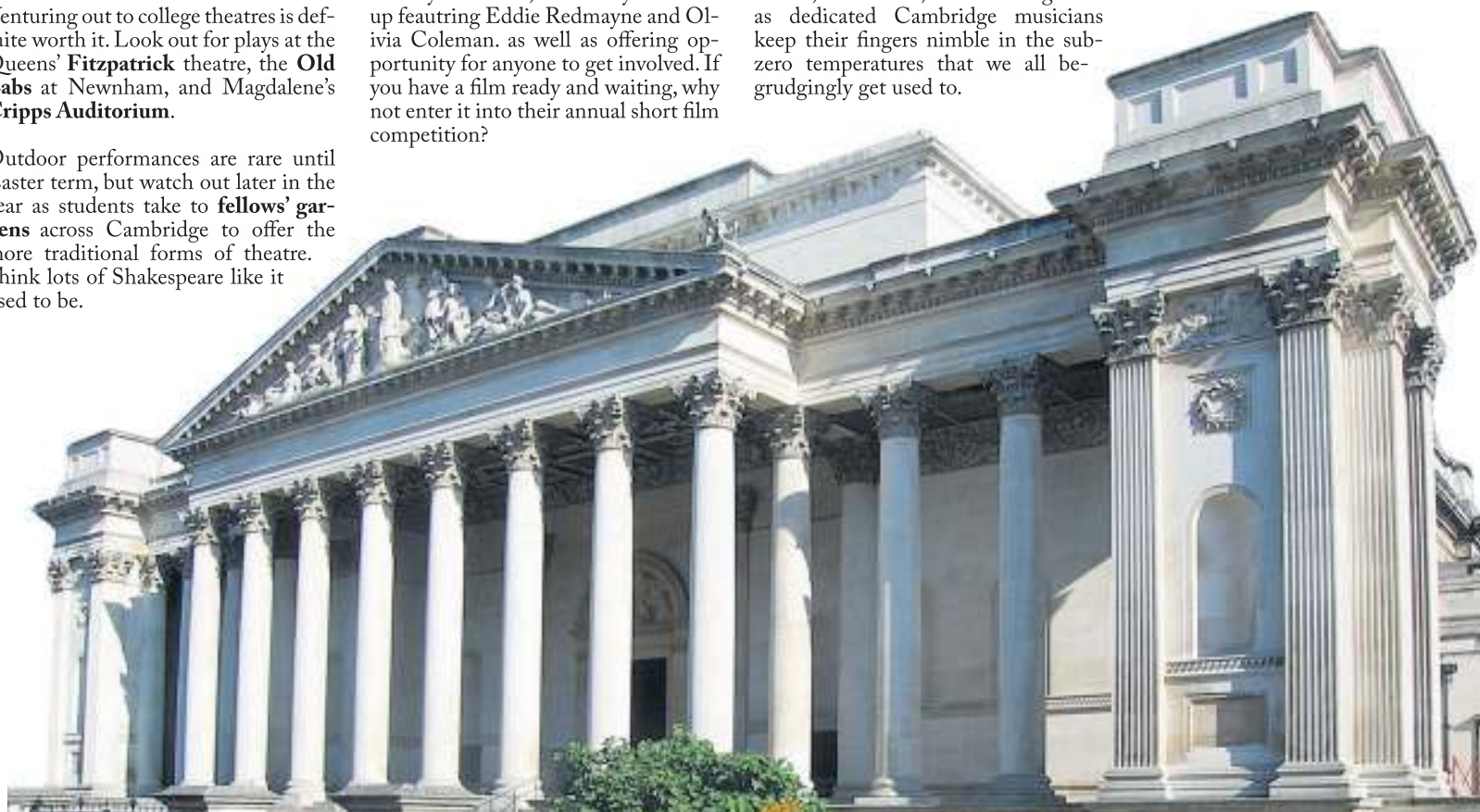
**The Street!** New bands and buskers grace the streets of Cambridge every day. Be prepared for saxophones, drums, accordions, violins and guitars as dedicated Cambridge musicians keep their fingers nimble in the sub-zero temperatures that we all begrudgingly get used to.



## PLACES TO READ

What the **University Library** lacks in aesthetics it more than makes up for in its staggeringly large collection. The UL is the perfect place to get lost in a cultural adventure. With books, journals, maps, microfilms, photographs and sound recordings, there's no reason not to go to the UL at least once during your time at Cambridge (that includes you Natural Scientists).

**Heffers** has been around for nearly 140 years, and is the perfect spot for book magpies. Down in the basement is a second-hand section where you can leaf through the annotated books of past Cambridge students.



ANDREW DUNN

## Kettle's Yard artwork up for grabs

Let's face it, student rooms aren't known for their imaginative decor. Whether you're in a basement box near Parker's Piece, or a three room set overlooking Trinity's Great Court, the chances are you'll have an empty wall - or several - that need filling. Assuming you'll want to make the effort to bring some warmth and cheer to your room, and are not one of these people who, heaven forbid, simply leave the walls untouched, then traditionally there has only been one path available to you. Let the blue-tac war

with housekeeping commence, as you quickly but up your posters and cards as quickly as your bedder takes them down.

However, if that sounds a bit like hard work, there is another - less commonly adopted - option. Kettle's Yard will be running their annual picture loan scheme next week where, for a tiny fee, you can rent an artists print from the gallery to hang in your room all year long.

**When:** Monday 14th October from 12-2pm

**Where:** Murray Edwards

**Cost:** £10 (with £25 deposit)

**Arrive:** Early as possible to avoid prints running out. Remember to take student ID.



Inscape Notation: The Bell Ground (1983) by Roy Turner Durrant

KETTLE'S YARD





## Playground

RICHARD STOCKWELL

The number of student shows performed in Cambridge each week can easily breach double figures. With early and late shows at both the ADC and Corpus, smokers or one-off productions on a Monday or Tuesday night, and a whole host of college shows at Pembroke, Queens', and everywhere else, there is great breadth and variety of plays, styles and stages. It would be physically impossible to see everything, but the calendar available on [www.camdram.net](http://www.camdram.net) will keep you up to date with everything theatrical.

The very start of the academic year in many ways offers the most to Cambridge theatre-goers. Shows that have toured the likes of Europe, America, Japan and Edinburgh return for the last hurrah of a home run. The touring shows command the finest casts, featuring some of the university's most accomplished actors. Many of these will have graduated in June, making this your last chance to see them – as student amateurs, at least.

Once term gets going, it becomes part of every Freshers' initiation to Cambridge theatre to miss the best shows as they sell out early. But let's put initiations aside: heed this advice and book well in advance. Whatever your views on Christmas creeping into late summer, play the hypocrite and buy your Panto seats by the end of October, at least a month before it opens. The same can apply to some of the ADC blockbusters, but with no booking fees on website sales there is no excuse for missing out.

Allow a fortnight for Footlights smokers too. The Footlights count among their alumni every funny person in the UK except Rowan Atkinson, and the hour-long romps of sketches and stand-up from the world's most famous student comedy troupe are immensely popular. Do consider the Monday night versions at Corpus Playroom, though – there's usually no need to book, but the line-ups can be eerily similar.

As well as all the student offerings, Cambridge is home to the region's main provincial theatre. Tickets for the professional shows at the Cambridge Arts Theatre may be that little bit pricier, but with weekend student tickets for ADC main shows hitting £10, you could have sat in the back row of the Arts stalls last term and seen the likes of Lenny Henry for not much more.

That said, Cambridge theatre is overall an inexpensive pastime. Student tickets away from the ADC have been at £5 since forever, and a quick glance at the Corpus Playroom website suggests this is not about to change.

