

VARSITY

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Rise of the televisual

Art house films, shadow puppets & 12 Years A Slave:
Conrad Landin explores the boundary between film and art

Comment P15



Prince's fees fuel further controversy

Helen Amos
News Correspondent

The controversy over Prince William's presence at Cambridge has increased over claims that he is paying reduced fees for his 10-week, bespoke agricultural management course, run by the university's School of Technology.

He is being charged fees of £10,000 for his place on the Cambridge Programme for Sustainability Leadership, which sources claim is lower than would be expected given the high expense involved in its bespoke nature.

Since the average student now graduates with £25,000 of debt, any evidence of a discount in fees for a member of the royal family is likely to attract condemnation.

Commenting on the revelations, first-year history student Jessica Braid from Selwyn College said: "This is further proof of our fundamentally elitist, anachronistic society. We are being made to look like fools."

The National Union of Students' (NUS) vice president for Society and Citizenship, Dom Anderson, said: "There are surely more deserving post-graduate students in Cambridge than the heir to the British throne who will inherit a £400 million estate. Many feel the royal family receives quite enough of a subsidy as it is."

He added: "It's not as though the Queen has had to remortgage Buckingham Palace to help him through university."

A spokesperson for Kensington Palace said: "The course is being funded privately so therefore I can't comment any further."

The university has yet to respond but has sought to highlight that the Prince is not attending Cambridge to undertake a normal undergraduate degree. Other students feel that concerns have been unnecessarily exaggerated.

"It is illogical to compare the cost of Prince William's course to that of the average undergraduate," first-year linguist Clara Buxton remarked, "people seem too keen to forget that he is not studying for a normal trip."



"Government is temporary, literature is forever": Writer and dissident Ma Jian talks about Chinese New Year away from home (p. 12)

Cambridge students protest in Kiev

Martha Elwell and Jack McConnel

Varsity News

Ukrainian students and academics at the University of Cambridge are involved in ongoing protests in Kiev, the capital of Ukraine. Yesterday it was announced that President Yanukovich was taking sick leave for an indefinite period, while the amnesty deal offered by the government has not suppressed the protests.

Dmytro Natalukha, an MPhil student at Fitzwilliam, played an important role in the start of the protests at the end of November.

He said: "When it all started nobody could ever imagine what a peaceful protest can turn to."

President Yanukovich had halted plans to sign an EU trade and reform agreement, which quashed hopes that the country would eventually join the European Union. Natalukha explained: "We have been waiting for this day for so long, all of us felt an incredible rising in hopes and expectations and all of a sudden the President Yanukovich spoiled it all. Everyone wanted him to sign the Agreement or to resign, and in order to show this to him the people went out [to protest]."

A letter of international support was organised by the Cambridge University Ukrainian Society [CUUS], and signed

by 800 people. Natalukha then read this letter to a gathering of 10,000 protesters in Kiev.

The letter was also included in a leaflet designed to encourage protesters with evidence of international solidarity.

Concern has been expressed by academics at the university. Dr Clare Griffin, a fellow in early modern Russian history, said: "The escalating violence of the Ukrainian government against the citizens of Ukraine has horrified everyone, especially those of us with personal and academic links to the region."

Dr Rory Finnin of the Slavonic Studies Faculty, who specialises in Ukrainian studies, added: "Ukraine is

the largest country within the European continent, but it is badly known and poorly understood in Great Britain. Cambridge needs to lead the way in changing this status quo, especially today, when the country is engulfed in revolution."

CUUS has also produced a protest video which has received almost 56,000 views since it was uploaded to YouTube. The society translated the song Do You Hear The People Sing? from Les Misérables, and performed and recorded it with local Ukrainians.

A candlelit vigil was held on King's Parade last Friday to mark the deaths of six people in recent clashes. Naumenko described it as a "grim reminder" of current events in Ukraine.

Theatre: The problem with Cambridge reviews, and how we can solve it (p. 26)



News

Hannah Wilkinson spends an evening with some badly behaved choirboys, as she steps into the world of the Chetwynd Society



Comment

Chris Page calls for greater training for college tutors, to help support students through difficult times in Cambridge



Vulture

Kat Geddes takes to the streets of Cambridge, to scout out the hottest culinary options that the city has to offer



Sport

Richard Stockwell asks why European rugby is on the brink of financial collapse, when football is doing better than ever



The grassroots approach

Hans Heyman, co-founder of Varsity, paid a visit to the office last week to share his memories of working on the paper. Back in 1947, the makeshift office was a spare room above the old Victoria Cinema – now Marks and Spencer – in Market Square. According to Mr Heyman, a fortuitous relationship with the daughter of the owner of Cambridge News meant that a deal to print Varsity was struck.

Print was still rationed to a quarter of its pre-war size, which is why Varsity was named after an earlier publication of the same name in the 1930s. Despite the restrictions on print, Mr Heyman and his friend were able to successfully launch Varsity as we know it today.

Nowadays of course, we are no longer bounded by print, thanks to the unlimited space of the internet. Yet back then there was only one

student newspaper in Cambridge, and no blogs or Tumblr sites to compete with. News stories were not broken through Twitter and Facebook, and there were no distracting Which Newspaper Are You quizzes on BuzzFeed. Some might say that we have reached saturation point.

But while some have put an expiry date on print journalism, print content can and needs to progress alongside online developments. Print allows a greater emphasis on long-form articles accompanied by high-quality design. The popularity of Ladybeard magazine, launched by Cambridge students last term, proves this.

Meanwhile, digital journalism is changing continuously. The debate over whether or not to have a paywall continues, while multimedia features are beginning to look like one way forward.

In fact, Daily Telegraph editor Tony Gallagher

was fired last week as the company seeks to “embrace and adapt to the new digital world in which our customers live.”

Cambridge alumna Arianna Huffington this week launched World Post in partnership with billionaire Nicolas Berggruen to provide a platform for the world’s most powerful – including Tony Blair and Bill Gates – alongside “unknown voices”.

As we experiment with new models of doing things, there is clearly still much uncertainty over where exactly the future of digital media lies.

This is where the grassroots come in. It is not necessary to have a billionaire investor to be able to tap into a gap in the market, especially with the popularity of Kickstarter. There is much that can be learnt from the self-starting attitude of Hans and his friend.



Write to us

letters@varsity.co.uk

CLASS POLITICS ARE A DRAG

So what’s to be done about Jacob Mallinson Bird’s piece, ‘You’re born naked and the rest is drag’ – his drag run, as it were? Such an interesting read deserves a dissenting voice, and there are issues buried beneath Dinah Lux which ought to be brought to light.

I know Jacob Mallinson Bird only slightly. None of the below is intended as a personal slight, the name attached is merely representative of something wider and deeply unpleasant currently coming through queer culture.

The gender politics of the article are obviously commendable, but there is something cloudy at the heart of it. A quick Google search reveals that the writer went to a very expensive school,

and that whilst Dinah Lux may be a recent creation, he was modelling for payment long before she came into being. There is nothing wrong with these things in and of themselves, but we must remember that in almost every case they require money, contacts and social nous that only the very best education can buy.

To write “I’ve been lucky enough to shoot with Nick Knight, to be invited to the Yves Saint Laurent show in Paris, and host parties with Brooke Candy, all just because I happen to like to wear a dress” is untrue. His chips were stacked higher from the beginning. He has a huge head start in the great drag race of queer life.

To laugh such hobnobbing off as campy good luck shows a real lack of awareness of one’s position and advantages, surely things of which a queer man ought to be hyper-aware.

He goes on to say that “in dressing ourselves, we present an image to the outside world. Why not make it a glamorous one? Maybe I’m just jealous because I’m 5’4” and scrawny, but I’d love to be able to make it a glamorous one, to physically be able to afford to do that, rather than dressing myself in stuff I can find reduced on the internet and having to puff my chest out and go about my life aware that I often don’t look how I’d like to”.

‘Glamour’ has always been associated with images of power. It is impossible to disentangle one kind of shiny surface from another here. “[Having] total, shameless enjoyment in being the best ‘you’ you can be” is a fair point if you are permitted to “be the best ‘you’ you can be” in the first place; if you are lucky enough not to be affected by advertising, lucky enough to control the scene.

It’s a marketised concept, because queer desire to some extent always has been. We have always had to scrap around for whatever we can get, and placing oneself above and beyond that with no consideration for the queer lives below you ignores the whole tradition of which one is part.

Harry Wright, Gonville and Caius

A REPLY

In so few words, the full politics of drag as a social phenomenon in terms of gender could hardly be addressed, let alone the issues of ‘class politics’ that might come into play, so I decided to take a wholly personal bent. Rightly so, these issues have been highlighted, but with rather dubious foundations; I will be discussing more of this in the future.

*Jacob Mallinson Bird,
Fashion Editor*

EDITOR Emily Chan EDITOR@VARSITY.CO.UK **DEPUTY EDITOR** Amy Hawkins DEPUTYEDITOR@VARSITY.CO.UK **BUSINESS MANAGER** Michael Derringer BUSINESS@VARSITY.CO.UK **PRODUCTION & DESIGN EDITOR** Mike Curtis PRODUCTION@VARSITY.CO.UK **NEWS EDITOR** Martha Elwell (Senior), James Sutton & Chloe Clifford-Astbury (Deputy) NEWS@VARSITY.CO.UK **NEWS FEATURES & INVESTIGATIONS EDITOR** Hannah Wilkinson NEWSFEATURES@VARSITY.CO.UK **COMMENT EDITOR** Louis Degenhardt, Raffaella Taylor-Seymour (Deputy) COMMENT@VARSITY.CO.UK **SCIENCE EDITOR** Toby McMaster SCIENCE@VARSITY.CO.UK **MAGAZINE EDITOR** Helena Pike MAGAZINE@VARSITY.CO.UK **LIFESTYLE** Gigi Perry LIFESTYLE@VARSITY.CO.UK **CULTURE** Thea Hawlin, Franciska Fabriczki CULTURE@VARSITY.CO.UK **THEATRE** Aron Penczu THEATRE@VARSITY.CO.UK **FASHION** Jacob Mallinson Bird, Shikha Pahari (Deputy) FASHION@VARSITY.CO.UK **REVIEWS** Caroline Hopper REVIEWS@VARSITY.CO.UK **SPORT EDITOR** Matt Worth SPORT@VARSITY.CO.UK **INTERVIEWS EDITOR** Jilly Luke INTERVIEWS@VARSITY.CO.UK **INTERNATIONAL EDITOR** Emily Handley INTERNATIONAL@VARSITY.CO.UK **ONLINE EDITOR** Edd Banks **SOCIAL MEDIA EDITOR** Jess Franklin **CHIEF SUB EDITOR** Daniel Simpson **CHIEF ONLINE SUB-EDITOR** Raphael Gray SUBEDITOR@VARSITY.CO.UK **SENIOR SUB-EDITORS** Jess Baker, Grace Readings **PICTURE EDITOR** Daisy Schofield PHOTO@VARSITY.CO.UK **Chief Illustrator** June Tong ILLUSTRATION@VARSITY.CO.UK **LOCAL ADVERTISING MANAGERS** Alice Taylor and Sophie Rutherford LOCAL@VARSITY.CO.UK **VARSITY BOARD** Dr Michael Franklin (Chairman), Prof. Peter Robinson, Dr Tim Harris, Chris Wright, Michael Derringer, Aliya Ram (VarSoc President), Chloe Stopa-Hunt (The Mays), Nicola Love (BlueSci), Alice Udale-Smith, Emily Chan & Amy Hawkins



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"WE BRUSHED FROM OUR BABIES THE BEDBUGS THAT FELL FROM THE CEILING LIKE SAND"

Seva Karpauskaite on why the gulags are still a painful memory (p. 15)

"This film is about waiting, and it is about life. This film is about nothing in particular."

Inside Llewyn Davis (p. 28)

Week 3

Five Kinds of Silence

★ ★ ★ ★ ★

1.4%

Rate of unemployment in Cambridge, the lowest figure nationwide

THE TOP 5

ONLINE

1. Mystery proposal uncovered
2. Wages, not wine
3. Funny girls, grown up
4. Theatre: Five Kinds of Silence
5. How to love Lent

News meeting
5pm on Thursday, The Maypole

Comment meeting
5pm on Monday in Varsity offices

We're looking for photographers and illustrators.
Email editor@varsity.co.uk for more information

University to open a primary school for children as young as four

James Sutton

Deputy News Editor

The University of Cambridge has announced that the Department of Education has given it permission to establish a primary school, teaching children as young as four, which will open in September of next year.

Cambridge is the second university to take such a step, following the University of Birmingham's announcement last summer that it will be opening a secondary school.

These university-affiliated schools have been dubbed 'university training schools', and come as part of a range of government measures to increase links between schools and the higher education sector.

Many schools have now become academies, which are formally supported and funded by various universities.

According to the current plans, the University of Cambridge Training School (UCTS) will be a conventional state primary school, but will also be overseen by the University's academics.

Professor Peter Gronn, head of the Leadership for Learning (Lfl) group of academics at the Faculty of Education, expressed delight at the opportunities that the UCTS will offer: "The UCTS will build on the outstanding training already provided by the faculty, thereby enabling it to play a lead national role in the enhancement of teacher quality, student learning and strategies for school improvement," he said.

However, this comes amid debate about whether schools should be training their own teachers, with universities claiming that the government is wrong to encourage the shift away from university-based teacher training.

Ben Jones, a third-year education student at Wolfson, supports the idea: "Not enough of what academics do or say is put into practice, so more direct involvement can only be a good thing."

COMMENT

Oleg Naumenko talks about volunteering, mutual aid and sacrifice in Kiev amidst the violent protests

A protester frantically waves his hands to stop a Polish reporter who is trying to get closer to the front of the crowd where clashes between demonstrators and the police have started. Using a combination of Ukrainian and Polish, he warns the reporter that journalists should be very careful on the frontline – police snipers target and shoot people who wear bright press jackets or those carrying video cameras.

Minutes later, the same person approaches the reporter again to give him a mask because the place is filled with tear gas and it is hard to breathe. This was only one of numerous instances of mutual aid that continues to be so prominent in the largest and longest protest in the history of independent Ukraine.

Currently international news outlets are projecting images of violent confrontation: protesters throwing Molotov cocktails and the police retaliating with gunfire and occasionally throwing the same bottles with flammable mixture back at the people. However, due to its pursuit of sensationalism and vivid images, the majority of international media has overlooked something much more significant than today's radical action: the power of self-organisation that makes these Ukrainian protests one of the most impressive grassroots movements of the twenty-first century.

Many Ukrainians joined the protest on day one – November 21. It was the Facebook post of a prominent Ukrainian journalist, Mustafa Nayem, that sparked resistance against a



The political situation in Ukraine is becoming increasingly unstable

government that had betrayed the hopes of so many young people by refusing to move closer to the European Union.

Nine years ago with the 'Orange Revolution' of 2004, there was one party and one leader that led the way. This time the opposition leaders had no other option but to join forces with civic organisations and grassroots movements to resist the regime of Viktor Yanukovich that effectively monopolised power.

You could see the extent of civic activism in almost any area of life at the Maidan, the central square in Kiev where demonstrations are taking place. Dmytro Drobot, an activist from the eastern city of Kharkiv and a student of medicine, has organised a group of volunteers that provide medical help to everyone who has suffered injury at the hands of the riot police. The House of Trade Unions has been transformed into a headquarters for protesters, with a spacious kitchen on the first floor.

A group of Cambridge alumni and students, myself included, volunteered in the kitchen,

making sandwiches and porridge, and carrying heavy bags with sugar and meat. The hardest part, however, was not working but getting the job; the queues of people willing to help filled the building morning and night.

Coordinators of the protest recently made an appeal across online social networks for medicine and diapers (excellent at absorbing blood). The people of Kiev donated drugs and nappies on such a scale that in just a few hours a new message urged the people to stop donating medicine because there was not enough storage space. Once the call for warm clothes, bread, tea and coffee was published, people from all over Kiev brought everything they could.

Most of these people will never make the headlines of international papers. Hardly anyone knows their names. At such moments the words of the Ukrainian national anthem, "souls and bodies we shall lay down for our freedom", acquire their true sense. The words that unite hundreds of thousands of people in their aspiration to be called a Ukrainian, and European, nation.

Snowden is in running for student rector

Glasgow University want whistleblower as elected student representative

Zeyang Gao

News Correspondent

The NSA whistleblower Edward Snowden has been put forward as one of four candidates for the position of rector at the University of Glasgow.

The rector is a senior student-elected position at the University, and is currently held by former Liberal Democrat leader Charles Kennedy. Previous holders of the seat have ranged from Prime Ministers including Disraeli and Asquith to Winnie Mandela and whistle-blower Mordechai Vanunu.

Voting for the new rector position will take place in mid-February and will see Snowden compete against three other candidates: Graeme Obree, Alan Bissett and Kelvin Holdsworth. Should Snowden be elected he would be the students' representative on the University's governing body.



Snowden has been nominated, though he remains in Russia

This comes amid the news earlier this week that Snowden has been nominated for the Nobel Peace Prize. He was nominated by two Norwegian MPs who said on Wednesday that the public debate and policy changes "in the wake of Snowden's whistleblowing [have] contributed to a more stable and peaceful world order."

It is unlikely that Snowden will be

an active rector given his current asylum in Russia and uncertain future.

Nevertheless, support for Snowden's campaign has been gathering on campus and on social media.

The campaign's basis for nominating Snowden is his status as a whistleblower, providing support for Snowden's efforts shedding light on mass government surveillance, a

cause which the campaign claim they are committed to.

However, Snowden's candidacy is likely to raise many questions about his appropriateness for such a role. It will also spark further debate on the former NSA technician's high-profile revelations about the agency's breaches of privacy.

Snowden's candidacy is the latest in a series of public support for a

"THERE IS HUGE SUPPORT ON CAMPUS AT THE MOMENT WHICH IS GREAT"

man who is currently facing charges of espionage and theft of government property by the US.

He was voted second in Times Magazine's Person of the Year, behind Pope Francis, and this week was nominated for the Nobel Peace Prize by Norwegian MPs Baard Vegard Sohljell and Snorre Valen.

Other members of the student body at Glasgow University have expressed their excitement and enthusiasm at Snowden being put forward as their representative.

Jonathan Tease, a second-year history and theatre student, said that there is "huge support on campus at the moment, which is great."

When asked about what the NSA revelations meant to him personally, he said: "I think the revelations uncovered by Edward Snowden about the NSA are serious because it makes you wonder what else governments and corporations across the world are hiding."

"I would definitely like to become more knowledgeable about the whole situation, and having Snowden as our rector would probably help that happen."

Snowden's nomination by the University of Glasgow's student body has been seen as both support and recognition for the whistleblower's causes as well as a form of protest against mass surveillance.

UK government officials have yet to comment on Snowden's candidacy.

Cambridge leads the national recovery

The city boasts the lowest unemployment rate in the UK

Jack McConnel

News Correspondent

"Cambridge is the UK's most equal and innovative city", the chief executive of Centre for Cities, Alexandra Jones, has said. She was reacting to an economic report recently published by the organisation, which gave details of 64 cities and showed that Cambridge is leading the national economic recovery.

Cambridge has the UK's lowest unemployment rate, at just 1.4 per cent, and the greatest proportion of inhabitants with "high-level qualifications", at 65.9 per cent. The city also recorded the third greatest increase in the national life satisfaction index, going up 4.6 per cent.

City Council leader, Liberal Democrat Tim Brick, hailed the news as a "glowing picture of Cambridge, confirming just what an incredibly successful city this is."

However, Brick added that there was "no room for complacency as this level of success naturally brings its own challenges."

The report highlights Cambridge's soaring house prices, the third highest in the UK, at an average of £362,800. Although Cambridge workers are the sixth best paid nationally, wages



Market Square: an economic hub?

decreased significantly in real terms.

"The city is facing rising house prices and is the third most unaffordable city to live in the UK [...] tackling affordability must continue to be a priority for the years ahead", said Jones.

Speaking to Cambridge News, Labour Councillor Lewis Herbert

claimed that the city's economic success was "only reaching a minority."

He said: "There is no point being blinded by the good news. This demands a new plan of action...and an end to complacency."

However, Cambridge MP Julian Huppert pointed to positive news:

"Unemployment continues to fall month on month and more and more young people are finding jobs, which is extremely good news."

"The Lib-Dem led Cambridge City Council has worked extremely hard to push through [a] deal which will give us the power to keep some of the taxes

generated by the people of Cambridge for the benefit of residents and businesses here."

Chief executive of Cambridge Enterprise, Dr Tony Raven, said: "Cambridge's economic success is due to its world-class research base and its vibrant hi-tech cluster of more than 1,500 companies."

"The vast majority of these companies are connected to the university in some way: they are either founded

"CAMBRIDGE'S ECONOMIC SUCCESS IS DUE TO ITS WORLD-CLASS RESEARCH BASE AND ITS VIBRANT HI-TECH CLUSTER"

or staffed by university graduates or academic staff, are based on university research, or work collaboratively with our academics.

"The university has an important role to play in supporting the continued economic growth of both the city and the UK as a whole by ensuring that the results of our research benefit society and the economy."

The figures on falling wages and affordability come soon after King's College students staged a protest over the 123 King's workers paid below the living wage.

 **UNIVERSITY OF CAMBRIDGE**
Centre for Gender Studies

**Behind Marx's "hidden abode":
toward a gender-sensitive
conception of capitalism**

Professor Nancy Fraser,
Loeb Professor of Philosophy and Politics,
New School for Social Research

1730-1830, 7th February 2014
Keynes Hall, King's College, Cambridge, CB2 1ST

Free entrance and Drinks Reception

**Professor
Nancy
Fraser**

The Diane Middlebrook

& Carl Djerassi

Visiting Professor

For more details on this and all the
Centre's events,
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Former Cambridge fellow brands Wills and Kate ‘celebrities without gravitas’

The Duke and Duchess of Cambridge ‘have no role’, claims historian

James Sutton

Deputy News Editor

A former fellow of history at Emmanuel College and BBC defence correspondent, Christopher Lee, has caused controversy by calling the Duke and Duchess of Cambridge “celebrities without gravitas”.

In an interview with the Daily Mail, he described how he believes William and Catherine should be thought of as celebrities in the same bracket as David and Victoria Beckham because “they love bending down and talking to kids and doing ordinary things. They are ordinary, but they are celebrities rather than old-fashioned, ‘don’t ask questions, don’t touch me’ royalty”.

Speaking to Varsity, Lee explained that celebrity culture has significantly changed our perceptions of royalty: “They appear, smile, wave, and from their own mouths want to be the people’s royalty and then retreat into the Hello magazine slot of celebrity royalty. They leave no trace other than newspaper images.”

He has also criticised William and Catherine for failing to engage with Cambridge – the city whose name they bear: “They play no role. You cannot



The Duke and Duchess of Cambridge in the city in November 2012

show pictures of the Prince with the vice chancellor and master of his college without at most seeing this as a token picture opportunity.”

Speaking about the news that Prince William is studying at the University of Cambridge on a 10-week agricultural

management course, Lee said: “People think it’s a non-course.”

In his book, *Monarchy Past, Present...and Future?*, Lee has challenged some widely held assumptions about the royal family. He has predicted that Prince Charles will be a

successful king, despite the negative view of him held by “cynics”.

Lee added: “We have, if we think about it, a thoughtful and at the same time humorous heir apparent. He will surprise the cynics and even be loved.”

However, Lee’s thoughts on the

long-term future of the monarchy are less positive. He criticises the role of the Duke and Duchess of Cambridge in the public eye: “The younger royals have fewer roles that matter and have slipped into personal appearance status. They’ll not recover because there’s

“THEY ARE IN THE HELLO MAGAZINE SLOT OF CELEBRITY ROYALTY. THEY LEAVE NO TRACE OTHER THAN NEWSPAPER IMAGES”

no mystery and even less substance about and to them.”

Perhaps most radically, Lee has suggested that by the time Prince George comes to the throne, the state of the monarchy will have changed considerably, despite the fact that it will be “the last institution to be reformed”.

In his Daily Mail interview, Lee argued that Prince George “may have some public role in 50 years’ time but I don’t think it will be the traditional King of England role”.

In line with Hilary Mantel’s comments last February, which dismissed the Duchess of Cambridge as a “shop window mannequin”, Lee sees Catherine as just “fashion news”.

The Canterbury Tales: the remix

Chaucer would be “proud” of rap, says Professor Helen Cooper

Sarah Sheard

News Correspondent

The well-known and salacious work of 14th century poet Geoffrey Chaucer, *The Canterbury Tales*, will be given a new edge in April this year.

A “21st century remix” of the work has been devised by the London-born award-winning poet and performer Patience Agbabi.

Telling Tales, Agbabi’s most recent offering, was first performed at the British Library’s Pilgrimage exhibition in 2011.

The collection features fresh takes on many of the iconic characters from the *Canterbury Tales*, such as the drunken Miller of the original being translated into a modern-day ‘ladette’ and a rapping Parson.

The introduction to *Telling Tales* incorporates modern language linked with rap music and slang:

“Tabard Inn to Canterb’ry Cathedral,
/ Poet pilgrims competing for free
picks, / Chaucer Tales, track by track,
it’s the remix / From below-the-belt
base to the topnotch, / I won’t stop all
the clocks with a stopwatch / when the
tales overrun, run offensive, / or run
clean out of steam, they’re authentic

/ and we’re keeping it real, reminisce
this: / Chaucer Tales were an unfinished
business.”

Helen Cooper, professor of Medieval and Renaissance English at Magdalene College, Cambridge, has written several publications on the works of Chaucer, and is enthusiastic about Agbabi’s poetry.

In the blurb for the forthcoming printed version of Agbabi’s work, Professor Cooper remarked that she thought Chaucer would be “proud” of the work that his writing had inspired.

This sentiment is echoed by Agbabi

“I’M NOT TOO SURE
WHETHER CHAUCER WOULD
BE EGGING HER ON WITH A
WINK IF HE KNEW ABOUT IT,
BUT SHE’S GOT LADY-BALLS,
I’LL GIVE HER THAT”

herself, who claimed that whenever she hesitated she “re-read the original text and imagined Chaucer winking at me, saying, ‘go girl’”.

Speaking about her impressions of Agbabi’s fresh interpretation, Professor Cooper praised it for “its liveliness, its innovativeness, and its



Is Chaucer ready for the 21st century?

poetic qualities.”

She added that Agbabi has retained the magic of Chaucer’s original *Tales*, “some light-hearted, some very moving”, while using a variety of complex verse forms which reflect her more modern literary influences.

“Agbabi offers a wonderful range of styles: not just rap, but a good number of highly complex verse forms that deploy her training in English literature.

“She’s formidably intelligent, too, though she wears that very lightly”, Professor Cooper said.

The enthusiastic reception of Agbabi’s ‘remix’ of Chaucer has not been shared by all of the student community.

Naomi Pyburn, an English student from Homerton College, commented that *Telling Tales* seemed “a bit off-beat and crazy, but I guess anything that draws young people to classic literature can only be a good thing.”

“[I’m] not too sure whether Chaucer would be egging her on with a wink if he knew about it, but she’s got lady-balls, I’ll give her that!”

Bodleian tests positive for Class A drugs

James Sutton

Deputy News Editor

Tests carried out by the student newspaper Cherwell across several university libraries in Oxford have revealed traces of cocaine.

Swabs taken over three days in locations including the Oxford Union, the Old Bodleian Library and the Ruskin School of Drawing and Fine Art, all tested positive for the drug, while four other sites showed no evidence of cocaine use.

The scoop is one of the largest drug-use investigations on a university site. Tests carried out in 2008 by the same newspaper revealed a similar result.

The tests, thought to have an accuracy rate of 95 per cent, have suggested that most of the drug use was occurring in University toilets.

Speaking to Cherwell following the release of the results, a spokesperson for the University claimed: “We do not believe there is a problem of widespread cocaine use at Oxford University.”

“The findings are of concern, however, and the relevant University authorities have requested more information about how this investigation was carried out.”

The Oxford Union has expressed its anger at the discovery of traces of cocaine: “Any form of drug use on the premises of the Oxford Union constitutes serious misconduct and is absolutely not tolerated.”



WAGES NOT WINE: Students gathered outside King's College last Sunday to protest about low pay for university staff. The protest was sparked by the news that the University spends £3 million per year on wine, yet employs over 1,000 people on less than the living wage of £7.45/hour. King's itself has 123 such employees and the highest wine expenditure.

The road from Cambridge to Pakistan

Cambridge home has special connection to birth of Pakistan

Hannah Wilkinson

Investigations Editor

This week a house in Chesterton played host to an international anniversary.

The Humberstone Road residence was the birthplace of Pakistan, and owes its fame to its former resident Choudhary Rahmat Ali, one of the founding fathers in Pakistan's relatively short history.

On 28 January 1933, Rahmat, a Cambridge academic, published a document called the Pakistan Declaration, containing the first recorded use of the country's name, which became a reality in 1947 after the partition of British India.

80 years later, the house's unassuming exterior belies its historical significance.

The house is now owned by Juliet Mills, who lives there with her son, Guy. They were unaware of the site's significance when they bought the humble suburban semi.

The house has become a place of pilgrimage for Pakistani visitors wishing to see where their nation was born.

"We do get people coming to the door asking to look around and one even asked if they could come to tea.



Pakistan is one of the world's youngest countries, and has its roots in CB4

We did think about it but were away when they wanted to visit," Mills said.

"Sometimes we do make them a cup of tea and let them look around but it is just an ordinary family house inside and we do like our peace and quiet – although we are sociable."

President of Cambridge's Pakistan Society, Usmaan Ahmed, a third-year medic from Churchill, has not visited the house, but says he would like to do so before he graduates.

Rahmat is not Cambridge's only link with Pakistan's heritage: another

founding father, Muhammed Iqbal, was a student at Trinity College in the early twentieth century. Ahmed describes the connection as "an inspiration".

"Pakistan's founding fathers were based in Cambridge, studied in Cambridge, so the heritage is definitely

there and it is an attractive factor when you're applying here – it's awesome.

"Cambridge does bring the best out of you I suppose, like it brought the best out of them."

The Cambridge Pakistan Society is "flourishing", according to Ahmed; they are expecting at least 300 people to at-

"PAKISTAN'S FOUNDING FATHERS WERE BASED IN CAMBRIDGE, STUDIED IN CAMBRIDGE"

tend their annual ball on Saturday.

But despite historical connections, Ahmed says there is still work to be done persuading ethnic minority students from diverse backgrounds to apply to Cambridge: "That's why we have our access day. We know that there are disadvantaged schools with really high proportions of Pakistani students and ethnic minority students.

"It's an opportunity for them to know that there are other people like themselves here because if in the media you just see the same homogenous things from Cambridge then it's hard to think that you're going to fit in. It's like a family that you can come to, and I think that's what Paksoc tries to be."



Choirboys behaving badly

Hannah Wilkinson infiltrates one of Cambridge's stranger societies

*You are warmly invited to the
= 1582nd =
meeting of the
CHETWYND SOCIETY
10PM
Friday 24th January
U7 & U8, Bodley's Court*

There's nothing a Cambridge student likes better than organised fun. Whether you're swapping your way through your twice-weekly designated debauchery, making gun fingers to music the sixties would be ashamed of, or huddled around a fountain singing hymns in Latin, people seem to need the reassurance of a well-organized night out.

Perhaps this is why none of the blazered silhouettes huddled in the drizzly shadow of King's College Chapel seem to think they're doing anything out of the ordinary. It's a Friday night and I've just spent an evening with the Chetwynd society, a collection of choirboys and their non-musical mascots who come together fortnightly to celebrate one of Cambridge's oldest ongoing traditions.

"I'M AFRAID I USED TO WORK IN A BOYS' PUBLIC SCHOOL, HE SAYS APOLOGETICALLY"

And the evening is actually fairly normal. Until the stroke of midnight.

The current secretary, Robert Hawkins, a softly-spoken history of art student, greets me with bumbling affability in the first of the two rooms turned over to the night's festivities. Robert himself is not in the choir, although most of the members are. Anyone can attend the fortnightly gatherings, provided they come armed with a bottle of wine.

With no prompting, Robert anticipates the various parts of the night I might find offensive. During the society's proceedings, of which I am as yet ignorant, all women are referred to as 'Mister' with the syllables

'H.G' after their name, standing for 'honorary gentleman'. Robert spends an admirable amount of time convincing me that this tradition satirises a less enlightened era when women were not allowed to be members. He continually reassures me that the society is totally open – no discrimination here, Squirrel.

The Chetwynd society was founded in the 1890s. Originally a debating society, Robert recounted how it became "progressively sillier". After being taken over by sporting clubs who made it into more of a boozy affair, it was eventually turned over to the college choir, which was presumably when all the singing around the fountain came in.

Robert's protective instincts reveal the deep affection that many of the members seem to hold for the club.

Also in attendance are a fair number of fellows, and some, like the larger than life Andrew Morris, have been coming ever since their undergrad days. A character Richard Griffiths might once have had a good shot at playing, Morris too goes on the defensive about the club's perceived exclusivity.

"We all have our own social circles," he assures me, "even people in dockyards live in their own little worlds."

"Did you ever work in a dockyard?" I ask.

Andrew Morris grips my elbow. "I'm afraid I used to work in a boys' public school," he says apologetically. Midnight strikes. The rituals begin.

Andrew Morris lets go of my elbow as Robert mounts a table. Standing aloft above the waiting crowd, he is clutching a leather-bound book in which he has written "the minutes." Presumably originally used to record the debating society's informed conclusions, this ten-minute speech delivered by the club's secretary has descended into an account of the various salacious things members of the society have recently got up to. I later discover that this is the first time Robert has read "the minutes," a task about which he is understandably nervous.

"My dear Chettys," he begins, "welcome to our 1582nd meeting."

"That's a huge number," the members bellow back at him. And throughout the speech that follows, every possible innuendo is hurled back at Robert, as a room full of choral singers is transfixed by a grown man standing on a table surrounded by cheese. Andrew Morris wipes his mouth with a red spotted handkerchief whenever the rousing decontextualisation of the syllable 'tit' gets too much.

I later discover that Robert is fairly bashful about his

innuendo-laden speech. He had written it carefully before gluing the printout into the book, even quoting Henry V at profound moments.

"ORDERLY AS AN EVENSONG SERVICE, THE BOYS LINE UP AGAINST THE WALL OF NEIGHBOURING CLARE COLLEGE, AND PISS ON IT."

"That kind of got lost" he admits. "What I didn't anticipate was how rowdy everyone would be." A stickler for tradition, he has highlighted his intentional innuendos in bold.

I lean over and read what he's written.

"Climax...titillate....inserted."

"Yes, well, you get the idea" he says, closing the book.

The minutes done, the assembled company don their coats and head downstairs. I follow them to the lawn in the middle of Front Court, as the porters flash their torches to make sure no one climbs into the fountain. Holding umbrellas over each other's heads, one of the best choirs in the world sings the college founders' hymn, belting out the age-old tune from throats oiled with wine.

In an unexpectedly base turn of events, some of the more lash-loving choristers head away from the still-humming crowd. Orderly as an evensong service, the boys line up against the wall of neighbouring Clare college, and piss on it.

Robert later tells me he isn't so keen on this part. But even this well-turned-out history of art student can't change it. He is part of a tradition older, and bigger, than himself.



KING'S COLLEGE ARCHIVE

Access to focus on countryside

Cambridge sets its sights on attracting students from rural backgrounds

Richard Nicholl

News Correspondent

The University of Cambridge has unveiled a new video aimed at boosting applications from rural backgrounds.

The latest in an ongoing series, My Cambridge shows three undergraduates talking about their degrees, and the experiences they have had at the University, over shots of them in their usual daily activities.

Particular emphasis is placed on breaking down myths about life at Cambridge, with students' non-academic pursuits are highlighted.

Bryn Pickering, a final-year engineering student at Robinson, who took part in the video, said he was "passionate about widening participation in Cambridge."

He said: "I come from a very rural area, where the idea of Cambridge seemed remote."

In the past, much of the University's outreach work has focused on inner-city neighbourhoods. In contrast, My Cambridge focuses on students from rural backgrounds.

Rachel Lister, Head of Student Recruitment and Information, said: "We advertised for participants through a number of the university's



Bryn Pickering, a final year engineering student, who features in the video

access networks. Our primary interest was to find undergraduates with strong stories to share.

"We are pleased that those who made the final list demonstrate the diversity of backgrounds from which Cambridge draws."

Heather McKay, a second-year land economy student at Selwyn College, also appears in the video. Discussing her own application and the reservations she had about seeking a place

at Cambridge, she said: "As I'm from a state school myself, and had very few contacts to help me through my own application process, I thought it sounded like a project that was right up my street."

Though she expressed reservations about the ongoing imbalance in the backgrounds of students who apply, she commended the university for "trying to work around the stigma of Cambridge through creating online

resources such as this that anyone anywhere can access.

"Many people who haven't experienced this personally don't understand how big an obstacle it is for most people to apply somewhere that none of their peers ever have," she added.

Figures from the Office for Fair Access indicate that 36.7 per cent of Cambridge students in 2013 were from independent schools, the smallest proportion since the early 1980s.