Alternatively, theatres offer free tickets to reviewers (and a guest). You can get involved in Cambridge theatre simply by writing reviews for Varsity, who always welcome new critics.

If you want to have your say, just contact the Theatre Editors on [theatre@varsity.co.uk](mailto:theatre@varsity.co.uk).

# Spotlight on the ADC

The Junior Treasurer of the CUADC speaks to **Wen Li Toh** about this term's ADC offerings and being part of Cambridge's thriving drama scene



Think you'd like the view from up here?

Oli Rew, Junior Treasurer of the Cambridge University Amateur Dramatic Club (CUADC), tells me that this term's ADC lineup will be "the most varied programme we've had in a long time."

Indeed, plays like *The Magic Flute*, a rare ADC staging of opera, and *Bacchae*, a dubstep physical theatre spin on a Euripides play, promise to be colourful additions to the standard ADC fare of Shakespeare, Footlights and West End hits.

"There's opera, musical theatre, panto, Greek tragedy... It's going to be an exciting season," says Oli, a fourth-year chemical engineer at Pembroke whose Cambridge theatre experience spans over 20 productions.

The CUADC, founded in 1855, is the resident company and owner of the ADC Theatre, and the oldest student dramatic society in the UK.

As Junior Treasurer, Oli oversees CUADC show budgets and helps decide which shows the ADC should fund. Every term, he and a selection

panel of four representatives from the ADC Theatre, CUADC and The Fletcher Players review applications to run shows sent in by student directors and producers. Out of over 100 shows that were pitched to the ADC for this term, around 40 will be staged.

While factors such as passion, experience, and the quality and feasibility of individual shows are taken into account, Oli stresses that "it's not about putting on the best shows, but producing the best season" – ideally, a balanced and diverse mix of shows.

The programme is shaped and constrained by the applications which come in. Referring to the choice of main shows this term, he said: "People might say we've been quite commercial, what with *Frost/Nixon* and *The History Boys*. But this is a direct result of the shows that people have applied with."

Besides, shows like *The History Boys* are "a guaranteed sell... and we need to at least break even every year."

Oli relishes being part of the Cambridge theatre world. As well as being

Junior Treasurer of the ADC, he is also a committee member of the Pembroke Players and the Cambridge University Musical Theatre Society (CUMTS). One of the things he likes most about Cambridge drama is the "incredible variety of everything going on, and the high standard," although Oli admits that physical theatre is something that the ADC could do more of.

*"There's opera, musical theatre, panto, Greek tragedy... It's going to be an exciting season!"*

Nevertheless, Cambridge theatre has already evolved greatly over his three years here. Oli describes the process of applying to put on new shows as "fairer and much easier" than before.

"There's also more musical theatre,

## HOW TO GET INVOLVED

First-years can get involved in freshers' plays such as Alan Ayckbourn's *Confusions* and an adaptation of Margaret Atwood's *The Penelopiad*, both at the ADC.

Steven Berkoff's *Greek*, another freshers' play, will be on at the Corpus Playroom. "It's a smaller show, and a great opportunity for people to get into a role without the pressure of being in the ADC," says Oli.

more experimentation, and the number of shows going to the Fringe is always increasing... Four years ago, if someone asked whether a show like Jerusalem would be on, the answer would be 'no', because it is quite demanding in terms of set."

He attributes all this to how the ADC has grown more daring and ambitious over the years. "The mindset has changed."

While this may be the case, there are still people who accuse the ADC of being exclusivist. Oli, who scaled the ADC ladder from the bottom by starting out with smaller plays, finds this accusation unfair.

"Directors always want to pick the best people, given the amount of pressure for the show to do well, and the time constraint."

Referring to the problem of nepotism in theatre, he continued: "In some cases, that is true, it's down to the directors. But elsewhere in Cambridge, nepotism is just as bad... it happens in life everywhere."

## the fringe

### ADRIENNE TRUSCOTT'S ASKING FOR IT

Wearing a blonde wig, and naked from the waist down, Adrienne Truscott dances her way backwards onto the stage. We're in a very intimate venue that seats 30 people, and there's no looking away. Throughout the show, Truscott takes swigs of several gin and tonics, points and winks at audience members flirtatiously, and the way she has choreographed the performance forces us to fully confront her body as well as her act.

This is a comedy show about rape, and rape jokes, and the timing for such a show is ripe. After all, "it's been a big year for rape," as Truscott tells us, alluding – among other things – to the recent gang-rape case in Mumbai, as well as the controversy surrounding Daniel Tosh, who made comments about rape to a female audience member at a comedy show last year. As Truscott surveys

the plethora of comedians who joke about rape, we are prompted to ponder: when, if ever, is it okay to make jokes about this topic?

Weighty though these questions are, the show is emphatically about entertainment. It is filled with cheeky cabaret gags that include teasingly peeling off wigs one at a time and projecting male faces onto the wall, which get hilariously bearded with Truscott's props. She also delves into surrealist fantasies that highlight how ludicrous it is to rely on a whistle to deter rapists. In a particularly memorable bit of satire, she whimsically muses about how nice it would be if comedians – whose job it is to be funny – would "gang-joke" her into laughing to the point of orgasm, instead of making rape threats at comedy gigs.

I was lucky enough to catch Truscott speaking at a live chat show during the Fringe, where she described the genesis of her show. When she was a university student, on the first day of a seminar for a women and gender studies course, the (male) professor opened by saying that one in four women have been sexually assaulted in their lives. Addressing the women in the room, he then went on to say that based on the statistics, several of them must be rape victims. Truscott's response, on the other hand, was to turn to the men in the room and say, "Well, by that logic, at least one of you

have raped a woman in your lives – so, which one of you is a rapist?"

This is a point that Truscott makes brilliantly in her show: why are people always so fixated on the victim? The very premise of the show (I direct your attention here to the title) is that Truscott is "asking for it" in all the possible ways, from the way she is (un)dressed, to her tipsy and flirty persona, and yet, during her twenty or so performances at the Fringe, she was not raped a single time. Perhaps it is the rapist who makes a rape happen after all, and maybe there is something pointless in discussing the victim's circumstances.

This show was an electrifying experience. The audience sat paralysed with wonder as Adrienne Truscott masterfully built up moments of discomfort, and then released the tension with sharp comic energy. It was comedy done in a way I'd never seen before; an incredible, unique achievement.

Kyung Oh

### THE ALCHEMIST HUMANS INC.

Picked completely on a whim (which at Edinburgh Fringe, sometimes feels like gambling with your life), pure luck led to this

unique experience of sci-fi on stage. *Humans Inc.*, set in a dystopian reality, saw its protagonists Adam and Eva having to restart the human race after a system upgrade had destroyed the gene pool.

The audience was entertained from the outset by the humorously futuristic sci-fi music. It was evident that a treat was in store when 'spaceships' complete with space-travel sound effects – actors carrying lights and making odd noises – entered and filled the auditorium, setting the dynamic tone of the show.

*Humans Inc.* ran on a familiar formula – the future, impending doom, a race to save mankind – and was filled with sci-fi clichés, setting it firmly and comfortably in this genre usually solely reserved for the big screen. But what set it apart from your regular sci-fi film was its willingness to engage in a good-humoured mockery of the clichés it was itself employing. The company comically portrayed that inevitable walk down an endless blank corridor by simply having some actors walking on the spot and others running up and down holding boards. The energy and genius of the staging more than made up for the at times wooden acting.

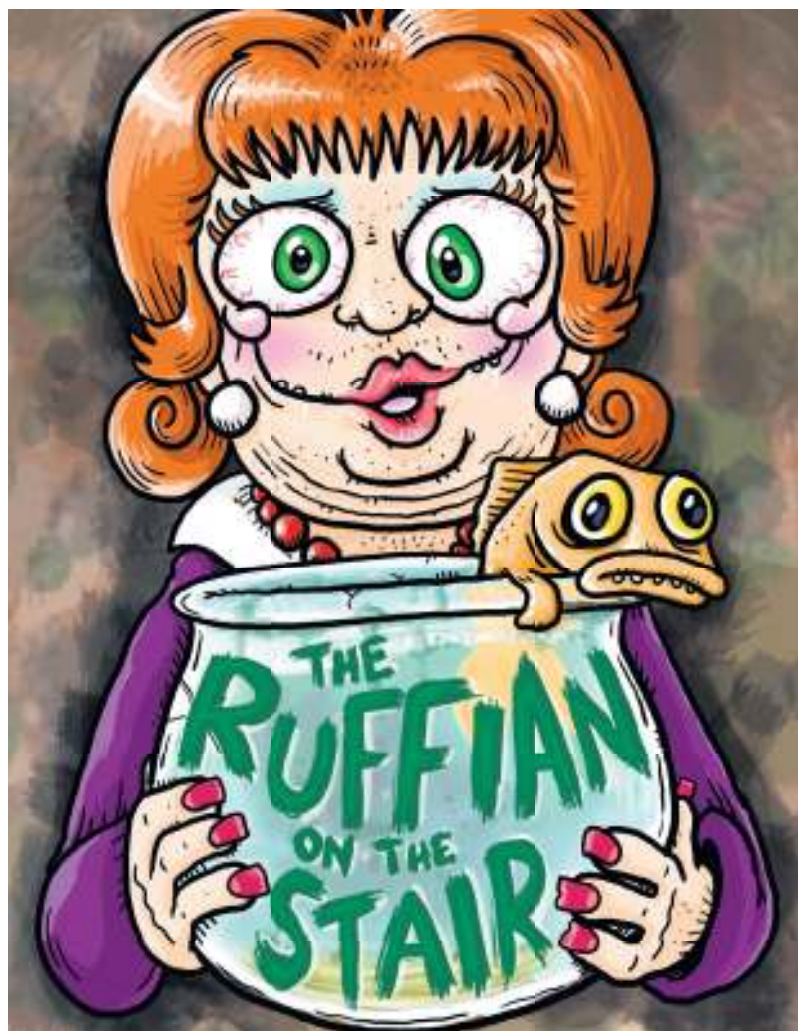
A fantastically whimsical and innovative play, *Humans Inc.* succeeded in stretching our notions of theatre without a trace of self-indulgence.

Isla Tyrrell



# 10 questions: David Rattigan

Varsity speaks to the director of Corpus Playroom Week 0 main show *The Ruffian on the Stair*



GLENN RHODES

David Rattigan, a third-year historian at Robinson College, made his Cambridge theatre debut as a performer in *Matt and Marc's Shot in the Dark* last March. Since then he has gone on to assume directorial roles in shows as diverse as *Woody Allen's Riverside Drive* and the experimental play *KNOTS*, which he also performed in and co-wrote. This term, he is directing Joe Orton's *The Ruffian on the Stair*, a darkly-comic play set in post-war Britain.

**Which three words best describe *The Ruffian on the Stair*?**

Assassin, ex-prostitute and hairdresser, the play's three disparate protagonists. They shouldn't be sharing a stage, but they are, which makes for interesting drama when they rub shoulders. It's like *I'm a Celebrity Get Me Out of Here*, but hopefully better.

**What first attracted you to *The Ruffian on the Stair* as a play?**

The characters, because they're so interesting and strange. But I also like the historical setting. The play was written in the 1960s, and whilst Orton never specifically references a date, it's wrapped up in the issues of that time. I don't think you can easily divorce it from the decade, which is why we've set it back when Orton was writing. Although I suppose you could set it in the future, if you wanted: The Robot on the Stair.

**What's the best thing about Cambridge theatre?**

The auditions are my favourite. I like to throw mad improvisation scenarios at people when they enter the room. "Pretend you're a firefighter but your hose keeps squirting out custard." "Pretend you're being chased by a clockwork dog." Everybody seems to enjoy it.

**What's the worst thing about Cambridge theatre?**

It's very busy. It can be very stressful.

**Which director do you most admire and why?**

I really like Quentin Tarantino. *Inglourious Basterds* and *Django Unchained* are two of my favourite movies for their satirical distortion of history, which is sort of what we're doing with *The Ruffian on the Stair*.

**Which play would you most like to direct?**

I think a theatrical adaptation of *Back to the Future* would be fun. It could be a musical. I mean, if *Shrek the Musical* got funding, why not something actually good, eh?

**What's your guiltiest pleasure?**

I keep listening to Romania's Eurovision entry, a song called *It's My Life*. I'm

not sure if I'm guilty about that, actually. It's fantastic. It should be the Romanian national anthem. Maybe even the British national anthem – why not?

**What is your dream job?**

I'd really like to be an astronaut. I was thinking how I can't wait for us all to move to Mars or the moon or wherever because at least there are no flies there. I hate flies. But I'd be a terrible astronaut. I'm scared of heights for one, and the really fast take-off would freak me out – what if the G-force ripped my face off or something?

**What inspires you?**

Recently I've been watching a lot of *Breaking Bad* and playing a lot of *Grand Theft Auto V*. Both are excellent, and I've felt really energised and excited after spending time on them. Worryingly, they're also both about criminals. I don't know what that says about me. Maybe if my career in space doesn't work out, I could become a bank robber.

**What is the nicest thing someone has said to you?**

A stranger once said I look like Joseph Gordon-Levitt. They were about to have their eyes tested at an opticians, though, so I don't trust their judgement.

*The Ruffian on the Stair* is on at the Corpus Playroom from 8th – 12th October.

## Is the keyboard mightier than the press?

Andrew Haydon talks to **Chloe Clifford Astbury** about the merits of online criticism

The theatre review is a familiar form to even the most casual of newspaper readers: headed by a few stars, it tells you what a play is about and whether or not you should see it.

The reviews posted on Andrew Haydon's blog *Postcards from the Gods*, however, are a different animal altogether. They dwarf the standard review in length, and seek not to tell the reader whether or not to book a ticket, but to discuss and critique theatre as an art form. They provide a complex, in-depth analysis of the plays they concern – a luxury often denied the standard theatre reviewer.

Haydon, a free-

lance theatre critic who has written for *Time Out*, *The Financial Times* and *The Guardian*, claims he more or less stumbled into theatre reviewing while attending the 1997 edition of the National Student Drama Festival: "Noises Off, a daily review magazine covering the performances, had a tent at the festival. It was open all night, they served coffee and you could smoke indoors".

Comparing his professional writing to the work he does on his blog, Haydon says: "At its worst, you feel every pound that you are being paid is for a compromise you have to make. It's someone else's agenda, which influences what you're commissioned to write."

Professional reviews are also limited by their length.

"*Time Out* used to commission pieces that were 250 words long, but now word counts are getting slashed to maybe half that... The review just becomes a justification of the star rating," said Andrew, who

nonetheless acknowledges that short reviews are useful because they appeal to a wider readership rather than rather than a small group of theatre enthusiasts.

When Haydon began writing for *The Guardian* in 2007, the newspaper was focusing on increasing its online content, and a relatively large budget was set aside for more in-depth pieces on theatre. While Haydon conceded that *The Guardian's* theatre blog from that period might interest a theatre devotee, the public felt it was "too niche for them to bother with".

"The fact that people feel like that about theatre is partly to do with audience numbers. It takes a big West End show to rack up the same audience numbers as something no one remembers watching on Channel 5."