E VAN DEN HEEVER

CAMBRIDGE SPY

Rumour has it...

The line between life and art has become ever-more blurred, as one college's JCR mistook a sculpture for scrap and put it out with the rubbish...

One law student has realised that love arrives like buses: you wait around for an age and three come along at the same time. Two stagecoaches and one redtop are parked in this young lawyer's bus stop...

Membership of the Pitt Club comes with more perks than you might imagine. A door-man's dog can be called upon to accompany daytime dates, if the boys are in search of a way to lure the ladies...

To swipe or not to swipe? Tinder got more than a little bit tense this week as one very much unavailable suitor swiped right a few too many times.

Miss Vx

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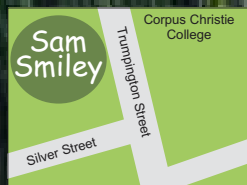
Not only is our coffee totally ethical, we will also donate the amount needed to protect 10 square feet of rainforest to Cool Earth, for every cup of coffee sold.

Endorsed by David Attenborough, Cool Earth is a charity which works with local rainforest communities to protect them from being cut down.

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Baby otter saved from drowning in the River Cam

Martha Elwell

Senior News Editor

A two-month-old otter was saved from drowning in the River Cam by tourists and St John's college staff earlier this week.

The otter cub had been taking refuge in a hole in the wall of a college building. It is believed that it had become separated from its family and trapped there.

At midday on Monday a member of staff heard a loud high-pitched squeaking sound coming from the river. A group of staff inspected the side of the river but were unable to identify the animal.

They contacted the RSPCA for advice but

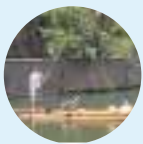
moments later the otter emerged from the hole and attempted to swim across the river to the opposite bank. It was swept up by the current and only just managed to cling on to part of the wall.

Richard Pauley, one of the staff members present at the scene said: "It was hanging on for dear life. There's no way that it would have been able to survive if it had fallen in because it could barely keep its head above the water."

The group persuaded a family who were passing in a punt to turn around and bring the otter to safety. They wrapped it in a towel and the otter fell asleep.

The otter has now been taken to Cambridgeshire Wildlife Care. A spokesperson for the centre said the otter was recovering well, and that it would later be moved to another wildlife sanctuary with other otter cubs to receive specialist care.

NEWS IN BRIEF



Cambridge punts get new congestion charge

CAMBRIDGE The cost of punting in Cambridge is set to increase this year after the Cam Conservators, the town's 312 year old navigation authority, announced last Thursday their decision to raise the registration fees of private and commercial punts by 8.8 per cent from this April, in a bid to reduce congestion.

Peak season sees the daily operation of over 200 punts, which has led to frequent collisions. It was reported last year that a 70 year old man steering a punt had his leg crushed and broken in an incident with a passing boat.



New treatment for peanut allergy

CAMBRIDGE A trial conducted by academics at the University has found a new and effective method for the treatment of peanut allergies.

Allergy specialists at Addenbrooke's found that the vast majority of the 99 children who underwent a new form of immunotherapy could eat at least five peanuts a day without adverse reaction.

Dr Ewan, one of the leaders of the research team, said: "This large study is the first of its kind in the world to have had such a good outcome, and is an important advance in peanut allergy research."

Peanut allergies affect one in 50 children and are the most common cause of fatal food allergy reactions.



Cambridge academic criticises WWI coin

CAMBRIDGE Historian Richard Evans has criticised a commemorative two pound coin bearing the image of Lord Kitchener.

Speaking to Varsity, the regius professor and president of Wolfson College said that the coin "gives the wrong message".

The coin, which is the first of a set of five to be released by the Royal Mint this year as part of events commemorating the centenary of the outbreak of World War I, will reproduce the iconic "Your country needs you" recruitment poster.

"The image simply conjures up patriotic mobilisation. We need to think more carefully and in a more grown-up way about the First World War," says Evans.

Labour councillor Sioned-Mair Richards has started a petition to replace the image with that of Nurse Edith Cavell.

INVESTIGATION

Zoë Silkstone ventures into the world of 'Sugar Daddies', an increasingly popular arrangement for cash-strapped Cambridge students

The homepage of seekingarrangements.com displays a picture of a middle-aged businessman flaunting his money at a young girl, who is posing seductively. I wonder, what is 'The Elite Sugar Daddy Dating Site for those Seeking Mutually Beneficial Relationships and Mutually Beneficial Arrangements', really all about?

The formula is this: the website puts in place a relationship between a 'sugar daddy' – an older, wealthy man – and what the company calls a 'sugar baby', or younger woman. The arrangements vary, but a female student's university fees are generally covered in exchange for a 'friendship' arrangement.

While Oxford apparently shuns 'sugar daddy' schemes, Cambridge has more students signing up to them than any other university in the UK. In 2012, 168 Cambridge students joined the American website seekingarrangements.com, and since then the figure has risen by 58 per cent for female students. The next eight universities on the list are in London.

"IF THEY WANTED AN ESCORT TO PLEASE THEM SEXUALLY, THEY COULD PAY A LOT LESS MONEY"

So what is it about this implicitly sexual dating website that attracts students?

I phone up the company's European Press Office. I told them that I was keen to set up an account because I was overwhelmed by the pressure of increased tuition fees, but was put off by



HEIGA WEBER

Are sugar daddies the way out of student debt?

their images, like the full-screen photo of a young girl lying on a bed in her underwear with dollar bills covering her body.

I expressed my serious concern at the explicit content of their website, and told them I did not think my parents would be terribly happy that a stranger was funding my education in return for 'friendship'. The response I received was extremely vague, although I was reassured that I was being paid "for a relationship, but not just any relationship".

For example, "if a man is married, he can have another companion outside apart from his wife", or "if he works an 80-hour week, and doesn't have enough time for a typical relationship, then he can find someone attractive for companionship".

For students in America with fees in the tens of thousands, or even hundreds of thousands, of dollars, it is easy to see why some are seeking creative ways out from the financial pressure.

However, despite dramatic fee increases in the UK, government loans and grants are supposed to protect students from such a burden,

at least during their university years. But these extremely wealthy businessmen can mean a debt-free future, and even offer potential career opportunities through their contacts. For some students, it seems like an easy way out.

What happens after university? The company's response to this question was vague, saying: "it all depends on the relationship agreement". Their website proudly boasts a "no sex for money" policy, claiming: "If they [the clients] wanted an escort to please them sexually, they could spend a lot less money". Students can receive as much as £5,000 per term from their "benefactors".

According to the website, this money is to "cover the cost of tuition, books and living expenses". As a bonus, there are parties and socials, and potential networking opportunities, for the young women, who accompany their sugar daddies to all sorts of events.

However, I took this description with a grain of salt: I suspect the rose-tinted 'career-start' advertised to me may well be quite distant from the reality.

Recording of Cambridge Five spy is discovered

An audio tape of Guy Burgess has been released by the FBI

Sachin Parathalingam

News Correspondent

An audio recording of Guy Burgess, a member of the infamous Cambridge Five spy ring, has been discovered in the USA.

The recording, broadcast by Channel 4 News last Friday, was retrieved from the FBI's archives in Washington DC in response to a Freedom of Information request made by Stewart Purvis and Jeff Hullbert, both academics at City University London.

The two waited nine months for the FBI's response. The agency had to declassify the previously secret material before sending Purvis and Hullbert a copy of the tape.

Burgess, after having attended Trinity College, Cambridge, became a radio producer for the BBC and leaked

information to the Soviet Union during the Second World War.

His disappearance in the summer of 1951 made international headlines. It wasn't until 1956 that Burgess appeared at a press conference in Moscow and made his defection to the USSR public.

In the recording, Burgess is heard reminiscing about a meeting with Winston Churchill from September 1938, in which the two had discussed their mutual despair over the Munich agreement that Neville Chamberlain had just signed with Hitler, as part of his Appeasement policy.

Burgess, known to be a good mimic, imitates Churchill at several points in the tape recording.

The discovery of the tape has excited those historians and researchers who have spent decades trying to unearth as much as possible about the elusive Cambridge Five.

While the history of the Five is contested, it is understood that the group met at Cambridge and spied for the Soviet Union throughout the Second



ARCHIVE OF KING'S COLLEGE

The Apostles, in Trinity Garden in the 19th century

World War and early Cold War.

Anthony Blunt, another member of the ring, was a fellow of Trinity College and several years older than the other members. Both Blunt and

Burgess were said to be members of the Apostles, the famous secret university society whose elite membership is drawn primarily from Trinity, St. John's and King's Colleges.



GRAMMAR POLICE MAKE THEIR MARK: Pedants have taken grammatical measures into their own hands by correcting poor punctuation on street signs around Cambridge. Armed with little more than a maker pen and a sense of scholastic decency, the anonymous vigilantes have worked undercover to replace missing apostrophes across the city. "It's all part of the rich tapestry of Cambridge life", said Cllr Tim Ward.

UUK President issues warning to Osborne

The Chancellor has announced more cuts to student funding

Emily Handley

News Correspondent

The president of Universities UK has urged Conservative chancellor George Osborne to reconsider reported plans to cut the student opportunity fund, which assists the poorest undergraduates in pursuing higher education.

Writing in the Daily Telegraph, Sir

"THE CHANCELLOR HAS SAID THAT HE WANTS TO MAKE THE UK 'THE BEST PLACE IN THE WORLD TO DO SCIENCE' BUT OUR COMPETITORS INVEST FAR MORE"

Christopher Snowden argues that "universities have shouldered substantial cuts over the last few years."

He said: "The change in the funding model, moving from direct funding by government to student loans, has changed the way cash flows into higher education, creating the false impression that universities have benefited significantly."

He also said that "the Chancellor has said that he wants to make the UK 'the best place in the world to do science' but our competitors invest far more", noting that public funding for research fell by 13 per cent in real terms during



UUK president has asked George Osborne to reconsider his decision about higher education cuts

the last Spending Round.

Snowden's comments reiterate his views on the current standard of British higher education and the money that is available to British universities. In the Daily Telegraph last year, he claimed that "xenophobic" Britain was "driving students away" and maintains that the current tuition fees charged to students were "unsustainable".

The UUK president's advice to the government also comes after sustained criticism about the state of higher education in the United Kingdom, following the controversial decision to

increase tuition fees to £9,000, which was implemented for new students starting from September 2012.

The Treasury is supposedly considering scrapping the £322 million fund while pushing the Department for Business, Innovation and Skills to make cuts.

The president suggests in the article that this overspending may be due to possible "miscalculations about the costs of uncontrolled expansion by private (including for-profit) higher education institutions".

Sir Christopher also places particular

importance on employing a work force made up of graduates with a diverse range of skills in order for Britain to maintain its reputation as a global leader in education and an economic superpower.

He said: "We know that about a third of productivity growth between 1994 and 2005 was due to the growth of graduate skills in the labour force."

"Our economy needs more skilled graduates from a wider range of backgrounds. So it would be economically short sighted to reduce support for teaching low-income students."

NEWS IN BRIEF



Wolfson cleaner theft caught on camera

CAMBRIDGE A cleaner at Wolfson College was caught stealing money from students' rooms after CCTV cameras were set up to monitor her activity.

Sandra Turska, who has been working at Wolfson for four years, was targeted in a sting operation at the college when students reported that money had gone missing from their accommodation. Turska has been sentenced to carry out 80 hours of unpaid community service and to pay a victim surcharge of £60 and court costs of £85, following a hearing in Cambridge Magistrates' Court.

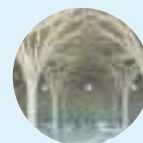


RAG Jailbreak winners reach Oman

CAMBRIDGE Zoë Silkstone and Fenella Chesterfield have won this year's RAG Jailbreak competition, reaching Oman on the Arabian peninsula. In just 36 hours, the pair raised enough money to fly to Dubai, after which they hitch-hiked into Oman.

Both first-year students, Zoe and Fenella have raised over £1,600 through the fund-raising website Raise2give.com, which will go to a range of charities supported by Cambridge RAG.

Speaking to Varsity, Zoë explained: "At the start our goal was just to get out of the EU, a hope that seemed to be slipping through our fingers on Friday morning when a very knowledgeable travel agent told us to try and get to Dublin." Zoe and Fenella have promised that they will return as defending champions next year.



Groups appeal against planned mosque

CAMBRIDGE Protest groups Stop Islamisation of Europe (SIOE) and Sikhs Against Sharia (SAS) have put in a legal bid to block the construction of a £17.5 million mosque in Cambridge, which they have branded "a front for terrorism". They have claimed that the consultation process before planning permission was granted failed to consider their views.

However, Cambridge MP Julian Huppert has led the opposition to this appeal, claiming that the views of SIOE and SAS have "no place in this city." Speaking to Cambridge News, Sareeta Webra of SAS, herself a Sikh, argued that "Cambridge is the last bastion of Christianity in England and must not fall to Islam."

The Interview: Ma Jian

THE DARK ROAD FROM CHINA



Amy Hawkins talks to the Chinese writer and exiled dissident about China's one child policy, and how he still hopes to go home

I write for the weak and vulnerable, those who have no voice in China," says Ma Jian, speaking through an interpreter. This is what drives him to write. Considering that his work has been banned in China for the last 25 years, and he himself has been banned for nearly three, it would seem safe to say that he is the one who has been silenced. However, he does not see it this way. Although an unpopular figure with the Chinese Communist Party, he continues to write prolifically, having recently published his sixth novel, *The Dark Road*.

"Government is temporary, literature is forever," he tells me, drawing an analogy between his works and the historically banned Soviet literature that is now freely available to Russian citizens. One day, he hopes, his words will reach those who inspired them.

Born in 1953, his formative years were shaped by the brutal Cultural Revolution. After starting out adult life as a painter, he soon turned to the written word and in 1986 published his first novella, *Stick Out Your Tongue*.

The book was the first of many to be criticised and banned by the Communist Party, and coincided with a somewhat fortuitous move to Hong Kong. Although he returned to his home country multiple times each year after leaving, he was refused entry in the summer of 2011 and has not returned since.

Should the government suddenly democratise, he would be on a plane the next day. For now, he lives in

London with his partner and translator Flora Drew and their four children, the youngest of whom have never met their extended Chinese family.

The relations will perhaps be most sorely missed today, on Chinese New Year. Families in China and around the world will be sitting down to celebrate together in the most Chinese of ways: through mountains of food. However, the archetypal Chinese family of yesterday, of sprawling generations, aunts and cousins twice-removed, coming together for feasting and festivities, is no more.

China's one child policy has, it is estimated, prevented over 200 million births since its introduction in 1979. Births are, as the Communist Party calls it, 'averted', by numerous methods: Ma cites figures suggesting that one billion women in China have been sterilised after the birth of their first child. There are also widespread reports of forced abortions, as late as nine months into pregnancy.

It is against this backdrop of persecution from family planning authorities that *The Dark Road* is set. It tells the story of Meili, a woman who goes on the run with her young daughter when she falls pregnant for the second time. The novel is interspersed with incidences of brutal treatment of women and fetuses, with the latter being trampled under foot at one point, and boiled into a soup for men at another.

"The one child policy has ruined the normal Chinese family situation... the mother loses her dignity. The

government doesn't respect women, it makes money out of their wombs," says Ma, referring to the fines incurred for illegal children.

He compares the practice to foot binding, but believes that the state control of procreation is an even more vicious method of oppressing women: "Similar, but crueler." China has the highest female suicide rate in the world, a fact Ma believes is not unre-

"CIVILISATION HAS TO RESPECT WOMEN AND MOTHERS. NATIONS THAT DON'T WON'T BE STRONG"

lated to the Chinese government's disrespect for women.

"Civilization has to respect women and mothers. Nations that don't won't be strong."

Moral concerns aside, can Ma really argue that China has not become a "strong" nation? The decades since 1979 have seen China enjoy an unprecedented level of economic growth and many observers have cited it as the world's next superpower, a force for the West to reckon with. This has unsurprisingly led to an eagerness in the West to develop friendly trade relations in China, regardless of human rights concerns. Ma calls British

politicians "opportunistic" in their attitude, and warns that "China is trying to give the West a Chinese lesson."

Ma also fears the insidiousness of Chinese propaganda, and its reach into western media. Earlier this month, the Chinese tycoon Chen Guangbiao wrote in a publication linked to the Chinese Communist Party about his as yet unrealised aim to buy the New York Times, claiming he had already secured financial backing from a business partner in Hong Kong (it should be noted that the owners of the New York Times have declared it explicitly not for sale).

"I find Americans know little about a civilised and open China that has been enjoying unprecedented development... If we could purchase it, its tone might turn around," Chen wrote. One imagines that Ma and Chen may not be the best companions for a New Year's dinner.

Although Chinese moguls such as Chen are probably not who Ma has in mind when he writes, I wonder if it bothers him that the cultural exchange between the East and West is so artificially controlled. What should people in the West make of the fact that his books are banned in China, when they can freely read them here?

"When Westerners read Chinese books, they should be able to feel what China is really about. [They should] not think about the fact that [my] books are banned.

"If a book can be banned, it shows that any media coming from the

country can be questioned."

Indeed, Ma cites the Turkish Nobel Laureate Orhan Pamuk as one of his main influences, a man whose work is characterised by attempts to reconcile eastern and western values.

As the Year of the Horse (an animal said to represent the ideal Chinese ethos of unrelenting self-improvement) is welcomed in, Ma does not give the impression of seeing China on such a fortuitous path. Rather, he continues to hope for change and write for millions of voiceless Chinese: "I write for the voice. The tragedy of people with no name and no voice."

CAREER IN BRIEF

1983

Placed in detention as part of Anti-Spiritual Pollution Campaign

1986

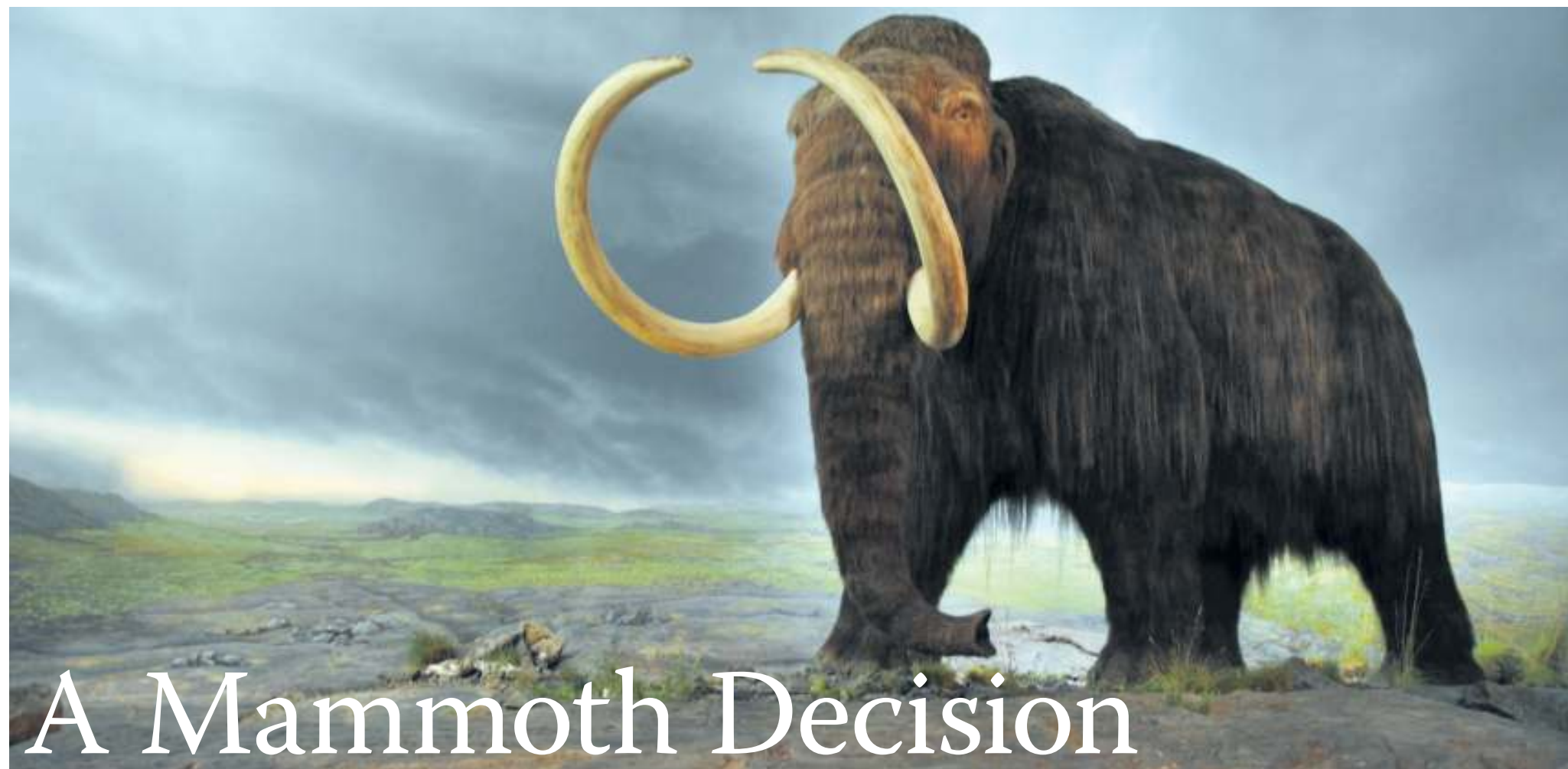
Publishes *Stick Out Your Tongue*, which is soon banned in China

1986

Moves to Hong Kong

2011

Refused entry into China



A Mammoth Decision

Could we one day be walking again with woolly mammoths?

Nathan Smith

Science Correspondent

The Pyrenean Ibex, a Spanish species of wild goat, was officially declared extinct in 2000 when the last known member was felled by a falling tree. Luckily, samples of the last goat, Celia, were taken the previous year and preserved. Using domestic goats as both egg donors and surrogate mothers, Celia clones were made.

After an initial failed attempt in 2003, there was a brief moment of success in 2009 when a cloned Pyrenean Ibex was born. Sadly, it died after seven minutes due to deformities in its lungs.

That was five years ago. The practical aspect of such a task is now no longer the question. Advances in synthetic biology now mean that the question is no longer could we resurrect extinct species, but should we.

There are numerous candidate

species for resurrection, including the woolly mammoth, passenger pigeon, and the Tasmanian tiger. Proponents argue that these species could be returned to their native habitats or, failing this, be used as tools for outreach and education.

It is feasible that resurrecting old species could rescue threatened ecosystems and even restore those we've already lost. For instance, the resurrection of the woolly mammoth and its return to the Arctic as a grazing animal could lead to the restoration of arctic wildlife. If our species resurrections extended to plants, new drugs

genetic engineering.

Of these, only cloning would bring about an exact genetic replica of the extinct animal. However, the fact that the animal would have to develop within a foster species means that it may not be entirely identical to its long dead ancestors.

Critics argue that the inevitable media buzz around resurrecting extinct species will result in less attention on species currently facing extinction; that in trying to bring back the dead we will forget about those who are dying.

Indeed, with the number of forest elephants decreasing by 62 per cent

between 2002 and 2011, critics of resurrection argue that efforts are best directed towards protecting the species we have now rather than trying to re-introduce old ones.

There are also claims that bringing extinct animals back to life is 'playing God'; and that we don't know what the ecological consequences will be. But equally, one could contend that we don't know what will happen if we fail to reintroduce an extinct species.

The plan isn't to go all Jurassic Park. No one is suggesting creating a herd of velociraptors

is any good idea. But we could potentially bring back species which might easily have survived through to modern day had it not been for human intervention.

Animals could be restored to

their natural habitats, which have often remained mostly unchanged. The passenger pigeon went extinct on the 1st September 1914 and the last known Tasmanian tiger died in captivity on the 7th September 1936 – both less than a hundred years ago.

There are good arguments both for and against the resurrection of extinct species. There are ethical and ecological questions that need to be addressed.

But if I'm honest, the child in me just wants to see a mammoth and I think many of those involved feel the same.

TOP 5 SCIENCE STORIES

1. Stephen Hawking has suggested that [black holes](#), as they have traditionally been thought of, [do not exist](#).
2. Researchers have shown that *Drosophila* flies can distinguish [cancerous](#) and [healthy](#) cells using smell alone.
3. The Mars Opportunity Rover has found mud that is hospitable to [living organisms](#).
4. A [new species](#) of river dolphin, *Inia araguaiaensis*, has been discovered in the Araguaia River Basin in Brazil.
5. Humans share [one-fifth](#) of their DNA with [Neanderthals](#).

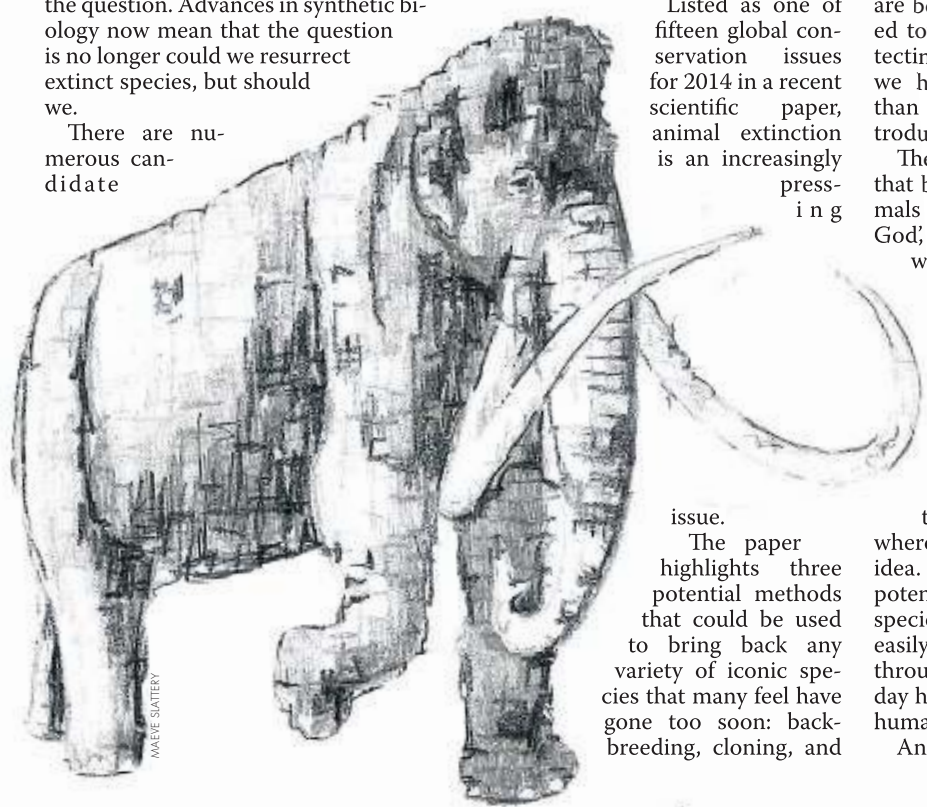
"THE QUESTION IS NO LONGER COULD WE RESURRECT EXTINCT SPECIES, BUT SHOULD WE?"

could feasibly be derived from extinct species.

Listed as one of fifteen global conservation issues for 2014 in a recent scientific paper, animal extinction is an increasingly pressing

issue.

The paper highlights three potential methods that could be used to bring back any variety of iconic species that many feel have gone too soon: back-breeding, cloning, and



Living around 7000 years ago, the Irish Elk is the largest species of deer recorded. With a height of 2.1 metres, and an antler width of an incredible 3.6 metres, it was no lightweight, coming in at an estimated 600 kilograms. Its antlers alone would have weighed 40 kilograms, as much as a 12 year old boy.

EXTINCT SPECIES

of the

WEEK

Comment



Chris Page

Cambridge is a hard place to be at the best of times. Colleges need to take the lead in providing a welfare system that actually works.

Have any views on this week's comment pieces? Tweet us @VarsityUK, or write in to letters@varsity.co.uk

Coping with life at Cambridge

Recently, the mental health provisions at Cambridge have come under scrutiny. The Cambridge News and The Independent both published articles on the Cambridge Speaks Its Mind campaign, a Facebook page which provides anonymous testimonies of problems with welfare in colleges and across the University. This sustained coverage is refreshing. Every year sees an article in one of the student papers entitled "It's time to talk about mental health." They are usually powerful, harrowing and well written, yet forgotten by about week seven, when we're back to worrying about our deadlines.

Responding to the media coverage, the University Press Office issued a statement saying that the University and colleges take mental health "very seriously," and praised the work of the University Counselling Service. I'm not going to take UCS to task in this article, but I want to draw attention to something that got lost in the University's defensive response: the role of the colleges.

Well-hidden on the University website is the "College Fee Agreement" which, among other things, states that the University delegates student welfare to the colleges. Here, I think, is where the problem lies. The primary welfare providers in the colleges are the tutors. On paper, the tutorial system sounds fantastic - tutors are an independent,

supposedly impartial source of support. What other university could boast of such a system? Sadly, a quick browse of the Speaks Its Mind page suggests that the system is far from perfect; testimonies tell of a lack of confidentiality, a failure to understand, even a few cases of malice or incompetence from tutors.

This is tragic for two reasons. Firstly, students suffer as a result of it. Secondly, there are some excellent, exemplary and hard-working tutors out there, who really care about their students. It's sad that their good work tends to get lost when you read of tutors telling rape survivors that "boys will be boys."

The problem with the tutorial system is mind-bogglingly simple. There is, as matters stand, no meaningful training for tutorial staff. Given the complexity of issues like mental health, disability, and sexual assault, it seems totally absurd that tutors do not have a comprehensive training system before they begin to support students. There is a long-standing CUSU campaign for tutor training but due to the glacial pace of progress at Cambridge, results are not likely anytime soon.

Opposition to training tutors takes several forms. I was informed by an older tutor that he had been doing this for thirty years and didn't need to be told how to do his job, thank you very much. This attitude, sadly, isn't a minority one. For many of

the younger tutors, it's a question of priorities. Young academics across the HE sector are under considerable pressure to advance their research. Where do you find the time to learn how to support a depressed student if you've also got to publish a book by the end of the year?

Yet it seems counter-intuitive to put people in a position of support when they haven't been equipped with the very best skills and knowledge to do their job. I would suggest that the tutorial system requires a total rethink. We need to have a rigorous training program, with refresher courses every few years. Additionally, tutors should be in a position to request extra support if they feel they need it.

This is not just for the welfare of students, but also for that of the tutors. If I were a new fellow, told I needed to be a source of support to two dozen students without any training myself, I'd be lost. The money to do this exists. If the University of Cambridge could afford to spend £3 million last year on wine, it can afford to train its staff.

The other problem is one of attitude: Cambridge piles on the pressure. We all know this and expect it, but for those of us with mental health conditions, it can push us to breaking point. The approach which seems to pervade our colleges and departments is that work is the be all and end all, and if you can't get that 2:1 you're in trouble. If you

doubt this, remember that just a few years ago, the University essentially banned intermitting students from living in the city of Cambridge. Not the University, the city. While the University has now admitted this is wrong, it's tragic that some colleges still tell students to leave Cambridge.

If Cambridge were to cut itself some slack, were to be less rigid with its deadlines, its pressures, its desire for essay-factories rather than students, would the world end? No. Would Cambridge suddenly drop from the top of league tables and lose its 800 year reputation for excellence? No. An enlightened senior tutor once said to me: "If my students are happy and healthy, and if they feel that they can get help or pause if they need to, I know they will do well."

Several decades ago, Raymond Williams wrote "We read golden reminiscences of Cambridge so often... I have to include this other kind of fact: Cambridge can break you up, to no good purpose: confuse you, sicken you, wring you dry." He could have been writing today. This is why I think mental health is a political issue.

Cambridge Speaks Its Mind is taking the first step. The next step is to call for reform, to put pressure on colleges to bring in a system which is fairer, and deals with the plurality of problems. We don't need to riot in the streets, we just need to emphasise that we deserve so much more.



Dominic Draysey

Cambridge seems to make normal people do weird things. Why do drinking societies feel the need to engage in strange alcohol-fuelled rituals?

Tribalism in drinking societies

Being the weedy and bespectacled type, I view drinking societies with the keen eye of the outsider, rather than the blurred vision of the participant. While drinking societies are the subject of an unending debate about whether they represent elitism or 'banter,' I prefer to ask a much simpler question: why? Using anthropological insights gleaned from eavesdropping in the UL, I tried to work out why these things exist.

On the face of it, being in a drinking society sounds horrible. Try to imagine that you are about to become a member. Your evening begins with being taken to a room in your college where you drink until you are only half aware of your surroundings, and end up willingly undertaking challenges and tasks which you might find degrading if you were sober.

You go to a swap, where everyone finds out about all the humiliating things you have ever done, and then, if you make it, you go to a club where, too drunk to dance, your chances of success in the mating rituals are somewhat limited.

Why would you do this? And more importantly I feel, why would you want to do this to someone else? What makes some of the brightest people in the country re-enact scenes from Lord of the Flies every Sunday?

This is, I maintain, undeniably weird, yet it is a feature of Cambridge life. As a social practice this makes even less sense to me than shamanism or witchcraft. Performing the rites of the drinking society won't make it rain, nor will it make your neighbour's cows fall ill. Drinking too much can be great fun, but being forced to drink too much seems about as much fun as that episode of Tribe where Bruce Parry has his penis inverted.

Leaving aside what my incomprehension says about my own psychological pathologies (I know you were thinking it!), I believe the fact that people at Cambridge frequently do partake in seemingly weird social rituals says something about life here. Our social actions do have a function, however initially baffling they appear.

To pick, as it were, at the fabric of social life where it seems most obscure might lead to an understanding

of its functions. Going through initiation rites and wearing the same clothes and ties as each other is probably an act of belonging, and a manifestation of our need to feel secure in ourselves by both making ourselves

WHAT MAKES SOME OF THE BRIGHTEST PEOPLE IN BRITAIN RE-ENACT SCENES FROM LORD OF THE FLIES?

similar to other people and making other people similar to us.

If this is the case, it seems to me to be a paradox that some of the most charming and self-confident people I know feel they need to do this. I wonder if it is because our colleges do not provide us with true communities, only agglomerations of individuals who are too busy with their own work to live a shared life.

Those social high-flyers perhaps

in reality find themselves isolated by their Cambridge experience, crying out for the company of other former captains of school rugby teams who have become, like them, just one of a crowd. Or perhaps not.

Maybe the social functions of drinking societies are more emphatically positive. Being fined at a swap turns your lowest moment into your most amusing anecdote. Vomiting when you were forced to down drinks turns what would normally be an embarrassing miscalculation of your capacity into a heroic effort to exceed it. Within the society, acts have different meanings from the ones they carry outside of it. The approbation of a few at the cost of the mild disapproval of a few others is perhaps a price worth paying.

In any case, drinking societies are a part of Cambridge life. Just as the Amazon has its Yanomami, Korubu, and Tukano tribes, so we have our Crescents, Squires, and Green Monsters. However, whether our own indigenous cultures deserve the same respect and protection as those of the Amazon is a different matter entirely.



Stalinism lives on in King's flag



Seva Karpauskaitė

King's hammer and sickle remains for now, but the debate over its meaning is about much more than student radicalism.

Last Saturday, King's held hustings to begin the process of choosing a new flag to replace the hammer and sickle that has hung in the College bar since 2004. At the end of last term the student body voted to replace the flag on the basis that it is the flag of the USSR – offensive to many and not one we wanted in our communal space.

To my disappointment, this motion was struck down on the grounds of a technicality: the flag in the bar was adopted in 1955, two years after Stalin's death. The rationale is that the flag is therefore symbolic of de-Stalinisation that saw 'sweeping reforms' and 'drastic liberalisation', including the abolition of the Gulag system.

The seriousness of historical events has been turned into a petty 'spot the difference' game (the flags are almost identical), which has renewed the worst episodes of insensitive behaviour associated with this entire discussion.

The motion to keep the flag (ironically, drafted by a historian) is historically inaccurate. It mistakenly conflates different stages of the de-Stalinisation processes. The first part of it was a struggle for power within the Soviet leadership after Stalin's death. The turning point only came about when Khrushchev gave a speech in 1956, which marked the very first moment when Stalin's dictatorial rule and methods were officially denounced.

It is estimated that five million people were still incarcerated in Gulags between 1956-1957; the institution itself was only abolished in 1960.

The superficial distinction between Stalinist and post-Stalinist regimes, and accompanying comparison between dictators, is in itself directly offensive to many; it is degrading to say that the post-Stalinist regime was better. Most people living under it were affected by the 'Soviet Communist Project' as a whole. The reasoning of those who claim that the original motion to remove the flag is 'historically inaccurate and misleading' have not themselves produced a historically sound case.

THE SERIOUSNESS OF HISTORICAL EVENTS HAS BEEN TURNED INTO A PETTY GAME OF 'SPOT THE DIFFERENCE'

Without any debate as to what the flag means in the so-called 'post-Stalinist context', and without explaining why this caveat makes a flag more acceptable, an illogical jump to keep the flag was made. Indeed, when questioned about the post-Stalinist atrocities, the proposers of the new motion argued that technicalities don't matter.