Haydon's reviews in *Postcards from the Gods* are lengthier and more analytical than his newspaper ones, and as a result attract a different audience.

He admits, "My blog is not particularly public-facing. I know I write for people who already care about theatre, people who are...inside the business or who have a particular interest in it."

Haydon believes that the succinct nature of the average theatre review speaks to a wider culture: "We want information fast, and that's true of other things, not just theatre." In spite of this, he feels longer reviews have an important place in criticism. "I don't know who took the decision that no one has an attention span anymore. I'm not sure it's true. But you'd be a monster to say

all reviews have to be over a thousand words. That would kill theatre as much as having no reviews."

Haydon does not see TV as the enemy of theatre, although he argues it has certainly changed the theatre scene: "Most of our best TV writers started out in theatre. That's how you get on the ladder."

"Because TV does realism so well, theatre's real responsibility is to emphasise the things TV can't do – interactivity, immersion, and giving the audience agency."

Haydon also emphasises the way live theatre can make us sit through pieces that are more challenging. Describing his experience at this year's Ruhrtriennale festival in Germany, Haydon said: "I sat down and I was made to look at stuff I wouldn't watch on my own because it's slow and it's difficult."

Haydon's passion for live theatre is evident as he describes the "excitingly humanising experience" of "being aware of other people watching, doing the same thing in the same space."

While he stresses the importance of theatre criticism, Haydon is happy to admit that one of the main attractions of theatre is that "no record of it can ever be complete."

Haydon's blog can be found at [postcardsgods.blogspot.co.uk](http://postcardsgods.blogspot.co.uk)



ENE IUS SEMPER

*Three Kingdoms*: a play which Andrew describes as "giving your synapses an electric shock".



## MAD ABOUT MUSEUMS

AT  
THE FITZWILLIAM  
LUCY MEEKLEY

The Fitzwilliam is the most renowned of Cambridge's museums and is free to visit; it's a must-see on any fresher's to-do list.

It opened in 1848 following Richard, VII Viscount Fitzwilliam of Merrion's bequest of his extensive art collection and library to the University in 1816. The objects were housed in various temporary locations until the Founder's building, designed by George Basevi, was completed.

The building itself is a stunning piece of architecture. The grandeur of the portico is offset by the tasteful contemporary sculpture decorating the grounds. Inside the entrance hall, a series of pillars direct the eye towards the incredible domed ceiling. I suggest you begin with the ancient history section in the museum's underbelly; starting here creates a stronger sense of progression and refinement across time periods.

Here you will find objects from across the ancient world. Some highlights include the elaborately decorated Egyptian coffins, the statue of Athena and a collection of coins from the Roman Empire depicting various emperors, animals and architecture. My favourite objects though, are a collection of charming and amusing animal figurines, used in ancient Egypt to symbolise various gods.

We then move upstairs to the paintings, drawing and prints. The Fitzwilliam has a broad collection spanning from the fourteenth century to modern day. I find the Impressionism room, filled with the likes of Renoir and Monet, particularly delightful. Other notable artists across the collection include Rembrandt, William Blake, Vincent Van Gogh and Raphael.

The museum also has a wealth of applied arts, such as pottery, glass, furniture and metalwork. These offer great insight into the customs and beliefs of the people who owned them. When looking at the giant owl bowl (in the arts of the 20th century gallery) it is easy to imagine artists of the Bohemian Club in San Francisco, for whom it was supposedly made, drinking punch from its extravagant depths.

As well as the permanent collections, there is an ever-changing temporary exhibition space. And, although not on display, the museum has an extensive literary archive, available to visit on request. This houses a collection of medieval manuscripts, early printed books, scores by composers such as Handel and Elgar, and a host of first editions and original manuscripts of literary classics.

Although smaller, The Fitzwilliam achieves the variety and brilliance you would expect from a big, national museum. It runs a series of free weekly lectures and object handling sessions, making this a warm and vibrant place to visit.



## film



**F**ive years after the global economy crashed and three years after *Wall Street: Money Never Sleeps* tried to turn the crisis into a motorcycle chase, Hollywood might finally have some smart things to say about money. This week sees the debut of two terrific new films from auteurs at either ends of their careers, both of which turn on the troubling ephemerality of wealth: Woody Allen's *Blue Jasmine* and Shane Carruth's *Upstream Color*.

### BLUE JASMINE

WOODY ALLEN



Jasmine (Cate Blanchett) had it all – a billionaire trader husband (Alec Baldwin), a high-achieving stepson (Aldon Ehrenreich), and thousands of miles between her glamorous Manhattan life and her humble beginnings. When the dream collapses, she goes to live with her sister Ginger (Sally Hawkins) in San Francisco, and tries to put her life back together.

*Blue Jasmine* is grounded in a terrific script – to my mind, one of Allen's best. Few individual lines stand out, because it is woven out of the self-justifying slogans and dull, repetitive worries that make up so much of daily

life. A few zingers rise above the hum of cliché, but the laugh-out-loud lines are ambiguous and slightly unhinged, ratcheting up rather than releasing the tension. "My biggest mistake was to abandon my studies when I married," Jasmine tells her skeptical new acquaintances. "What would you have been?" "...An anthropologist." The follow-up joke about dinosaur bones feels unnecessary. The joke is already on Jasmine, and everyone knows it.

It's no surprise that reviewers have compared *Blue Jasmine* to *A Streetcar Named Desire*. Blanche and Jasmine have each lost a belle reve of ill-gotten wealth. Each is determined to avoid the cold light of day. Jasmine brags about the "social skills" that fit her to the role of wealthy wife, and the cliché sounds desperate – but she's right. The only skills she has are social. She knows every step in the gavotte of privilege, and she has no choice but to keep dancing, even after the music has stopped.

No one could doubt Blanchett's commitment to the role, and perhaps she needs to marshall a certain Vivien Leigh heft to stand up to Bobby Cannavale's Brando-sized performance as Ginger's antagonistic boyfriend Chilli. But the standout performance is from Hawkins. Ginger's stolid pragmatism makes her the Socrates of the piece. "If you're broke," she asks Jasmine on her arrival, "how did you fly first class?" "I don't know, Ginger, I just did." Jasmine's exasperation is that of every fallen billionaire – oblivious and entitled to the end.

The intercut scenes of Jasmine's privileged former life are the more uncomfortable for being so recognis-

ably Woody Allen. These Park Avenue socialites are only a few narrow blocks away from the neurotic Upper East Siders who people his previous films. If there is a little late-career venom here from the Bronx-born autodidact gone big, it is subtly administered.

Importantly for the balance of the film, however, Jasmine is not the only one brought down by her husband's dodgy dealings. In the different ways each character weathers the aftermath, Allen crafts a composite picture of life after the financial crisis. Jasmine runs into an old acquaintance of Ginger's and congratulates him on having found work laying oil pipes in Alaska. His impatience is palpable. "Do you think I want to work up there in the cold? It's a job." He's speaking to someone who still thinks she can bend the world to her will. It's what a lifetime of ambitious self-belief has trained her for.

### UPSTREAM COLOUR

SHANE CARRUTH



Over the course of two days, office worker Kris (Amy Seimetz) remortgages her home, empties her bank accounts, and stops showing up for work. We know she has been drugged into a suggestible state by a petty thief, but she does not. She comes to, destitute and jobless, and can do nothing but start again. She connects with Jeff (Shane Carruth), an intense and secretive financial consultant, who has also experienced the way solid things like reputation and capital can

melt into air. They begin a precarious life together – "I'm lucky to have this job," each of them says – but they are haunted by the past.

Extraordinarily, Carruth not only directed the film while acting in every second scene, he also wrote, edited and scored it. But the story is such a gossamer thing, it's hard to imagine it working any other way. It's not so much an auteur/weltanschauung issue as an extreme technical challenge. Swirls of brief dialogue and visual clues are anchored by the charisma of the two leads and the mesmeric soundtrack. The result is a genuinely moving sci-fi thriller rather than a speculative mess. The obscure origins of the drug with which Kris was brainwashed – genetically-engineered pigs? Stolen orchids? – hint at bigger concerns about the human drive to tinker with the order of things, and our uncanny knack for exploiting the chaos that ensues.

Deduct one star, for Jeff's bossy wooing style. You say protective, I say controlling. But the couple's dynamic – cagey, twice-bitten, driven to connect nonetheless – is a story worth telling. It would have worked if the entire sci-fi apparatus were just a container for that delicate, bruised romance.

Like *Blue Jasmine*, this is also a film that wants to talk about money, as collective dream and private nightmare, and the limits of responsibility. Unlike *Blue Jasmine*, it packs a wallop of agri-industrial paranoia and X-Files vintage gore (if you're squeamish, the immortal line "It won't come out" will be your cue to look away for five minutes or so). Don't see 'em both in the same day. But see 'em both.

Katrina Zaat

## music



### CHVRCHES

THE BONES OF WHAT YOU BELIEVE



Just two years after their formation and a year since their first single, CHVRCHES's debut album delivers on every front. The young Glaswegian band have gathered plenty of momentum in the lead-up to the album's release. They were featured in *Guardian* as one of its New Bands of the Day in July 2012. Meanwhile, the BBC ranked CHVRCHES fifth on their Sound of 2013 list. Needless to say *The Bones of What You Believe* was eagerly anticipated and has not disap-

pointed. Just don't expect to hear this one in Cindies.

Opening track 'The Mother We Share' combines rhythmic vitality with original musical invention: a vein runs which through the rest of the album. CHVRCHES's distinctive timbre immediately appeals to the ear with a huge array of musical colours but the electronic sounds of the synthesisers are never over the top. Describing something as 'mainstream' has become taboo, but its definition has been turned on its head as the desire for new and alternative sounds becomes the norm. It looks as if CHVRCHES may be in line to fill the void left in the UK music scene by the departure of Mumford and Sons.

'Gun' is characterised by driving rhythms and thrilling vocals that make it charged with electric energy while 'Night Sky'

puts on show the full artillery with synthesisers, samplers, guitar and bass all having their moment.

My personal highlight of the album is lead singer Lauren Mayberry's stunning voice. The airy purity of her singing has a quality which slots effortlessly in with their 'synthpop' sound, showing that the group clearly has a strong rapport in balancing its forces.

The synthesisers step back slightly in 'Broken Bones' leaving Mayberry's vocals centre-stage. There are some intense and at times in-lyrics throughout although the flow is sometimes disrupted as the words are

forced to accommodate the rhythmic pulse of each song.

This is a sensational debut album. My only concern would be whether there is an expiry date on CHVRCHES' sound. The CD dips slightly in the middle and I can't help get the sense

*"Describing something as 'mainstream' has become taboo in British music culture"*

that they're utilising everything they have at their disposal.

Nevertheless, this is a band whose progress is definitely worth tracking. CHVRCHES will be playing at the Junction, Cambridge in March – rest assured, I won't be telling you when tickets go on sale.

Declan Kennedy





books

CHRISTOPHER YATES  
BLACK CHALK

*Black Chalk* is a thriller in every sense. Six friends gather in a college room to play an elaborate game based on the completion of escalating dares. There is money at stake, but far more important is the maintenance of the delicate balance of power between them. As an exploration of college life, the relationships between young adults and their attitudes to rules, both formal and informal, *Black Chalk* excels. Yates is brutal in his dissection of

the self-image of his bright young things. His protagonists badge themselves off into a group, imagining that everyone else wants to be a part of it and delighting in their exclusivity. However, as the game progresses, this emphasis on external social positioning is dropped. The walls close in, the group gets tighter, the consequences sharper and any sense of wider perspective is lost. It's all about the game. Scale, both in terms of physical space and time is hugely important in this novel. The smallness of the circles in which the six move – from the pub to the college bar to their own rooms – and a small cast of recurring supporting characters create an oppressive claustrophobia. That one of the characters, Chad, has only a year at the college adds a countdown that simmers in the background, pressing in on the action. The gradually souring friendship group is rushing towards an end. They do not realise quite how serious that end will be.

*Black Chalk* provides an unflinching examination of the intense and unpleasant relationships that form in such a tight friendship circle. There is a particularly brilliant passage in which the six all try to outdo one another in the underprivileged stakes; a little bit like the "Four Yorkshiremen" but so blisteringly adept because it keeps just on the right side of preposterous. It's exactly the kind of skin-crawlingly embarrassing competition you can imagine happening late one night between new friends as they seek to work out the hierarchy of their social circle. This is just one in a series of absolutely bang

on the money observations about students and how they think. This is not an ideal picture of crass, smug Oxbridge hedonism. It's insecure, a little awkward, and so much more realistic. Yates has a delicate hand – his use of foreshadowing in particular is masterful. He hints gently at what is about to happen, perhaps only a page or a few lines before it does, in a way that is consistently exciting. The reader feels as though they wander through the novel picking up clues and scent lines. Perhaps not one to read just before you meet your new flat mates... Go to [varsity.co.uk](http://varsity.co.uk) for a Q&A with the author.

Jilly Luke

books

RICHARD DAWKINS  
AN APPETITE FOR WONDER

Richard Dawkins is like marmite – Oxford educated, militant atheist marmite. If the purpose of his autobiography was to woo his enemies and charm his critics, then it has failed to do so. A characteristic disdain of religion runs throughout the work, even when recounting his early childhood, and locked within the pages are the same philosophies and ideologies for which he is famed.

What makes this work unique amongst his vast back catalogue is that this is an autobiography and so he is, in essence, exposing his life to the world. The problem is that this isn't quite the case; the book feels restricted. For instance, three pages are dedicated to discussing the Cornish language but he neglects to give his first wife a major mention until he recalls their marriage. The flip side of this is that his description of how he lost his virginity is thankfully rather brief. The cynic may also take comfort in knowing that it takes Dawkins only 9 lines to compare himself to Charles Darwin: they share the same initials,

you see. So what's the story? Clinton Richard Dawkins was born in colonial Africa in 1941 and after several years travelling around Africa, went through prep and private school. Never feeling a true biologist, despite input to the contrary from many (including a certain Mr David Attenborough), he somehow gets into Balliol College, alma-mater of many of his scientific forebears, and discovers his passion for biology. Gaining his doctorate with a group working in animal behaviour, he briefly moves to America before returning and taking up a lectureship at New College, Oxford. There are moments of genuine charm laced throughout this book,

when Dawkins recounts a teacher, colleague, or even a historical figure it is with contagious enthusiasm and his description of science is eloquent. He quotes heavily from earlier works and from the works of others, a move which usually works in his favour. The opening chapters contain such frivolities as a half page on how he would play with his toy truck, or a page and a bit of the songs and poems he would make up and sing to himself. Whilst these may be of great interest to the author they appear little more than disjointing filler and it is a shame that these were favoured over further descriptions of his time at Oxford. The book works as a whole though it is in many ways disproportioned and the philosophical or ideological extracts often feel somewhat forced. To paraphrase Dawkins himself, this feels like a life story parodied to his own purpose.