They were now arguing that the justification for keeping the flag is its contemporary history as a significant part of the proudly political student culture at King's. People have claimed

that it represents King's activism and radicalism. Such a stance is close-minded, internally incoherent and insensitive.

My father, a son of deportees, was born in Siberia in 1959. My childhood involved listening to gruesome stories and reading survivors' memoirs. I became a sharer in their histories; from physically cutting accounts: "A line of about twelve men formed by each woman and the Kolyma ravishment began. When it was over, the dead women were dragged away by their feet; the survivors were doused with water from the buckets and revived. Then the lines formed up again", to the briefest images: "we brushed from our babies the bedbugs that fell from the ceiling like sand".

Another account read: "a cigarette was put out on the prisoner's skin and after urinating on his face, the officer turned to use a machine designed for squeezing fingernails."

These stories are the memories of people still living, and many of us have direct threads and painful echoes linking us to them. Being told that the flag hanging in the bar shouldn't offend me because it was instituted in 1955 is simply upsetting.

Questions of symbolism have abounded in this debate. Should we protect or oppress the voices of those who feel disturbed because of the presence of the flag? What gives us the right to forbid the memories and emotions of others, to say that our apathy should be consumed as a remedy for their subjective sentimentality? Emotional experience is subjective.

To claim that the flag can represent whatever we decide it should is to misunderstand how symbolism works. You can't forcibly offer a new symbolic meaning on the flag of the USSR.

What matters is precisely subjective experience, since flags and symbols are used in reference to inner systems of beliefs and values that arouse feelings associated with them. Only those who have never experienced Soviet Communism could celebrate such a symbol as the embodiment of their radicalism.

The recognition of this association, and the knowledge of what the flag stands for to so many fellow students, should make everyone earnestly question why this particular flag should be used to represent us all. The inability to empathise when people clearly state that "it hurts to see that flag up there" is appalling.

It is always easier to be stubborn and apathetic, refusing to hear the pleas of the affected parts of the student body. But to those who want to keep the flag, I ask: what makes you claim that this particular flag is the best way to encapsulate our spirit? Is it the notoriety associated with it, or the perverse obstinacy to keep things as they are because you can't be bothered to engage with the issues at hand?

I have come to be ashamed of belonging to this political community. It has been transformed into a kindergarten playground of self-proclaimed 'revolutionaries' who have conquered all sensibility and openness towards those who are directly hurt by these stubborn, apathetic political games.

Identity isn't just black and white



A View from the Bridge

Alice Udale-Smith

Forget the old claim that using Facebook, Twitter and Instagram (if you're too busy to bother with, you know, actual words) while you work is a distraction. A new study by the Ionian University in Greece and the Norwegian University of Science and Technology found that nearly 67 per cent of people used social media at work and that, surprisingly, its use was actually related to better work performance.

So next time you get accused of procrastinating on Facebook in the library, you can claim to be improving your working environment, rather than simply stalking old school friends.

Personally, I remain highly sceptical of this claim. So in order to test it for you (I'm nothing if not considerate), I began this column while simultaneously trying to use all the social media accounts I own.

As a result it was never finished and large parts of this column are not mine but were added in afterwards by the editors, in an effort to make it sound like it wasn't written by a four year old. How well they succeeded you will have to judge for yourself.

Speaking of four-year-olds, this week also saw the announcement that the university will soon be teaching children as young as four. While four years old may seem a little young, even for a Trinity mathmo, in reality the new pupils will be housed at a new primary school built on the West Cambridge Site. The school will serve as a training ground for teachers from the Department of Education as well as allowing research into teaching methods for the department.

I can only hope that the crippling insecurity complex that seems to infect the rest of us students at Cambridge manages to skip the infants section. The thought of a four-year-old dealing with the same level of "do I deserve my place here, or did my DoS just get me confused with somebody else at the interview" that the average Cambridge student carries around doesn't bear thinking about.

Making headlines elsewhere, Clean Bandit, who formed after three of its members met while at Cambridge in 2009, topped the UK charts this week. So if you thought that taking up music during your Cambridge days would exempt you from any sort of post-graduation pressure to succeed (no mixing with those overachievers in the Footlights, Boat Club or Union), you were wrong. Sorry folks.

In other sad news, a dove released by the Pope as a sign of peace was immediately attacked by a large crow and a seagull. A depressing, if rather accurate metaphor for how we're all feeling at this point in Lent.



Anita Datta

Form filling is second nature to most of us, but do we ever pause to think just how often we are pigeonholed?

"Applying for a job, and I've been asked for my religion and sexuality... Is that normal?" came the text at 00:44 in the morning. My answer: "increasingly."

In this, the so-called 'information age', we are all quite used to the tedious, necessary, but peculiarly uncomfortable experience of filling out forms. Disciplined over the years by the bureaucratic state and now also the private service sector, we have grown so accustomed to confessing our personal details and contact information that we seldom think twice about what exactly we are being asked and how our answers might be used or interpreted, and by whom.

What I find more extraordinary still, however, is the unchallenged assumption on the part of both form-makers and form-fillers that such forms are actually an efficient means of conveying information about people. In their unflinching categorisation, forms usually limit the possible responses of the form-filler by imposing a set of multi-choice options.

I for one have spent my life filling in forms that had ostensibly nothing to do with my ethnic or racial heritage, which at some point required me to play a game of 'find the box we think you should be ticking'.

I have often felt that my necessary selection of "Mixed – White and Indian" is misleading or irrelevant for anyone who did want to know anything about my relation to my ethnic or 'cultural' heritage. Consider the contrast between dual-passport-holding, Bengali-speaking me and my paler younger brother, who can't speak a word of Bengali but can

bhangra dance with the best of them.

At this point we have to acknowledge that the whole purpose of this box-ticking exercise is to try to construct a rudimentary picture of what the person doing the ticking is 'like', or, to put it bluntly, 'who they are'. It takes very little reflection to come to the conclusion that such box-ticking is largely unhelpful in this regard.

In fact, I find our reliance on this kind of information across all kinds of domains deeply concerning, not least because we seem to be oblivious to what our dependence upon it reveals

genitalia had to do with an application that was supposed to be about my brain.

Similarly, what does my friend's religion or sexuality have to do with his suitability for a position in an engineering company? The unfortunate fact is that these things still have everything to do with our applications, without even confronting the thorny issue of so-called 'equal opportunities' surveying.

What I mean is that, although we may strive to avoid and root out racism, sexism, homophobia and so on, we continue to allow reductive categories and labels to 'inform' us by inferring additional possible meaning where it need not necessarily follow.

Most of us, for instance, have at some time or another speculated about the sexuality of a colleague, celebrity, or stranger on the street. Even though when we do this we don't immediately imagine what that person likes to do in the bedroom, that is ultimately what we are discussing.

Moreover, we are subscribing to the idea that the sexual acts they prefer, by extension, are discernable from their fashion preferences and whether they watch football or Sex and the City on Saturdays.

I cannot offer a solution for the needs of refined bureaucracy but I feel that we need to check ourselves every time we 'tick a box' for ourselves or another, on paper and in daily life. If we continue to subscribe unquestioningly to the implicit meanings attached to rationalised categories we run the risk of perpetuating divisions and inequalities even as we attempt to eradicate them.

WE NEED TO CHECK OURSELVES EVERY TIME WE 'TICK A BOX'

about the way we continue to think about other people.

The only reason that multiple-choice forms still 'work' is because we continue to allow ourselves to make meaning out of ticked boxes, despite the known problems with this system. People who don't fit into the boxes provided are constantly required to 'explain' themselves.

Despite our progressive recognition of trans* and intersex persons the majority of forms continue to impose a mandatory statement of gender, entailing a choice between 'male' and 'female'. When I recently came across such a demand at the top of a Masters application form I finally remembered to ask myself what my

International access: a bit rich



Sachin Parathalingam

Cambridge likes to think of itself as a meritocracy, but its treatment of foreign students suggests otherwise.

There have been many aspects of Cambridge life I have truly enjoyed: endless parties, Wednesdays at Cindies, but most important by far has been meeting smart, ambitious and energetic people from all around the world. My experience, I suspect, sounds like the summary of a good Michalemas for most Cambridge students, regardless of background, country or origin.

Perhaps because I am at King's, one of the most international of the Cambridge colleges, I didn't stop once to think about whether the University regarded my background and origin as irrelevant as well.

It is clearly very relevant. For a start, despite its so-called 'international claim', the discrepancy between the fees paid by home students and non-EU foreign students at Cambridge is too large to be ignored.

Although EU students now pay the increased fee of £9,000 per year for all courses, how many of them are aware of the fee structure for their international peers?

The 2013 class of international students pay an average of £13,662 for most arts subjects, £15,237 for mathematics, £20,790 for engineering and natural sciences, and the staggering sum of £33,000 for medicine and veterinary medicine.

This is more than triple the tuition fee cost for a home student, and on top of this, we are expected to pay an annual, up-front college fee of £5,000-6,000 solely due to our status

as overseas students.

Is it fair to impose such a wide discrepancy? Wouldn't it be more equitable if charges were income-based, rather than dependent on residency and nationality? As far as most people are concerned, education should be for everyone, and not conditional on race, colour or place of birth. Financial support afforded to international students is extremely limited and, ultimately, it is only those with the private means to do so who can attend this university.

A common justification for this two-tier fee structure is the hackneyed tax argument: "international students do not pay tax, so should not enjoy the benefits of 'our' education system without paying the price." This argument is fatuous.

Firstly, British students do not pay tax. Taxes only kick in once a graduate is earning above the minimum threshold, which is the same for international students who go on to work in the UK. In fact, international students pay higher tax compared to British citizens. Considered in the light of exorbitant student fees, the balance is even less proportionate.

But what is truly astounding is the idea that international students do not contribute to the economy. It is generally claimed that they return to their home countries and enjoy the benefits of a Cambridge education at a negligible price. This totally ignores the massive contribution made to this University by international students.

They bring to the table a fresh perspective, with knowledge, ideas and experiences, which no doubt enrich the intellectual debate on which Cambridge thrives.

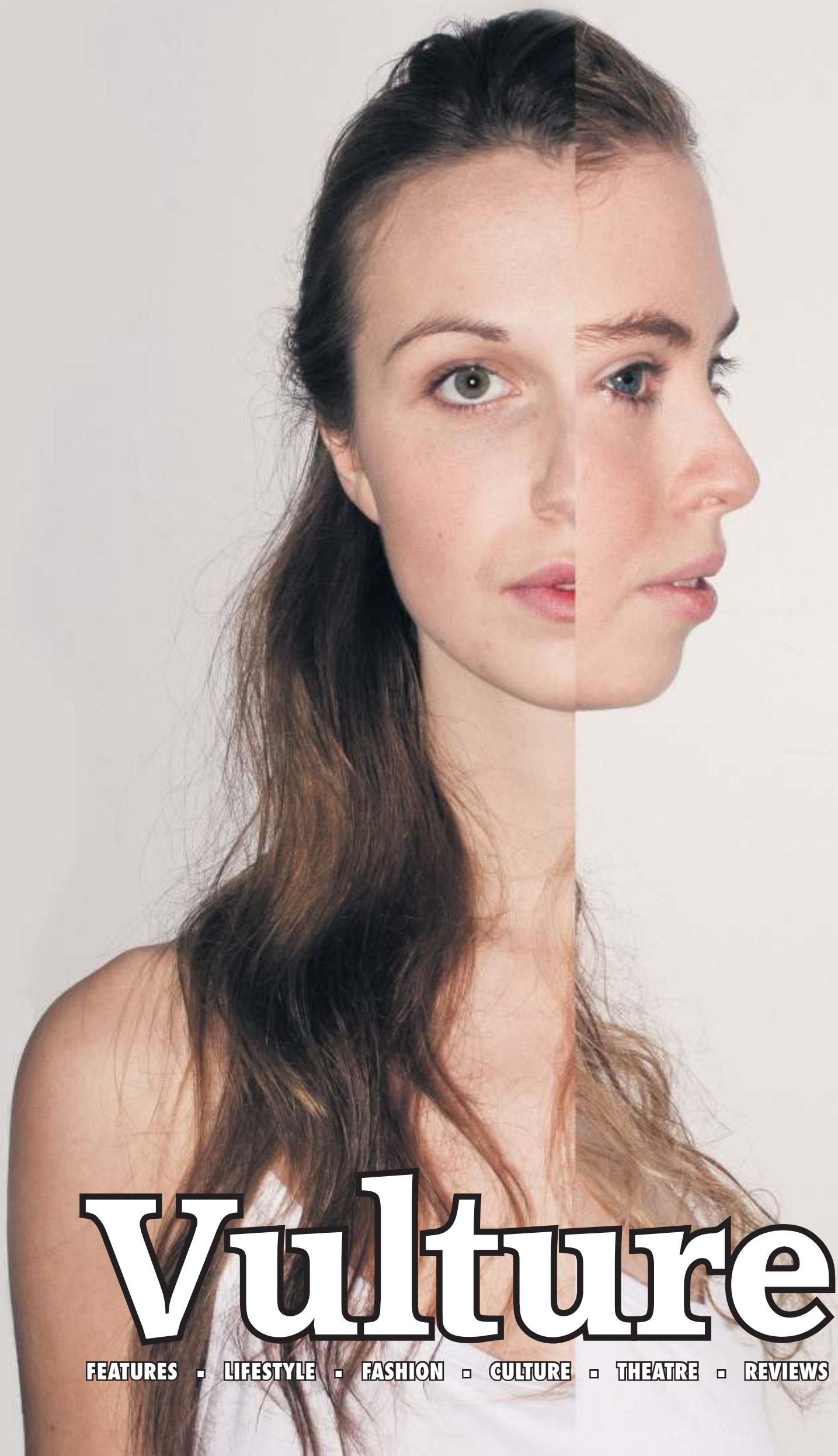
Charging international students such high fees ignores the special status of Cambridge itself. Cambridge is undoubtedly an 'international' university, renowned worldwide in no small part as a result of the many eminent 'international' figures who have studied here, from Manmohan Singh to Salman Rushdie.

As Cambridge students it is quite easy for us to use the special status of our university, be it in a job application or a casual conversation. We need to be reminded though that this special global status is at least in part a result of our global alumni.

In other countries this has been recognised and embraced. America runs EducationUSA, a government-funded initiative to encourage overseas applications, which informs young people of the generous funding available to students from developing countries.

With tough economic times and rising student costs, international students will continue to pay such high fees for many years to come; this is the reality. It is time to stop hiding behind euphemism.

It is clear that in Cambridge, George Orwell's maxim is true: while all of us may appear to be equal, it is indisputable that some of us are just far more equal than others.



Vulture

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Taking to the

Streets

Kat Geddes pounds the Cambridge pavements in search of a street food phenomenon.



What is our fascination with the street? Why do fashion magazines print street style and food bloggers idolise street food? Because the street is the common denominator of our lives. No matter where we're going – whether it's the top floor of a swanky skyscraper, or a dive bar in the basement of a converted warehouse – we pass each other on the pavement. We stand at the same intersection, and surge forward at the same time when the little green man glows. We weave past the same faces, noticing the familiar or attractive; we check our watches, mind our step, and tap to the beat of our music (drowned out by the occasional siren). Here, surrounded by this throng of people, we really feel alive.

Street food represents who we are, and what we crave. A little slice of culture. In places as old as Pompeii, there are the remains of snack shops with painted menu items on the walls. In old Aztec marketplaces, you could buy tamales and gruel made from maize. In the American Colonial period, street vendors sold roasted corn ears and pepper pot soup.

Today, the food we find on the streets is still culturally defining. Only in Tokyo will you find good Ramen being sold on street corners, alongside Okonomiyaki (pancakes) and Takoyaki (fried octopus balls). In Shanghai, you'll see steam rising from roadside carts selling soft, succulent soup dumplings (Xiao long bao). In New York, you'll be accosted by vendors selling hot dogs or falafels at every block. And in Madrid, you'll follow the smell of cinnamon and fried dough until you find the nearest churros.

Over the last decade, chefs have seized upon the popularity of street food by making it their own. Hot dogs and roasted chestnuts? Not a chance. Nowadays, budding chefs sell gourmet creations ranging from pulled pork buns to kimchi quesadillas to beer-battered fried avocado tacos. Food vans usually specialise in a certain type of food, whether it be pies, dumplings, tacos, burgers or noodles. The possibilities are limitless.

The first food truck was invented in 1886 by Texas rancher Charles Goodnight, who converted an old US army truck into "The Chuck Wagon", which sold black-eyed

peas, beans, corn, beef and the occasional catfish. This was designed to feed the cattlemen herding cattle westward after the American Civil War.

Moving into the twentieth-century, mobile canteens were used on army

"Is it the tantalising realisation that the burger you're eating today might be gone tomorrow, so you better eat up quick?"

bases and construction sites as fuel for blue collar workers.

In the twenty-first century, however, food vans have radically transformed their image from shabby to chic. Young chefs, disheartened by the high start-up costs of opening a restaurant, have turned to food vans instead, where they can focus on specific foods and ingredients to show off their skills, creating signature dishes which are accessible to anyone who follows their location on Twitter. Food van culture is now so popular with hipsters and foodies that it's in danger of becoming mainstream.

Previously just in New York, food vans now appear in almost every major city around the globe. The Jaffle Truck, in Sydney, Australia, sells Jaffles (toasted sandwiches) named after celebrities, such as the David Jafflehoff (spaghetti Bolognese and cheese), Jean Claude Van Ham (leg ham, cheese and tomato sandwich), and the Goldie Corn (creamed corn and cheese). The Eat Art Truck offers spicy tofu wraps, pulled pork with sweet sauce in a brioche bun, and hot chocolate cake topped with dulce de leche and salted peanuts.

In London, the Jamon Jamon truck sells Paella in bubbling cauldrons full of prawns, squid, mussels, vegetables, rice and meat. The Luardos truck specialises in Mexican street food, offering chicken burritos with chewy chorizo and tangy guacamole.



THE HOT SAUSAGE

The Hot Sausage Co. cart sits on the edge of Sidney Street and Market Street, just outside the Holy Trinity Church. The vendor, in his boater hat and cheery candy-striped apron, turns sausages over constantly, to meet the regular stream of customers that come looking for a quick bite. The specials change daily but the Caribbean sausage, delicately spiced with chilli and peppers, is a regular crowd-pleaser – chewy and satisfying, with a slight kick of spice to get your tastebuds tingling. He faces some stiff competition though, from the Original German Sausage cart, sitting 100 metres away. The bratwurst sold here is the real deal, almost as good as the bratwurst you can buy in Germany, but at the much cheaper price of £3, as opposed to the £60 you'd need to fly to Bavaria



Around the corner, just off Market Square, is Porky's Pulled Pork cart, which offers pulled pork with barbecue sauce, apple sauce, coleslaw or rocket salad. Unlike cafés (where ready-made sandwiches go to die), all the buns at Porky's are made-to-order. The chef pulls the pork out of its little refrigerated home, lets it sizzle on the stove for a few minutes, and piles into a bun with the sauce of your choice. The pork might be a little dry, and the apple sauce comes from a tin, but it's a steal for £3, and it'll satisfy you until dinner.



The lure of food vans is very real, but it's hard to pinpoint exactly why. Is it because we're an obscenely impatient generation, frustrated by the two seconds it takes to load an internet browser, and we expect our food to arrive shortly thereafter? Or because we're a disposable generation, prone to replacing things rather than fixing them, and using paper plates instead of washing dishes?

Whatever the reason, food vans are perfect for student life. Running late for your first lecture and you haven't had breakfast because you're out of milk? Or stumbling out of Lola Lo's at 3am with a craving for chips? The Van of Life, its fluorescent lights beaming down, looks like the stairway to heaven.

"Street food represents who we are, and what we crave. A little slice of culture."

Or you're caught without a coat in a flash downpour, and the nearest shelter is the awning of the Cambridge Crêpes which (conveniently) makes the meanest nutella crepe in town. Nothing like a belly full of melted chocolate to thaw your frozen limbs.

The food vans in Cambridge have also seriously upped their stakes in the gourmet game recently. Aside from the much loved, mysteriously titled Taste of Cambridge, offering up enough falafel to feed a small vegan army, in recycled, compostable packaging no less, King's Parade is now holding host to the brilliantly named Mo' Pho. With a dozen or so all star online reviews in the past month alone, this fresh eastern street food fare will win over the most well travelled (and tasted). If you don't believe me, then check out his twitter feed of mouth watering spicy satay udon updates.

Perhaps the clearest sign of times to come, though, is the arrival of Steak and Honour, a bright red Citroen H Van, manned by Leo Ri-

ethoff, last found at the michelin-starred Alimentum. Trust me when I tell you that their freshly minced 'local riverside chuck' burger, in an artisan brioche bun (the van's words, not mine) will be enough to ensure you never look sideways at the Van of Life again. Eat, savour, weep, repeat.

In a society that worships mobility, food vans represent freedom and transience – the ability to go anywhere, and feed anyone, any time. Recipes aren't trapped within the four walls of a restaurant, or limited to people who can afford a seat. Anyone and everyone can walk up to a truck and leave ten minutes later with a delicious meal. No fancy dress, no tie, no plastic. Just food, the way it should be.



RISE OF THE TELEVISUAL

CONRAD LANDIN EXPLORES THE BLURRING BOUNDARIES BETWEEN ART FORMS

Much of the wonder and hype – at least in industry and media circles – around Steve McQueen’s historical drama *12 Years a Slave* stems from the relief that an art-conscious development with a serious subject matter can be a box-office success. Especially when the studios had stumped up \$20 million dollars for a director whose previous endeavours, while definitely successes, were firmly within the realm of British indie.

Film4 was a collaborator, and their role in publicly subsidising independent and often less commercially ‘successful’ films is something which is constantly under scrutiny. This vindication is perhaps Film4’s icing on the cake.

More to the point, some have highlighted the fact that McQueen established himself not as a director of television commercials, but as a conceptual artist and winner of the Turner prize for a 1999 video installation. Which might well lead us to ask whether it has been entirely wrong to forecast the creeping destruction of

all things artistic in film – in Britain and around the world. There is instead perhaps more space for cross-over be-

“The surroundings of art are of huge importance”

tween the cinema screens and contemporary art scenes than ever before.

It is certainly true that recent

months have seen ‘video installations’ take prime spots in the London art world. Indeed, two come to mind that, like *12 Years a Slave*, have themes of race and identity at their core.

John Akomfrah’s *The Unfinished Conversation* shows at the Tate Britain until March 23rd. A journey through the life of the ‘New Left’ cultural theorist Stuart Hall, it explores narratives of flight, rejection and renewal that are often seen as essential to the Caribbean experience. Three screens in a small inner chamber in the Millbank gallery depict scenes of



Kara Walker's harrowing exhibition at the Camden Arts Centre addresses identity and progress

Jamaica, Oxford and London's Partisan Café, sometimes simultaneously. They are accompanied by Hall's TV and radio broadcasts, charting how displacement and circumstance shaped the thinking of one of Britain's foremost, but oft-forgotten, radicals.

Next month, the Barbican opens a major new show, Momentum, from the London-based studio United Visual Artists. In "a carefully choreographed sequence of light, sound and movement," we are invited to "explore the installation at [our] own pace." Such installations are far from a new development: the Tate Modern's Turbine Hall and the Hayward Gallery have played host to many. But as with Akomfrah's three screens, this guidance displays a conscious attempt to democratise the visual.

Artists still take care to note the 'sequencing' of their work – the path of exploration they have in mind during the creative process – but perhaps in doing so they alert us to other options on the table. Such a prospect in mainstream cinema still seems distant.

Six miles north, Kara Walker has taken over all three gallery spaces at the Camden Arts Centre. Its title is a sample of what is to come: We at Camden Arts Centre are Exceedingly Proud to Present an Exhibition of Capable Artworks by the Notable Hand of the Celebrated American, Kara Elizabeth Walker, Negress.

Entire walls are covered with caricature figures in silhouette, against backdrops which initially appear to resemble the Bavarian woods of Hansel and Gretel. But on looking just slightly more attentively, the tyrannies of race, class and gender in the depictions become clear.

"There has always been enough of a blurred line between the arthouse documentary and the video installation for adaptations to cross from one side to the other."

Auntie Walker's Samplers, as Walker has styled these cut-outs, include acts of horrific violence, and confront the complexities of intersectional oppression head-on. Despite the different angles at which these figures are positioned, there is an undeniable forward movement to the sequence. Suffering is relentless, but this can dangerously be disguised as a necessity of 'progress'.

The static movement of the samplers pre-empt the aspect of the exhibition one is likely to come to last of all, a series of 'shadow-play' film sequences. These realise the true graphic potential of the violence indicated in the silhouettes.

The limitation of shadows allows the artist to go as far as necrophilia and disfigurement. Sexual jerks appear to take over every aspect of movement, as Walker continues her "quest to understand [her] own identity."

Yet, as Marina Warner noted in the London Review of Books, Walker's work – from "shadow puppets" to "scissor-work" – is a clear echo of the Berliner Lotte Reiniger, who died in 1981. There has always been enough of a blurred line between the arthouse documentary and the video installation for adaptations to cross from

one side to the other. Akomfrah's Tate show started life as The Stuart Hall Project, a documentary for the conventional screen.

That a film like 12 Years a Slave could be seen in a Baltimore multiplex or Cambridge's Arts Picturehouse says a lot for the place of visual art in mainstream culture. As John Berger argued so convincingly in his ground-breaking series Ways of Seeing, the surroundings of art are of huge importance.



A Closer Look: Brueghel

Laura Inge takes a closer look at what's on display at the Fitzwilliam

'A Village Festival' can be seen as the result of when Brueghelmania hit the Netherlands. Due to widespread prosperity at the beginning of the seventeenth-century, the range of art patrons expanded significantly. Just as today's nouveau riche might decorate their hall with a studio-produced Damien Hirst, having a Brueghel was considered a status symbol of good taste and wealth. The Brueghels were an entrepreneurial family and Brueghel's son and his workshop produced cheap copies of a somewhat patchy quality, based on the original compositions by his father.

The painting depicts a Dutch religious festival held in honour of the village saint's birthday. However,

the festivals were also synonymous with merrymaking and excessive behaviour.

The picture is diagonally divided into two triangles, separating the sacred and the profane. The upper right-hand section takes in the procession and the church, while the lower left-hand section includes a catalogue of sinful behaviours from debauchery to gluttony and lust. We are encouraged to laugh at the peasants' Bacchic behaviour. Whether they are dancing, drinking, or vomiting, they have all been depicted in vibrant colours with the same short and chubby figure. The panoramic viewpoint detaches the viewer from the less pleasant activities, enhancing the comic mode.

One can imagine that the painting, which (literally) looked down on the peasants, reinforced the patrons' new social position.

Although the painting encourages us to study it more closely, doing so highlights the poor quality of the paintwork and execution, a reminder that it is a copy, and a mediocre one at that. If the work is taken on its own merits then it is easy to find enjoyment in the brightly coloured buffoonery. However, when compared to an original by Brueghel the Elder, it is evident that the quality of detail and expression has been lost along the production line, as well as its charm. Perhaps 'A Village Festival' is best admired in passing.

Galleries are awash with colour. Take Paul Klee's current exhibition, *Making Visible* at Tate Modern, which runs until March. The exhibition holds a sense of liberation and joy with his iconic, abstract patchworks of colour. He was no shrinking violet (pardon the pun) and there is much to learn from the use of shade with such abandon. It offers an outlet of emotion. Matisse, the master of colour, used it in the final stages of his life as he came to realise that it offered a true expression of his inner psyche. An exhibition of his cut-outs opens at Tate Modern in April.

You don't have to be an artist to enjoy this new trend. Pantone, the world's leading authority on colour, has chosen its 2014 shade: radiant orchid, "an enchanting harmony of fuchsia, purple and pink". It's already been featured on the catwalk by designers such as Missoni and Max Mara. Incorporate the handsome hue into your own wardrobe. For the more cautious among you, dip a toe in the water with a colourful nail varnish, eyeliner, tie or scarf.

Take a leaf out of Beyoncé's book. As more and more people are becoming vegetarian or vegan, fruit and vegetables are on the up. Capitalise on this and eat a rainbow: take a trip to the Rainbow Café on King's Parade to get your fill. Feast on their gorgeous lasagnes, risottos, tagines and lots more. If you have a sweet tooth, then take a trip to Jack's Gelato, located at Sussex Street's Nord. A cacophony of colours awaits you in ice cream form, with flavours ranging from pistachio and rose petal to orange flower to lavender. What pleases the eyes pleases the body.

If you're more of an abstract thinker, experience colour through debate. Take, for example, our attachment to the iconic Cambridge Blue. Such is its symbolism that you see it plastered across advertising for each sports match. Ironically, the exact shade is disputed. Boaties, for example, use a different blue to the Rugby club, the Boat Club colour being created when more yellow was added to the shade. Thoughts?

Colour!



OFFICE



OFFICE



OFFICE

◁ [Yellow] Footprints in the sand

"How wonderful yellow is: it stands for the sun." Well said, Van Gogh.

Let the sun shine out of you with these yellow-soled brogues. Think classic with a twist: with a grey suede upper, they are versatile and very wearable.

£69.99 from Office (don't forget 10% student discount).



CAMBRIDGE SATCHEL COMPANY

How better to inject a splash of colour into your life than with this timeless classic from The Cambridge Satchel Company? Handmade in England from 100% leather, they are the ultimate Brit It Bags. Available in a range of colours and sizes, check out their Cambridge store on Rose Crescent. Be sure to take advantage of their in-house embossing service and get yours personalised.

Colour overload?

Need some respite? Renowned potter and Cambridge graduate, Edmund de Waal's *On White* exhibition runs until 23 February 2014 at the Fitzwilliam Museum.

The exhibition explores the history of white through the medium of Chinese porcelain. It is truly fascinating: white in China is the colour of mourning and the exhibition has an element of unreality and the ethereal about it. Take a moment to meditate and relax as you peruse.



FITZWILLIAM MUSEUM

Fraudster's Blue

If you can't get a Blue on (or off) the field, mix up your very own with this champion-worthy cocktail.

Ingredients

- Ice
- Tequila
- Blue curaçao liqueur
- Fresh lime juice
- Pineapple juice

Instructions

1. Drop a shot (or two) of Tequila and a shot of Blue curaçao over ice.
2. Add a splash of lime and top with pineapple juice.
3. Give it a stir. Work those Blues-worthy muscles.
4. Drink like the champion you are.

Top tip:

Keep your limes at room temperature for maximum juice. Too late? Pop them in the microwave for a couple of seconds.



Go Green: 'av(ocado) you heard?

You don't just have to eat your greens to obtain their gorgeous goodness. Packed with over twenty different vitamins, minerals and nutrients, avocados are darlings when it comes to their moisturising properties. Capitalise with these easy-to-follow treatments.

All in the hands

For silky soft palms, mash a quarter of an avo with a squirt of lemon juice, an egg white and a sprinkling of porridge oats. Massage into your hands and leave for 15 to 20 minutes before washing off.

Grace Face

Add honey and a dash of hot water to half an avo before smearing over your face. Leave for 10 to 15 minutes. Honey is antibacterial and works wonders. Go the whole hog and put some slices of cucumber over your eyes. Sit back and relax...

Hairy Business

For a nourishing hair mask, combine a whole ripe avo with a few drops of olive oil and an egg yolk. Massage into your hair and leave for 30 minutes. Wash out with warm water. Though not too warm or you'll find out the origin of the term Egg Head.

Body Beautiful

Mix a mashed avo with a teaspoon of lemon juice and slather over your body. Leave for 20 minutes before hopping into the shower pronto. This is one to do in the privacy of your own room and with the curtains firmly shut.

3 OF THE BEST CAMBRIDGE BARBERS

Close (Cambridge) shave: whether it's a quick trim or something more cutting-edge that you're after, check these out:

1. *Lui's Barbershop* Lui's don't just offer hairdressing but also beard trims, cut throat razor shavings and restyling. It's open 7 days a week, so just drop in: no appointment is necessary.
2. *Celik's Mensroom* With late opening hours and offering specialist treatments such as facial hair waxing, threading and singeing, this is one to remember. The place to go if you're after a bleach and colour.
3. *McQueen & Co. for Men* on 27 King Street. Claiming to be "THE place for men who want to look and feel good", this barber offers anything and everything. From beard shaping to massage to facial treatments. Not to mention the expected haircut and wash, steam and wet shaving.



Boozed chocolate chillies

Bring some colour into your life (never mind your cheeks) with these little devils. Think fiery red chilli against bitter dark chocolate with a kick of vodka. They simply have to be tried and clamour to be savoured.

Ingredients

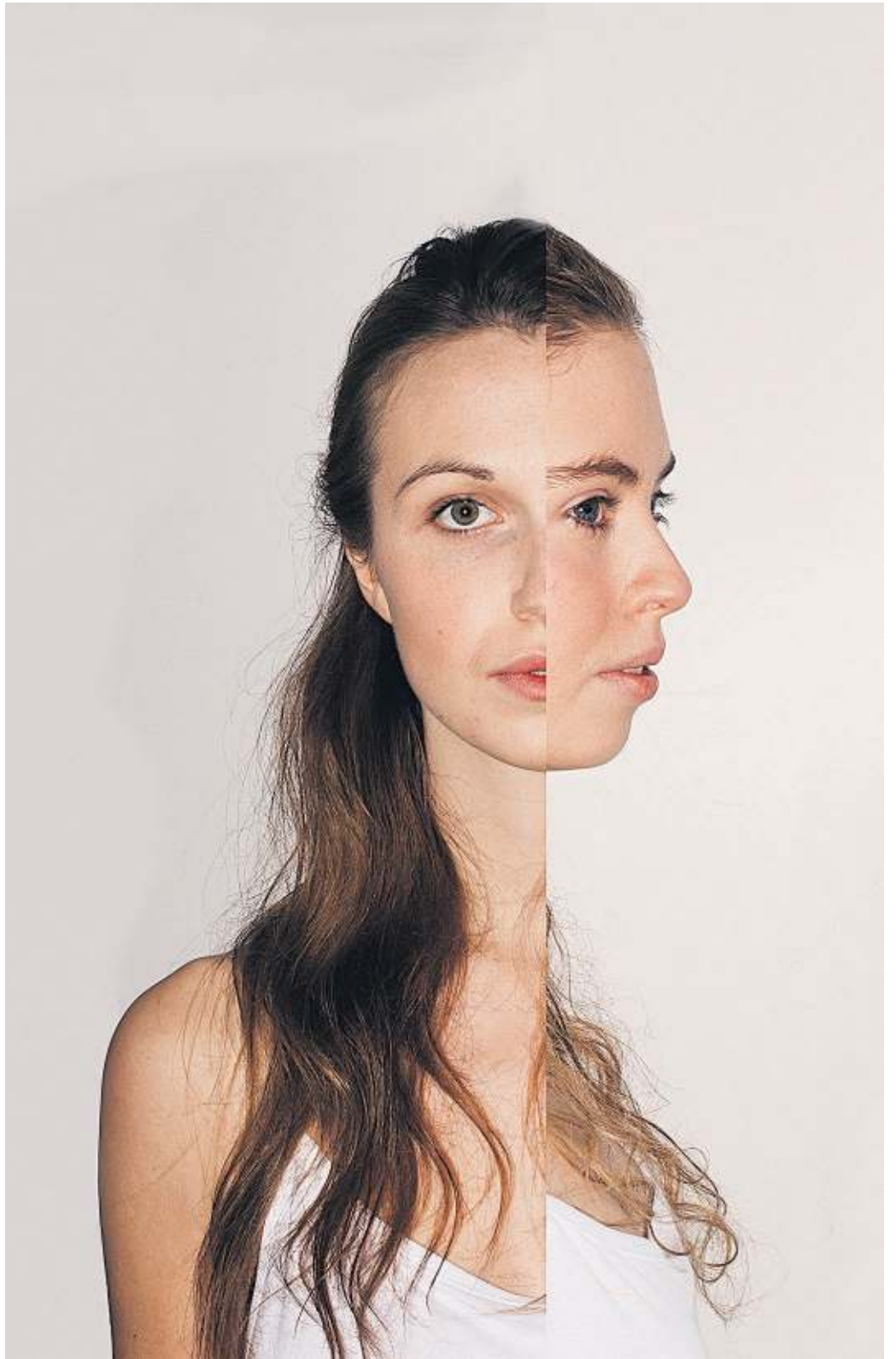
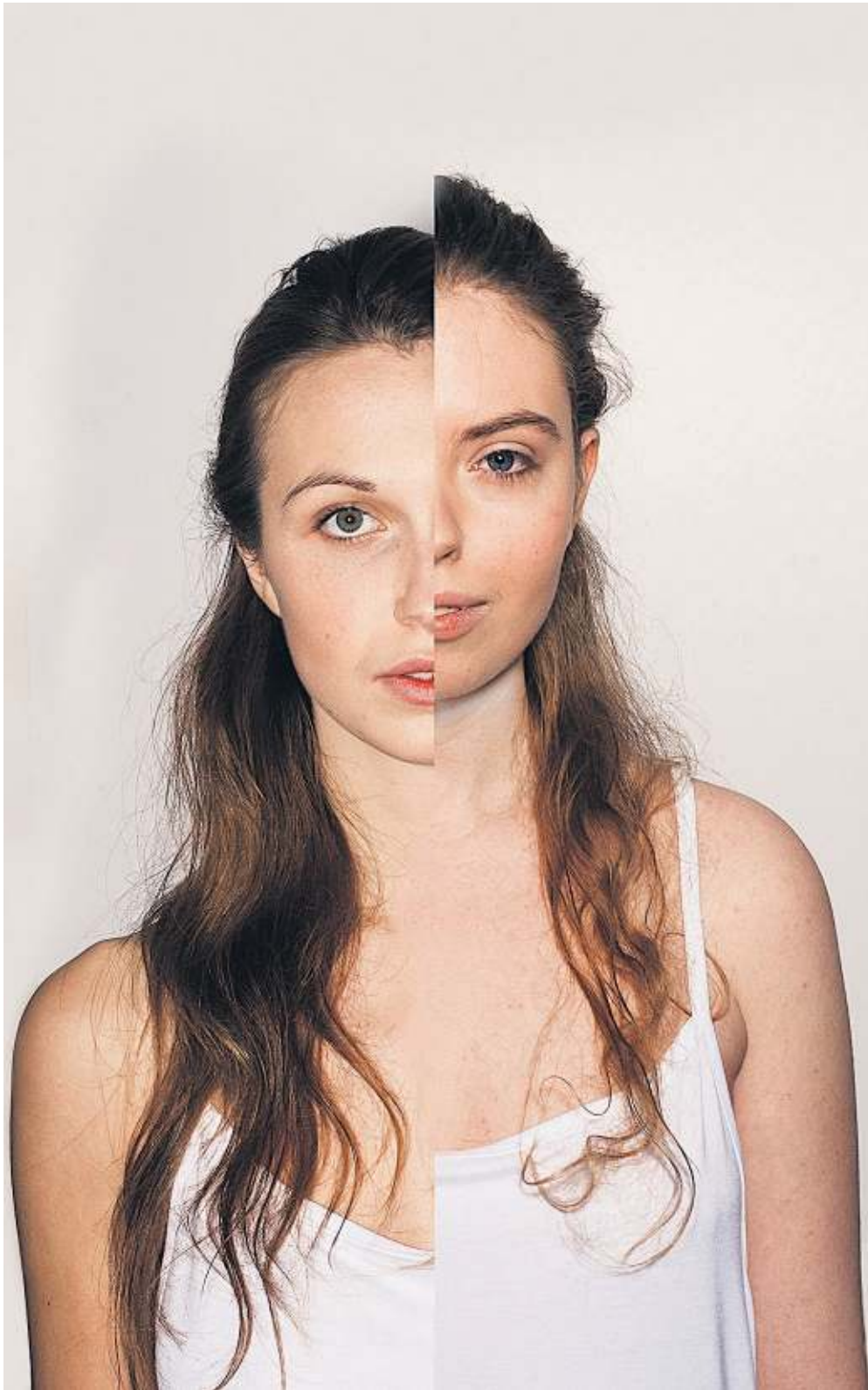
12 red chillies with stalks, one cup of vodka, 200g good quality dark chocolate, black pepper, icing sugar.