Nathan Smith



Country Mile marks the return to music after a two year break for Johnny Flynn

**Theatre**  
**THE BUTTERFLY LION**  
Based on the children's book by author Michael Morpurgo. This production follows the story of a little boy's friendship with a lion cub.  
30th September - 5th October  
Cambridge Arts Theatre  
St Edward's Passage

**Exhibition**  
**THE NIGHT OF LONGING**  
AKA The night of longing: love and desire in Japanese prints. A display of C18th and C19th Japanese erotic art.  
1st October - 12th February  
Fitzwilliam Museum  
Trumpington Street

**Album**  
**JOHNNY FLYNN**  
*Country Mile* is the fourth studio album from the multi-talented Londoner, following a two year break. Expect a nu-folk vibe with a Country and Western twang.  
Out now on Transgressive Records

**Performance**  
**TOM POSTER**  
World famous pianist returns to Cambridge for a concert in aid of the Citizens Advice Bureau.  
7.30pm, 5th October  
Emmanuel United Reformed Church,  
Trumpington Street

**Event**  
**FEVER**  
Launch party for Turf's new student night, featuring Horse Meat Disco.  
10pm, 10th October  
Fez Club,  
Market Street

**Performance**  
**SONGS OF BRITTEN**  
Featuring Ailish Tynan (soprano), Nicholas Mulroy (tenor) and Joseph Middleton (piano)  
8pm, 10th October  
Pembroke College  
Trumpington Street

Reviews & Listings





## AMERICAN FOOTBALL

New but competitive, the Cambridge Pythons have managed to climb to 12th place in the UK national rankings after only two seasons.

⌚ Twice a week, one match a week during term time

🏈 Under £200/season, kit provided by the club

👤 Email the President

@ guy@pythons.org.uk

## BOXING

CUABC is open to all abilities.

⌚ Dev Squad train twice a week, Blues team train six times a week

🏊 £15 for 3 week trial period, £60/year if chosen for Dev Squad, £150 Blues (can be offset by sports grant)

👤 Three week trial period - 3 training sessions of 1.5h/week

@ rl382

## FENCING

CUFC is currently the top university fencing club in the country. They cater to all fencers, of all levels.

⌚ Beginners 2h/week, advance - up to 10h/week

🏊 £40/year (first 2 sessions free)

👤 Taster sessions: Beginners 14:00, 10/10; 13:30, 11/10  
Advanced: 18:00, 8/10; all at the Sports Centre

@ khs26

## HANDBALL

The newly-founded university club is looking for anyone passionate about handball, regardless of experience. Join them if you too want to play Europe's second most played sport.

⌚ one hour/week - 9pm Tuesdays

🏊 £3/session, subs cost TBA

👤 9pm, 15/10, Chesterton Sports Centre

@ handball@cusu.cam.ac.uk

## KARATE

The Karate Club welcomes members of all experiences, but squad members need 3 or 4 years of experience.

⌚ Most people 4h/week, committed person 6-8, squad 10-12

🏊 £30 subs, £40 training fees/term, kit £30, grading £20

👤 E-mail Jerome Singh (below)

@ js979

## ARCHERY

The Cambridge University Bowmen provide all necessary equipment and run a beginners course with structured coaching.

⌚ Beginners 2-4h/week, experienced archers +10h/week

🏊 £40/year, equipment £10/term, extracosts for competitions

👤 Taster sessions (£2): 10.30-12:00 and 12:30-13:30 on 13/10 and 20/10 at the Sports Centre

@ jwa34

## CANOE

The university canoe club is suitable for all, from complete beginners to those who compete at international level.

⌚ Weekly paddle at the club site, with extra sessions available

🏊 £40 membership, plus trips and competition costs

👤 10am, 12/10 - Robinson Crusoe Island.

@ afs33

## FOOTBALL

To make it to the first team, you need to have played a high level of football prior to university.

⌚ 5h/week, 2h football session, 1h fitness session, Wed matches

🏊 £60/term, covers travel and training expenses

👤 12/10 (e-mail captains)

@ M- ac722, F - mlb44

## HARE AND HOUNDS (RUNNING CLUB)

Join the cross country club if you like running, want to get fit or just want to take part in their social events.

⌚ Training sessions every day, individuals free to attend as many sessions as they want - average 6-8h/week

🏊 £30/year, plus kit cost

👤 E-mail captains, Freshers' Fun Run at the end of freshers' week

@ M - mrl41, F - mew45

## KORFBALL

A cross between netball, basketball and volleyball, korfball is a highly sociable sport.

⌚ 2h over two sessions (Mon and Wed), one match/week

🏊 Subs first team £45, second team £25, £40 extra for tournaments

👤 9-10pm, 9/10, Sports Centre

@ aw564

## ATHLETICS

Benefits of joining include use of facilities at Wilberforce Rd, coaching, and a legendary post-Varsity party.

⌚ Two full club training sessions, one squad session and a circuits session, all lasting around 2h

🏊 £50/year

👤 Taster session at 13:00 on 12/10 and 19/10 at the track

@ M - zbh22, F - aek43

## CRICKET

The Cricket Club's training culminates in the Varsity Match at Lords.

⌚ M - Mich: 3h session at the end of term; Lent: twice weekly; Summer: training weekly; F - one open session (all levels), one squad session (county level players)

🏊 Subs/term: £80 M, £50 F

👤 E-mail captains

@ M - te252, F - nr338

## GLIDING

For those who fancy escaping Cambridge and heading for the clouds.

⌚ Flights at weekends, typical day involves 3-4 short flights or one long flight

🏊 £30 for trial flights, £30 for a typical day's flight, £80 yearly subs

👤 Run through the year, dates TBA on the website

@ mem48

## HOCKEY

A full blue sport, hockey is played at a high level in Cambridge.

⌚ Three 2h training sessions every week (both men and women), Saturday fixtures, an extra 1h fitness session for the men's side

🏊 £165/year, plus kit (around £165)

👤 10.00 - 13/10 at the Wilberforce Road Sports Ground

@ rdbp2

## LACROSSE

The Lacrosse Club has three teams: men's, women's and mixed.

⌚ 2h/week for men, 4.5h for women, plus matches once or twice a week

🏊 Subs around £80-120 (reimbursed by most colleges)

👤 M: 7.30pm, 14/10 at Cambridge University Press Astroturf. F: rolling basis

@ M - jaf65, F - lak41

## BADMINTON

Men's, women's and mixed teams are formed to compete in the BUCS and local leagues, as well as against Oxford in the Varsity match.

⌚ 6h training over 2-3 sessions, BUCS matches mid-week

🏊 £150 membership, includes professional coaching

👤 F - 12.00, F - 14.00, on 12/10 at the Sports Centre

@ M - lcyt2, F - jmkn2

## CYCLING

CUCC is the most successful cycling club in the UK. Having won BUCS last year, they still cater for everyone.

⌚ Group road rides Saturday pm and Sunday am, indoor turbo sessions during the week through the winter months

🏊 £33/year, plus equipment cost

👤 10km Freshers' race 12/10

@ eb511

## GOLF

The Golf Club represents the perfect meeting point for those interested in the sport, making it easier and cheaper to play in Cambridge

⌚ 6-8h of training/week, matches at weekends

🏊 Petrol costs for travelling to matches

👤 Can be arranged informally or will be on Tuesday 15/10 in the afternoon (e-mail first)

@ car67 or jc719

## ICE HOCKEY

Ice hockey at Cambridge goes back to 1885. Both the men and the women's teams are an international mix of people and are looking for more players.

⌚ Three sessions a week (4-6h each), one match a week

🏊 Under £200/year

👤 13/10, Peterborough - kit available for those who need it. E-mail for more details

@ M - jmg201; F - xzjy2

## NETBALL

The Netball Club is one of the largest sports clubs. Most players have played at club or higher level.

⌚ Two 2h training sessions (Mon, Thu), 1h fitness (Sun), matches (Wed)

🏊 £200 kit, £150 subs

👤 10:00, 12/10, Downing College Netball Courts

@ hg317

## BASKETBALL

The Cambridge club is great for both male and female basketball enthusiasts. Trials for the Club are open to anyone.

⌚ Blues: 5h training and one match, lower teams 3-4h/week

🏊 Membership £90-150

👤 M: 6pm, 11/10; F: 4pm, 13/10; Sports Centre

@ M - es547; F - ig284

## ETON FIVES

For those interested in trying something different, fives is like rackets or squash, but you hit the ball with your hands rather than a racket.

⌚ Three times a week for two hours; one fixture at the weekend.

🏊 Annual subs £30

👤 No trials, teams chosen based on performances in practices

@ rj.wilson@hotmail.co.uk

## GYMNASTICS

Small but sociable, the Gymnastics Club caters for gymnasts of all levels and flexibilities.

⌚ 9h training/week

🏊 £80/year, plus £7 for each Stevenage session

👤 No try-outs, taster sessions at 3pm on 13/10, Sports Centre

@ np403

## JUDO

The Judo Club provides a great way to let off some steam. The club includes everyone from total beginners to Black belts, with experienced coaches.

⌚ 7h/week split over three sessions, plus a fitness session.

🏊 mat fees £35/term, one-off £20 BJA fee

👤 Demonstration session: 14:00-19:00, 12/10, Sports Centre

@ jh861

## ORIENTEERING

The Club was recognised as the British Orienteering Club of the Year in 2013.

⌚ 1-2h every Wed

🏊 First few weeks free, after that £1/session, average cost for events £5, plus transport

👤 Email the captains

@ captain@cuoc.org.uk



**POLO**

The Club offers the cheapest student polo in Europe. The only prerequisite for joining is to be able to ride.

🕒 Squad: training once a week, weekly matches. Beginners: twice a week.

💰 £20 Student taught lessons; £25 professionally coached lessons, £55 subs/term

👤 Taster session on 12/10 - e-mail captain for information

@ jm717

**POWERLIFTING**

The Powerlifting Club facilitates strength training. The club is open to all men and women.

🕒 Training can range from several hours three days a week to six days a week, although people usually group up.

💰 Gym membership

👤 E-mail president (below)

@ ktam2

**REVOLVER AND PISTOL**

The Club training focuses on shooting air pistols and gallery rifle. No experience needed.

🕒 Twice a week: Wed eve (8-10pm), Sat (3-6pm)

💰 £5 tryout, £50 annual subs (minus try-out cost)

👤 3pm on 12/10 and 19/10, 8pm on 16/10, at the Queen Elizabeth way range

@ ah658

**RIDING**

Recreational members can learn to ride from scratch; to be part of the team you should be confident with a variety of horses.

🕒 Weekly lessons for all abilities, weekly team training

💰 Recreational £18/year; team member £36; team training £23, plus transport to stables

👤 E-mail captain with your riding ability and experience.

@ ahw32

**RIFLE ASSOCIATION**

One of the oldest shooting clubs in Cambridge.

🕒 Training camp in the Easter Holidays, matches every week in the summer term

💰 £50 membership, equipment provided free of charge

👤 Guest days 11/14/18th Oct. Season does not start until Easter, those interested should join sister club CUSBC.

@ mb925

**ROWING**

Highly competitive, the university squads (men, women, lightweights) are looking for experienced rowers with an excellent level of fitness.

🕒 Between 25-40h/week

💰 £400-1500/year, subject to sponsorship

👤 Ongoing, e-mail Presidents

@ president@cubc.org.uk  
president@cuwbc.org.uk  
president@culrc.org.uk

**MODERN PENTATHLON**

The Club runs all five sports: running, swimming, showjumping, air pistol shooting and fencing.

🕒 Sessions scheduled every day, no minimum hours required

💰 £120/year or £80/term

👤 Running: 11:15, 12/10 Jesus Green; Fencing: 8:30, 13/10, Sports Centre; Shooting: 18:00, 14/10 Queen Elizabeth way range.

@ M - am2128, F - acs83

**RUGBY**

Those who make the 1st men's team play in the Varsity match at Twickenham.

🕒 M: 1st team 2-3h, 5 days a week, other teams twice a week plus strength training; W: 4h/week

💰 Subs £75 M; £60 F

👤 M: 17:30 - 10/10; F: development session 13/10, Grange Road

@ M - ian.minto@curufc.com  
F - kk475

**RUGBY FIVES**

Rugby Fives is best described as 'squash with both hands and no racket'. The Cambridge club has now three top quality courts in the new Sports Centre and welcomes players of all abilities (male and female).

🕒 One or two 2h training sessions a week

💰 £20/year

👤 Details at the freshers' fair

@ jm824

**SAILING**

If interested, have a go at sailing and windsurfing at the Club's 'Mega Weekend' on 12/13 Oct- contact jf446 for details!

🕒 Wednesdays and weekends at the Grafham sailing club

💰 £50/year; entry to events £30-40, plus transport to events and training

👤 19/20th October, e-mail captain for information

@ ah679

**SKI AND SNOWBOARDING**

The Club has three sections: racing, freestyle and beginners. Members train at the Milton Keynes.

🕒 Race team - two 2h sessions, one fitness session; freestylers - one 2h session; beginners - once a week

💰 Membership: £20/year, training session around £20.

👤 E-mail captain (below)

@ jpe32

**SMALL BORE**

The Cambridge club practice with .22" smallbore rifles. All equipment is provided, full coaching both for novices and more experienced shots.

🕒 Between 2-12h/week

💰 £30 membership, £6/box ammunition

👤 2-6pm on 11th, 14th, 18th Oct at the Queen Elizabeth Way Range

@ jpw54

**SQUASH**

Those looking to join the Squash Rackets Club should have a reasonable amount of experience. The first team is county/regional level, and the lower teams are still competitive.

🕒 First team - 5-6h/week, lower teams 2-3h/week, plus matches once or twice a week.

💰 £80 Annual subs

👤 M: 11:00, F: 14:00; 19/10 at Fitzwilliam College Courts

@ M - jaqs2, F - rp405

**SWIMMING**

The year for the swimming club includes galas, socials, training camp in January (usually in Spain), and culminates with the Varsity match.

🕒 6-9h/week

💰 £300/year, £500 for training camp abroad (optional)

👤 15:00, 13/10, Leys Pool. New-comers should be at regional or national standard.

@ aw594

**LAWN TENNIS**

The Cambridge Club is one of the oldest in the world.

🕒 First team: 6-8h tennis training, two matches, 3h fitness; second team: 4-6h tennis training, one match, 2h fitness

💰 £80 - 1st and 2nd team, £60 - 3rd team, £40 - social tennis

👤 12/10, must sign up at the Freshers' Fair first

@ cam216

**REAL TENNIS**

Real tennis is the original sport from which the modern game of tennis emerged. The game is best described as a cross between squash, tennis and chess.

🕒 Up to 3h training, 1h fitness session, plus games

💰 Subs: £75/year, £80 racquets (can be borrowed initially)

👤 19:30, 15/10 at the Club Centre on Grange Road

@ M - ek360, F - kk478

**TABLE TENNIS**

The university Table Tennis Club provides the opportunity for enthusiastic players of all levels to practise and play competitive table tennis.

🕒 3h coaching sessions for all standards, 3h advanced sessions for experienced players

💰 £40 Annual membership

👤 14:30, 13/10, Sports Centre

@ ms2082

**TRAMPOLINE**

This sport involves performing various acrobatic tricks on a trampoline. The Club has excellent equipment, including Olympic standard trampolines.