Instructions

- The day before:
1. Wash the chillies and cut a small slit down each side. Carefully remove their fiery innards and seeds. Either wear gloves for this delicate operation or wash your hands carefully post-handling.
 2. Place the chillies in a bowl and pour over the vodka. Leave overnight to allow the booze to work its magic.

On the day

3. Remove the chillies from the bowl and put to one side.
4. Melt half the chocolate (over water or in a microwave) then stir in a shot of vodka and a generous pinch of black pepper.
5. Spoon the mixture inside each chilli and leave in the fridge (or freezer) for the chocolate to harden.
6. Melt the remaining chocolate and enrobe three quarters of each chilli in its bittersweet heaven. Leave to set before dusting with icing sugar. Serve and relish.



Broken Mirror



*Styling by Jacob Mallinson Bird. Make-up: Olivia Galvin. Photographed by Barney Couch.
Models: Ruth Jenkins and Jules Pars. Clothes: Models' own.*



Theatre vs Film

BECKY ROSENBERG

Shia LaBeouf has been on a downward spiral lately, and hit what may be rock bottom following accusations of plagiarism in his short film Howard Cantour.com. Now renowned for somewhat rash behaviour, LaBeouf's publicised spat last year with Alec Baldwin resulted in his ejection from the Broadway play Orphans. LaBeouf tweeted: "The theater belongs not to the great but to the brash. Acting is not for gentlemen, or bureaucratic-academics. What they do is anti-art."

Baldwin's subsequent rebuttal was scathing. He classes LaBeouf among pure film actors who are "kind of like celebrity chefs [...] You hand them the ingredients, and they whip it up, and they cook it, and they put it on a plate." In contrast, theatre actors are more deliberate, involving themselves in "a much more intensive and kind of thoughtful process."

So lines have been drawn and sides have been set between the two types of thespians – who wins out in the end? Some of the best actors on screen today were originally theatre actors; Glenn Close and Laurence Olivier both started out on stage but successfully navigated their way to the silver screen. In 2007 I saw Benedict Cumberbatch play Berenger in Ionesco's Rhinoceros. While the performance was remarkably visceral and memorable, I did not pay attention to the actor except to note the exceptionally florid name. Now Cumberbatch is a regular on television and has become an internet hero with dedicated Sherlock fandom, not to mention a hugely productive film actor with turns in 12 Years a Slave and the upcoming Turing biopic, The Imitation Game.

Of course, there are great purebred film actors who have never been on stage, let alone had success in theatre. However, the vast majority of talented film actors started out in theatre and honed their craft on stage. Theatre requires the actor to convey an emotion to an entire room in real time – there are no second chances, in contrast to retakes in cinema, nor shot angles varied for clarity.

Nonetheless, despite certain differences in format and technique, there are few black and white distinctions between the two trades. While it takes great effort and expertise to cross the grey zone from film to stage and vice versa, a good actor is a good actor, whether he or she is performing live or repeating numerous takes in a studio.

Yet theatre still carries more weight and gravitas. A turn in the theatre for a screen actor is deemed as a solid career-affirming move, as with Emilia Clarke's appearance on Broadway last year. While both theatre and cinema are definitive arts, theatre has always been held in higher esteem. The septième art is no less valid than the theatre but the stage represents tradition; it is the first and original form of acting. Theatre's primordality will always be its trump card.

It's Not Fair.



Ted Loveday thinks Cambridge reviews simply don't do students justice

The team behind a Cambridge show has spent weeks planning, designing, publicising, tweaking, brain-storming and rehearsing incessantly. It's consumed a large chunk of their waking attention for a very long time. Reviewers, on the other hand, need only send an email and rock up in the foyer at 7.15pm on opening night to collect their free tickets. They can sit through a play, crank out a few hundred words on their laptop, and be done in time for Cindies that same evening.

Unsurprisingly, thespians feel there is a mismatch of talent. While Cambridge is teeming with top-notch actors, top-notch reviewers are as rare as hen's teeth. There's a sensible reason for this – journalism is simply not considered as big a deal as acting here. Nobody expects writers to dedicate their student years to getting better at writing in the same way as actors dedicate themselves to getting better at acting. To make things worse, the people who actually could write intelligently and passionately about student drama tend to be involved in it themselves.

"Journalism is not considered as big a deal as acting in Cambridge"

Even when writers are talented, engaged and informed, it's unclear what a 'fair' review would even look like. Should we offer a 'fair' account of our own subjective feelings, or a 'fair' representation of the audience's response as a whole, or a review that is 'fair' in

that it fulfils the expectations of the actors? It's not always possible to fulfil these contradictory aims in one article. Most reviewers aim to provoke discussion and thought, hopefully to encourage people to attend the show and make their own minds up. But the actual cast and directors will read the review more closely than anybody else, and they'll be looking for feedback. Ideally, for positive feedback.

I love writing about drama, and I try to be as reasonable and empathetic as possible. But you've got to squeeze a huge range of ideas into a tight word limit. You don't have the space to single out every individual involved in the show and praise them, even if you'd really like to do so. Sometimes even major characters will barely get a name-check, and techies can be all but forgotten.

For a range of more dubious reasons, writers may not always give positive feedback, even if the play is very good indeed. This could be because standards are incredibly high in Cambridge, because a particular show fails to live up to the hype, or simply because the reviewer wants to show off their own cleverness (rarely attractive, but it happens). If you need consolation, just remember that pretty much every show in Cambridge is of a very high quality indeed; if you've performed at the ADC or the Playroom, you're probably pretty damn good anyway, and shouldn't need a review to tell you that.

Can theatre writers do anything to make reviews 'fairer'? Well, perhaps they could include brief quotes from multiple audience members. CUTV's Review Show works excellently in this respect.

Secondly, we should revive the discussion about ratings: are they really appropriate? Is it 'fair' when you've got a large team of

occasional reviewers applying totally different standards from show to show? Last week in Varsity, Rivkah Brown gave three stars to "pretty darn hilarious" Phil Wang and Jonny Lennard. Meanwhile, Imogen Sebba gave four stars to Welcome Break, despite finding some of it "jarring" and "problematic." Both are great reviewers, but there's clearly an issue of consistency here. Star ratings force people to reduce a show to one crude number.

"Is it 'fair' when you've got a large team of occasional reviewers applying totally different standards from show to show?"

In conclusion: a plea to thespians. Hard as it may be to forget even the smallest faults mentioned in a review, avoid treating them as authoritative. A reviewer may know little about theatre, having volunteered for one review to expand his CV. Another will take it for granted that a sell-out ADC mainshow is brilliant, and choose to use her articles to muse on what could have been even better. Sometimes a subtle and nuanced review is hacked to pieces by a sub-editor to save space.

Don't expect too much of reviewers. We're just ordinary members of the audience – albeit with loud voices.

With Drew Mulligan

Hannah Piercy talks to Drew Mulligan, director of the upcoming production of *Doctor Faustus*, about directing, acting, and the art of learning on the job.

In conversation with Drew Mulligan, you get a strong sense of him as someone passionately interested in the people behind theatre. When I ask him about the decision to set the Marlowe Society's 450th Anniversary production of *Doctor Faustus* in 1950s Cambridge, he tells me that it sprang partly from an interest in the Marlowe Society's history. "Their 1951 production really stuck out to me," he says.

"It involved a whole bunch of people who went on to be quite famous within the theatre profession, John Barton in particular."

Barton, along with Peter Hall, later became one of the founding members of the RSC, a company Mulligan has worked with on several productions. The decision to set the play in the 1950s thus came from Mulligan's desire to "celebrate the Marlowe Society, but also celebrate [...] the people who've come from it."

The advice Mulligan offers to aspiring actors and directors also demonstrates his belief in the importance of the people behind theatre. He feels directors should participate in some actor training so they can talk to the actor on their level.

"Actors are the biggest resource for directors," he says, emphasising that understanding how to talk to actors so as to get the best out of them is crucial to the director's job. "Just telling an actor what to do is definitely not what it's about! The actor should be your best friend."

Mulligan's own career has followed the path from acting into directing;

having graduated from RADA in 1996, he returned to Birkbeck College to study the MFA in Theatre Directing in 2008. He "always quietly wanted to do directing" during his ten years working as an actor, because he felt as an actor "you only really have a voice for your character." To allow him to realise his interest in the whole process of theatre, he turned to directing. "I wanted to get involved in all aspects of the production, and to have more of a voice creatively," he says.

For those who do want a long career as an actor, Mulligan feels that professional training is necessary. "You can act on instinct and talent, of course, but if you want a long career then you need to have training and technique to fall back on." However, for directors, other than some actor training, he doesn't think it's always necessary to have professional training. Indeed, discussing his work with the National Theatre, I get the impression Mulligan has a strong respect for learning on the job and collaborating with others.

This year, Mulligan worked as Assistant Director on *Untold Stories* at the National Theatre, a project overseen by Director Nicholas Hytner. Although Mulligan is understandably reluctant to name one career highlight, he does stress how "fantastic" *Untold Stories* was. These two short plays by Alan Bennett are "just incredible," he says enthusiastically, "beautiful

pieces of theatre. I was really lucky to work with them."

When I ask Mulligan what he's found most surprising in his career as a director so far, he returns to his enthusiasm for the different people who play a role in creating theatre: "what's been the biggest surprise is the creative relationships that I've started to form with designers, lighting designers, sound designers, and the technical staff and so on." He admits he had always felt this would happen, but was delighted to find himself able to explore the many relationships which make theatre possible:

"when you're in the position of a director you feel it's more collaborative." It's easy to see why he loves directing.



BETH FISHER



The Marlowe Society's production of *Dr Faustus* in 1951

Five Kinds of Silence

Directed by Marthe de Ferrer
9.30 pm at Corpus Playroom from January 28 to February 1



Five Kinds of Silence is one of the most powerful, unsettling and morally complex pieces of theatre I have ever seen, and a brave challenge for a student company to undertake. Through monologues and interviews, a decades-long tale of physical, emotional and sexual abuse to which Billy subjected his wife, Mary, and daughters, Susan and Janet, is revealed. And Billy is given a voice of his own, recounting his own childhood of abuse, affording the audience a glimpse of his frightening and troubled psyche.

Every member of the cast is superb, but Ed Broadbent is nothing short of mesmerising in his chilling depiction of the psychopathic Billy, who exerts total control over every aspect of his family's life, right down to his bewildering obsession with filling shelves with provisions for some approaching catastrophe. Broadbent, unassuming in both stature and demeanour, challenges the stereotype of the physically imposing abuser and throws himself, body and mind, into the character.

As well as unflinchingly exploring the nature of abuse itself, Five Kinds of Silence emphasises the insidious ways in which abuse poisons the mind. Mary's interjections of "if you don't mind" when she refuses to answer questions, like Susan's anxious qualification that her father was only violent "sometimes," add to the picture of broken human beings who have been indelibly marked by long-term, daily oppression. In one of a string of



harrowing scenes, Susan expresses her confusion about the sexual relationship she was forced to conduct with

her father and is torn between revulsion and the desire to feel loved: "he was my only lover" is one of the most gut-wrenching utterances in a play filled with painful truths.

Billy's total domination is effectively represented by his continued presence onstage, often speaking over his family, as if his voice is still resounding in their heads or reaching out to touch them. This is a very physical play, and Director Marthe de Ferrer's decision to eschew realism in favour of stylised depictions of violence is largely successful, serving to make the violence more visceral. The staging is suitably minimalist, training focus entirely on the actors. Music is a prominent feature of the production with a number of atypical choices. It's a bold move to pair lilting, almost jaunty pieces with emotionally raw scenes – one which doesn't always pay off. Yet the supremely talented cast of this play continually draws the audience in, testifying to the power of words in the mouths of those who know how to use them.

Five Kinds of Silence is an unrelentingly bleak depiction of what a human being can suffer behind closed doors. There are tiny glimmers of hope, as Mary and her daughters speak about their hopes for the future, of living together in a house with "pink carpets." Yet there is no quick-fix, no panacea for such depths of suffering, and one's heart sinks at the end when Mary proclaims proudly that they've "already bought the shelving." Billy lives on.

What's Trending?



4000 Miles @BeckyRosenberg (★★★★)
'A carefully woven family drama with nuanced characters (...) promises an intimate insight into growth and healing at different stages of life.'



Terminus @AronPenczu (★★★★)
'Darkly hallucinogenic and laced with violence (...) its three stories weave together into a piercing, tangled narrative.'



WelcomeBreak @ImogenSebba (★★★★)
'Most of the play ticks along as an exquisitely-tuned double act'



Mighty Peter @ImogenSebba (★★★★★)
'It's fast-paced but always natural: his beaming smile makes it impossible to doubt this.'



BlueStockings @IssyBarber (★★★★)
'Unfortunately, the production did not manage to reach its potential...'



DoctorFaustus @MeganDalton (★★★★★)
'I will not dull it with words: I can only urge you to go and see it for yourself.'



Alcestis @BeckyRosenberg (★★★★)
'There are moments of tense conflict but also flashes of comedy in this adaptation'



Less of the novel More of the novels

Fiona Stainer

Last week the ebullient Mr Selfridge flounced back onto our screens. If you missed the relatively mediocre first season, Mr Selfridge is essentially what Downton Abbey would look like if Mary Portas were the producer. Strangely, the man behind the screenplay, Andrew Davies, is responsible for some of the best costume dramas to grace our screens: Bleak House, Little Dorrit, and the famous BBC Colin Firth-in-wet-shirt adaptation of Pride and Prejudice. Mr Selfridge may look as sumptuous, but when it comes to substance it pales in comparison. Perhaps Davies should stick to what he does best – adapting novels, rather than attempting to be novel. Adaptations trump vapid original representations of history (Mr Selfridge, Downton Abbey) for several reasons:

They actually have plots – not surprising, given they're the work of storytelling greats such as Austen, Dickens and the Brontës.

They force you to read the original. I feel guilty about watching adaptations of novels I haven't read, so I usually attempt to do so before they hit our screens. Who says TV doesn't make you cultured?

You can pretend you've read the original. Obviously my well-meaning enthusiasm doesn't always translate to action. But hey, no one needs to know, right?

They're not all obsessed with 'The War'. According to Julian Fellowes' recent projects, history consists of WWI and the sinking of the Titanic. Unfortunately, at the end of the most recent Mr Selfridge, poor old Franz Ferdinand was shot again, which means we're no doubt in for more sanitised depictions of trenches and whole-some representations of Home Front life.

They inspire debate. When dearly loved characters and plots are reconstructed on our screens, it gets people talking about the original text and why this new interpretation is completely unfounded/wonderfully understated.

Adaptations of classic novels have been thin on the ground lately. Perhaps these things come in waves – ITV had an Austen Binge a few years ago, around the time that the BBC were particularly enamoured by Dickens. Even so, there are plenty of lesser-known titles that have inspired some brilliant dramas in the last few years, primarily the BBC's Parade's End, based on the works of Ford Madox Ford, which saw Rebecca Hall and Benedict Cumberbatch give sensational performances. Yes, ok, it was partially set in the war, but unlike dear old Downton, 85 per cent of the script didn't consist of references to this fact.

There's good news for adaptation fans though – Davies has a six-part version of War and Peace in the works for 2015. I'd better get reading.

The Musketeers

BBC



The scheming cardinal. The stupid King. The swashbuckling. If it feels like we've been here before, it's because we have. Actors as unalike as Charlie Sheen and Matthew Macfadyen have already sported the trademark blue cloaks. Does the BBC's attempt to fill the Sherlock-sized-hole in their Sunday night schedule succeed in bringing any new ideas to the table?