🕒 Up to 9h during term time, 6h out of term

💰 £85 annual subs

👤 No tryouts, anyone can join. Freshers' sessions 15:00 - 13/10; 19:00 - 16/10; Sports Centre

@ M - aja45, F - mgc37

**TRIATHLON**

Cambridge Triathlon Club offers its members training for the three triathlon disciplines.

🕒 Two 2h swimming sessions, two 1-2h cycling sessions, two 1h running sessions, one 1-2h brick sessions (optional)

💰 £25 Membership, kit costs, £1.50-2 per swimming session

👤 Sign up at Freshers' Fair

@ mj365

**VOLLEBALL**

The Volleyball Club (men and women) is split into Blues and UCC players. Blues are expected to have some competitive experience (regional to national).

🕒 4-5h training, plus matches

💰 £160 Blues subs, UCC tbc

👤 M: 15:00, 12/10; F: 20:00, 10/10, Sports Centre

@ M - rk471; F - at543

- 🕒 TRAINING/WEEK
- 💰 COST
- 👤 TRIALS
- @ EMAIL

THE VARSITY

# Guide to Cambridge Sport



**MONEY WORRIES?**  
If you are interested in playing a sport at university level but are worried about the costs involved, there are funding resources available:  
**Hawks' Charitable Trust:** intended for current students whose sports activities are inhibited by financial constraints.  
**Eric Evans Trust Fund:** intended for students who wish to improve their sporting performance beyond University level, as well as those who wish to gain coaching qualifications.  
**Ospreys:** for Cambridge sportswomen.  
**Some colleges** offer sports grants to cover costs related to competing at a high level in the University.



# Sport

## SPORTS GUIDE

Interested in trying a new sport this year? Turn to page 30 to find out how.



ARUP ASSOCIATES

## SPORTSCENE

### Double loss in Varsity Cricket

**CRICKET** The summer proved dire for the Light Blue Cricketers, who lost both Varsity matches against an unstoppable Oxford. The one day Varsity match at Lord's Cricket Ground on 15th June brought a seven wicket defeat for Cambridge. This was followed by the four-day Varsity, held between 2nd-5th July at Fenner's Cricket Ground. Cambridge's first innings spelt disaster, which not even a superb batting from Phil Hughes and Tom Elliott could recover from. This brought double victory for the Oxford team, led by captain Sam Agarwal, a feat the dark blues hadn't achieved since 2006. Cambridge were left to reflect on a season that had promised so much, yet ultimately failed to provide the results or performances required in the big games.

### Football Blues start off on the wrong foot

**FOOTBALL** The Blues lost their opening game of pre-season 5-3 against a young Histon side. Summer cobwebs were on show but a strong last 30 minutes ensured that the scoreline was respectable, with goals from Griffiths, Sherif and Childs. It was excellent preparation for the teams the Blues will be facing in the Premier Division this season. The Blues hope to get back to winning ways that characterised last season when BUCS begins later this month.

### Strong start for Rugby season

**RUGBY** Having lost to Bath 22-25 in their first match of the season, the Rugby Blues displayed a strong set piece and defensive performance against the Loughborough 1st team on 25th September, which in the end provided a base for a comfortable Cambridge victory (22-14) and a promising outlook ahead of a challenging fixture card in the run up to the Varsity match in December. Three days later, the Blues were pushed hard by a strong Friends of Cambridge XV but fitness and good execution made all the difference, helping them defeat the opposition 38-10.

### International races for Cambridge rowers

**ROWING** The rowing Blues squad competed in a few races overseas this summer. They came third in New Zealand's Gallagher Great Race, behind strong competition from Waikato and Sydney. They also delivered some great rowing in Prague's Mayor Eights, but missed making the final by 1 second behind two Czech national team crews. They still went on to win the B-Final by some distance.

Find more match reports and commentary online at [www.varsity.co.uk/sport](http://www.varsity.co.uk/sport)

# A new era for Cambridge sport?

The long-awaited University Sports Centre has opened its doors, but its location and membership costs raise questions as to its future popularity among students

Roxana Antohi  
SPORTS EDITOR

The new, eagerly anticipated University Sports Centre at West Cambridge opened its doors in August 2013. Its state of the art facilities include a fitness, strength and conditioning suite, as well as a vast sports hall.

The centre marks a new era of sport in the city for both students and locals. But, as impressive as it is, the Centre has received mixed reactions from some of the students. The membership rates – ranging from £19 to £43 per month – have made some wish that the old Fenner's gym, which up until recently could be used for only £45 per year, was still available.

This week I sat down with the Director of Sport at Cambridge, Tony Lemons, to discuss the issues surrounding the opening of the Centre.

Lemons says that Fenner's was "so cheap it was almost free" but argues that the building was too small and increasingly unreliable. The floor in the weights room had gone through to the basement several times in recent years. The Centre, on the other hand, "is a different ball game" says Lemons. "Until you've seen it, you don't have a clue what you're getting for the money"

Having seen it, I have to agree with him. As gyms go, this one does its best

to perform at world class standards. It is made up of two training areas. The first one, the fitness suite, displays an extensive range of cardiovascular machines, including treadmills, cross-trainers and bikes, as well as Concept II rowers, skiing ergometers, Jacobs Ladders and Watt Bikes. In addition to this, there is an extensive range of stack loaded, cable and free-weights.

The second one, the strength and

*As impressive as it is, the Centre has received mixed reactions from some the students. The prices have made some wish that Fenner's was still available.*

conditioning room, is equally impressive, with a range of free weights and a three-lane plyometric track. This room is meant to be an important resource for its members, whether their focus is on health, rehabilitation, or support of sports performance. All of this comes with a highly qualified team of fitness staff who can design programs to meet the individual goals of each member.

Lemons admits that there might still be some students who used to go to Fenner's that will choose to train elsewhere, but he believes that the Sports Centre has a number of cards up its sleeve that will attract a much larger number of individuals.

Apart from the sheer size of the whole complex, the sports hall at its heart will be used by hundreds of students who were hiring sports halls elsewhere at extortionate rates. The hall has courts marked for basketball, netball, badminton, volleyball, five-a-side football and korfbal, and it can also accommodate trampolining, boxing, short tennis, gymnastics and archery.

This is complimented by a multi-purpose room which caters for martial arts, fencing, dancing and exercise classes including circuits, zumba and yoga. Lemons thinks that the classes will be particularly popular, especially considering the low price the students will have to pay for them.

This is due to a deal the Sports Centre has struck with all the colleges. Every year, the colleges pay £10 for each of their students to have a basic membership which entitles them to book classes and sports facilities (other than the gym) at very low rates.

This deal was accepted by the colleges in favour of another one, which involved them paying £28 per student

every year, but which offered full use of all the facilities, including the gym. The colleges could choose to charge the students in order to make up for the costs. For example, Trinity, the only one to take up on this offer, now charges its students £30 per year if they wish to make use of the sports centre gym, a price still much lower than the one students at other colleges have to pay for their monthly membership.

Lemons thinks it was a shame that more colleges did not take up the initial offer. "I think some of the students will be very angry to find out about this," he says. "The colleges were supposed to discuss the matter with the students."

Other than the costs, the issue of location has also been raised: the West Cambridge site, or the Wild West, as some call it, is a place where few undergrads usually venture. This could potentially represent a turn-off for those not already worried by the costs involved. Lemons argues that taking into account the fact that Great St Mary's Church is technically considered to be the centre of the University, the Sports Centre is actually closer to the centre than Fenner's.

It remains to be seen whether the students will agree. The facilities are indeed impressive, but there is a possibility that many won't be willing to venture out and see for themselves.

# Inside: The Varsity Guide to Cambridge Sport