In a word: no – unless you count the pretty terrible script (although the Macfadyen version wasn't strong in that department either).

It needn't have been this way. Peter Capaldi was an inspired choice for Cardinal Richelieu, until it transpired that there's been no attempt to tailor the role to his skill whatsoever. Furthermore, after the intrigue and treachery of the first episode, the second killed all suspense by forgetting that any conflict between him and musketeers had taken place.

This sense of missed opportunity pervades The Musketeers. I wanted to like the show, back when I thought it would be an enjoyable Sunday night romp through the French countryside, but there's a whole host of ways in which the series could have gone, especially



with talk of gritty story-lines and deep character backstories. The teaser for the latter has been a single allusion to a past romance between two characters. Where's the originality? Where's the epic adventure? D'Artagnan's dad was murdered pre-opening credits of the first episode, and he seemed to have forgotten about it fifteen minutes in, beyond a couple of teenagery outbursts of angst. If the characters don't even care about their own stories, why should I?

Here's another question: who on earth is this for? There are certainly enough sexual references to suggest that it was never intended for the pre-watershed crowd, but the truth is that I've been spoilt by Game of Thrones and the like: adult entertainment means deep, arching plot lines and actors behaving like real people.

Next to HBO's epic fantasy series, The Musketeers just looks childish.

The props, costumes and fight scenes are generally well done, and there's the level of visual polish that can be expected of any prime-time BBC drama. It's just a shame that the sets look more three-dimensional than any of the characters.

Perhaps, ten episodes down the line, it'll all come together.

I won't be tuning in to find out.

Michael Curtis

Supersize vs. Superskinny

Channel 4



Dr Christian Jessen has opened the doors to his 'feeding clinic' for a seventh series. As the title suggests, a 'supersize' and a 'superskinny' take part in a diet swap to experience what the other eats. The aim of the game is to highlight the severity of the British public's awful relationship with food. But that's just it – it's a game.

I will admit that I'm addicted to the programme, yet the reason I tune in is because all I want to do is criticise. View it as a light-hearted diet game show, and I would give it full marks. My issue is that it goes back and forth, breaking up the diet-swap (ending with participants having a rapid epiphany about their bad habits) with a feature about people who have been battling eating disorders for years.

It begins with a (not exactly positive) portrayal of America, where Jessen "brings our supersizers face-to-face with some of the biggest people on the planet", to discuss extreme weight-loss surgery. The issue arises when the next section, about eating disorders, is introduced by saying: "At the opposite



end of the spectrum..." This harmfully confuses diet with disorder, 'superskinny' with anorexia, not to mention that it ignores different types of eating disorder where the person is not necessarily underweight. In previous series, this did more harm than good.

However, the section in question is more effective this time round. Presented by Emma Woolf, we hear from sufferers who are currently in recovery, and from experts working in an in-patient unit. Woolf's feature is sincere – an inquiry rather than an intervention. Her aim is to discover why certain people are more prone to having an eating disorder, not to reveal the world of extreme weight loss to children.

If the point is to prove that the superskinny can gain weight, and the supersize can lose weight, then the show is a success. As an ashamed fan, I can't help but hope that there will be an episode where we follow Dr Christian Jessen to discover what he eats, as I'm still confused as to what a 'normal' diet is.

Susannah Thraves

LIVE MUSIC

Little Comets

The tropical popsters make a welcome return after their storming show last year.

15th February
Cambridge Junction



COLUMBIA RECORDS

THEATRE

Moon Tiger

Jane Asher stars in the first ever stage adaptation of Moon Tiger, Penelope Lively's Booker Prize-winning novel.

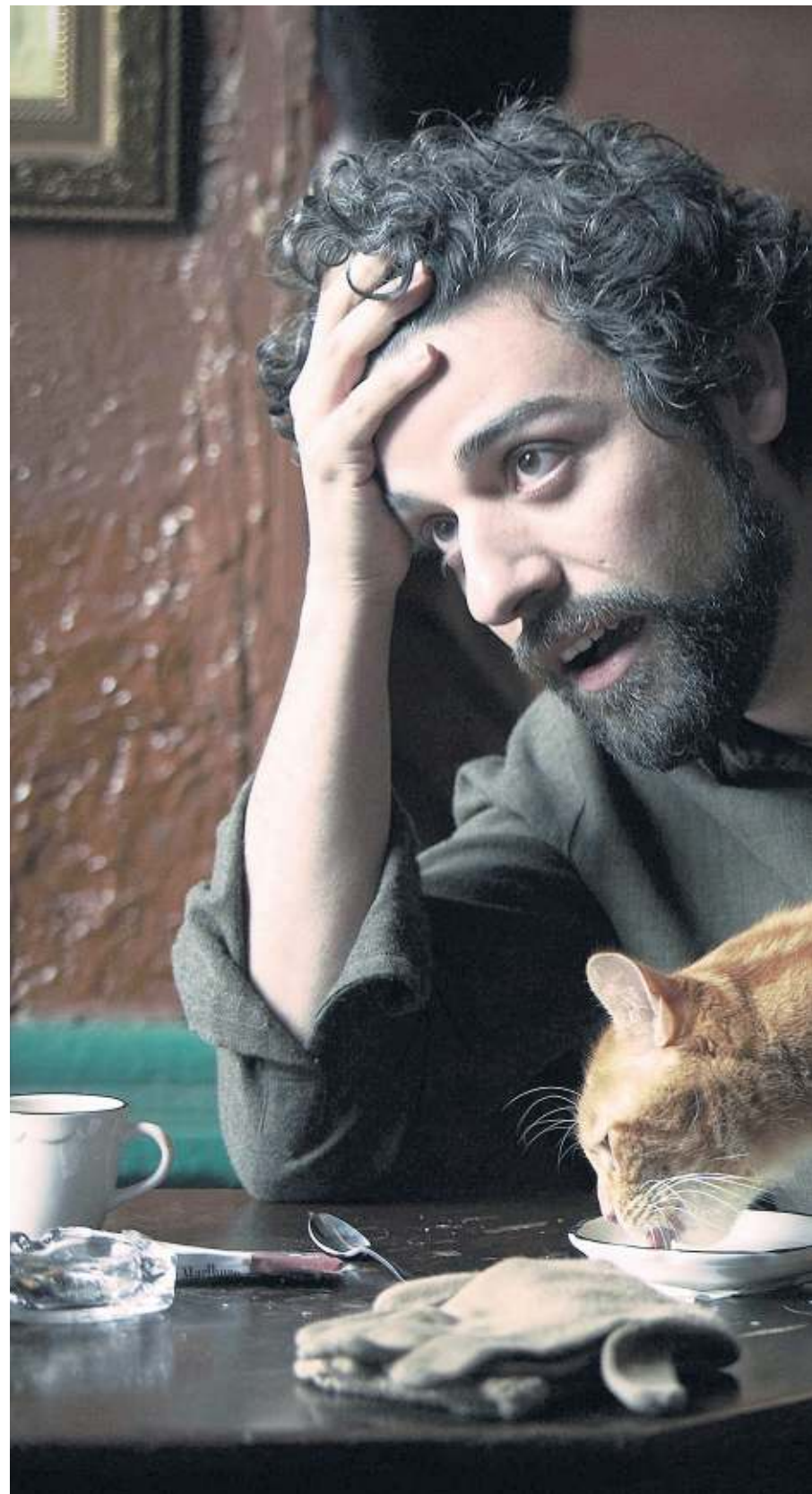
10th - 15th February
Cambridge Arts Theatre

RECITAL

Bach Series

Arne-Christian Pelz performs Suites no. 6, 2 and 1.

6.30pm, 8th February
Bateman Auditorium,
Gonville & Caius College



Inside Llewyn Davis

Joel and Ethan Coen



This film is about waiting, and it is about life. This film is about nothing in particular. Equally harrowing and hilarious, the Coens cast a lighter stroke than ever. A black comedy, yes, but whimsically philosophical: "What are you doing?" reads a God-sign scrawled on a toilet wall in a gas station. It is a love letter to a dead New York. It is a

lament for young artists ignored.

We follow Folk singer Llewyn Davis (Oscar Isaac), based loosely on Bob Dylan's 'first muse' Dave Van Ronk, on a pilgrimage to Chicago in pursuit of producer Bud Grossman. Llewyn hopes Grossman will reverse his misfortunes. The journey becomes a voyage into an American underbelly, a hitchhike with irascible Jazz musician Roland Turner (John Goodman). The margins of the movie are near feel-good, but the centre holds a sinister echo of Blood Simple. The Coens' first movie, whose opening lines



REGENCY ENTERPRISES

August: Osage County

John Wells



Dysfunctional individuals and relationships come to the fore in this familial saga.

The action centres on the disappearance of Bev Weston (Sam Shepard), husband of Violet (Meryl Streep) and father of three middle-aged daughters. As various members of the Weston family traipse reluctantly to Violet's side, Bev is found – he has committed suicide.

What ensues is a veritable eruption of discontent and frustration as both old and fresh issues arise, and no family member is spared from Violet's vitriolic grief.

Violet is the bitter and cruel matriarch suffering from mouth cancer. When not emulating Elizabeth Taylor with her bouffant wig and large sunglasses, she cuts a ravaged figure with short grey tufts of hair and confused, bleary eyes.

In the opening scene, Bev's quiet diffidence becomes strained as Violet shouts and stumbles, giggling intermittently while launching barbs at her browbeaten husband and the hired help. Shepard's performance is quiet but poignant; his subsequent suicide is not only an end to life, but an escape from Violet.

The other Weston family members have their own issues which are slowly teased out during the film. Charles Aiken, the quietly accepting

SMOKEHOUSE PICTURES



husband of Violet's equally opinionated sister, Mattie Fae (Margo Martindale) is played with affable charm by Chris Cooper.

However it is Julia Roberts' Barbara Weston, the oldest daughter, who really makes her mark. Roberts plays the world-weary woman perfectly; an early scene shows her daughter receiving a call about Bev. Roberts lies in bed in the dark and mutters "Fuck off" to her grieving daughter as she enters the room. We see Barbara painfully trying to deal with her cheating husband and her angst-ridden, angry daughter.

Underlying family issues explode even further as the film unfolds. Streep viciously undermines everyone around her: the daughters, their relationships and her dead husband. It becomes simultaneously hilarious and nail-bitingly tense.

Captivating shots of the Oklahoma countryside foreground this generational drama. Blood orange sunsets, harsh blue skies and heat rising from golden fields reveal the film's loving relationship with landscape. The beautiful surroundings serve as the melting point for the Weston saga; some members of the family scatter, but some stay, allowing themselves to be swallowed up by the beauty and pain of the memories welded to the plains.

Rebecca Rosenberg

Broken Hierarchies

Geoffrey Hill



"The Word has been abroad, is back, with a tanned look", wrote Geoffrey Hill, long before entering the fallow period that must have seriously worried his many admirers. Having established a ruthlessly sharp alloy of sound and scholarship with *For the Unfallen* (1959) and *King Log* (1968), having unearthed the Anglo-Saxon kingdom of Mercia in *Mercian Hymns* (1971), and having written some of the most agonisingly beautiful poetry of the twentieth-century in *Tenebrae* (1978), the output more or less stopped. Scrupulous criticism still came, but it looked as if the slim *New and Collected Poems* was to be the final word.

Then the floodgates opened. The poetry world pricked up its ears at the arrival of *Canaan* in 1996: since then the trickle has turned into a torrent. Ten more volumes followed, and *Broken Hierarchies* even boasts two previously unpublished works.

This monolithic book is a 933-page covenant with the English language. Registers give and take as *Holy Lands* mix with *England*. There can't be many landscapes more persuasive

than: "Shafts from the winter sun homing upon earth's rim."

The most common and the least interesting adjective applied to Hill's writing is 'difficult', and it is true that a huge intellect and a rigorous technique meet in poems of great density (and, often, great humour). The main concern of the later work is language itself: "Weight of the world, weight of the word, is", is arguably Hill's most sacred creed.

Language is interrogated; no subterranean meaning escapes exposure, no word is treated as simple. The voice is self-reflexive and cerebral: "Time, here renewed / ás tíme, hów it páces and salútes ús in its ways."

But at the heart of that self-reflection and linguistic discipline remains a lyricist who sings in time with the universe and the human heart. "Caccini's Amarilli I would play / At school assemblies, a scuffed seventy-eight / Bucking the needle, churning sweet disquiet. / Our loves are dying, we have had our day."

The word may have been abroad, but it's back now.

Harry Cochrane

– "nothing can come with a guarantee. Out here you're all on your own" – almost act as a manifesto for this latest offering.

Seb Sutcliffe

As the directors themselves have acknowledged, the film has no real guiding plot (which, they explained, is why they added a lovable cat). Llewyn's repeated failure would become overwhelming for the audience were it not for the numerous moments of dark comedy and the beautiful cinematic artistry on display

throughout. Cinematographer Bruno Delbonnel captures wintry New York with an immersive washed-out aesthetic, making the city appear hostile and beautiful in equal measure.

The soundtrack both underlies and grounds the story: each song allows an intimacy with Llewyn, whose inner vulnerability becomes apparent in his performances. Isaac plays Llewyn with an ideal combination of cynicism and naivety – he becomes more endearing as the audience begins to understand the reasons for his bitterness.

Inside Llewyn Davis does not create any sort of moral outrage around its protagonist's adversity; instead, it shows Llewyn as talented and hard-working, but simply neither brilliant nor crowd-pleasing enough to become successful. Rather than offer antidotes to failure, the film revels in it. Failure becomes, like the film's music, sad yet beautiful, an inextricable part of life. For a culture obsessed with success yet rife with stories of failure, this masterful film is refreshing and ultimately rewarding.

Paul Tait

LIVE FOLK MUSIC

Lisa Knapp

Triple BBC Folk Award Nominee comes to Cambridge for an evening of traditional and original songs.

8pm, 2nd February
Cambridge Junction

BLU-RAY AND DVD

Filth

The film adaptation of Irvine Welsh's novel of the same name, starring James McAvoy as corrupt cop Bruce Robertson.

10th February
Lionsgate Home Entertainment

EXHIBITION

Annals of the 29th Century

A group exhibition of new commissions which takes influential artist Gustav Metzger's prescient writing as a starting point.

16th Feb-30th March
Wysing Arts Centre



ROUGH TRADE RECORDS

ALBUM

Warpaint

Warpaint have collaborated with visionary director Chris Cunningham to creating this brand new self-titled album.

Out Now
Rough Trade Records



UNSUNG BLUES

Matt Worth takes a look at Cambridge sportspeople from the past. This week: winter sports legend Billy Fiske.

Billy Fiske was something of an international Renaissance man. By the time he arrived at Trinity Hall to study Economics and History, the young New Yorker had already represented the US at the 1928 Winter Games in St. Moritz, steering the five-man bobsleigh team to gold. He was only sixteen years old and he remained the youngest winter sports gold medallist until the victory of Finnish ski-jumper Toni Nieminen in 1992.

1928 was the only time in Olympic history that the bob was run as a five-man event. Almost unbelievably, Fiske's team-mates were recruited at the last minute by way of an advert in a Parisian newspaper. One of them, "Tipper" Grey - a man almost as remarkable as Fiske himself - wasn't even an American. He was a 40-year-old English entertainer (fairly well known in his homeland, and presumably gifted at accents) who passed himself off as an American for the event. In a story every bit the equal of Cool Runnings, Fiske, little more than a schoolboy, steered his unlikely crew to victory in treacherous conditions.

Billy Fiske matriculated in autumn 1928, and succeeded in combining his studies with his sporting career. He was back at the Olympics in 1932 - along with the intrepid Grey, who was still not a US citizen - to take gold in the now four-man event at Lake Placid. It was his last appearance in the Olympics, aged only 21 - Fiske declined to compete in the 1936 games at Garmisch-Partenkirchen, foreshadowing the events of the better-known Berlin Summer Olympics that year.

In the mid 1930s, in partnership with Ted Ryan, Fiske opened a ski lodge at Aspen and was instrumental in the early development of the downhill resort. He also had a brief career in London as a banker, his father's profession.

In keeping with his flair for living fast, Billy Fiske was sadly to die young. In March 1940 he signed up for the RAF, pretending (perhaps inspired by his old team-mate, Grey) to be Canadian. One of seven airmen from the then-neutral US to fly in the Battle of Britain, he was shot down in aerial combat in August 1940. He managed to land, but his plane was on fire, and he died of his burns, aged 29.

Duathletes get ready for Varsity

Sixty Oxbridge athletes to enter this year's run-bike-run event

Jack Ranson

Sports Correspondent

Hat-trick. Three-peat. Triathlon. It may just be that most good things come in threes. Duathlon bucks the trend, yet it is coming to be an increasingly integral part of the triathlete's calendar, distinguishable in that it consists of two events (over three legs) as opposed to the standard run, bike and swim.

Duathlon is still a phenomenal exhibition of physical endurance. Competitors run, cycle and then run once more, omitting the swimming leg of the sport's better known counterpart. Mark Allen, a six time Ironman Triathlon Champion, once claimed that the Swiss Zofingen Duathlon was the hardest race in the world.

Despite its relatively recent creation, duathlon has grown considerably year on year, and is beginning to worm its way into the annual triathlon programme. It works well for British participants in particular, as winter temperatures make the open-water swimming leg of the triathlon impossible in northern climes. In fact, the largest and most popular international Duathlon event takes place in the UK: the London Duathlon saw over 4,000 competitors taking part last

September.

Closer to home, a Varsity Duathlon competition has been established, and is enjoying burgeoning popularity. The first event took place in 2010 at Milton Keynes, with fewer than 30 competitors from Oxford and Cambridge combined. The event then moved to Eton Dorney (of Olympic rowing fame) and since then has grown year on year, reaching 60 Oxbridge competitors last year. Perhaps more importantly, Cambridge have emerged victors three years in a row.

Matt Jones, President of the Cambridge University Triathlon Club, is positive about the sport's prospects: "Varsity Duathlon is perfect for beginners because we can close the roads and it's a flat course". He emphasises that the sport "can provide a great fitness goal for any level of ability", not just pedigree athletes. There is the

DUATHLON "CAN PROVIDE A GREAT FITNESS GOAL FOR ANY LEVEL OF ABILITY"

unique benefit of being able to train in two disciplines, which are both social and ideal for fitness. According to Jones, this reduces the chance of injury and livens up an otherwise repetitive training regime.

Cambridge has a number of



Duathlon: an accessible sport well suited to winter

successful duathletes. Jones highlights the endeavours of Petros Giannaros and Max Jenkins, both having impressed at the BUCS Duathlon event in November, and Beth Campbell, last year's female Varsity champion.

Accessibility is one of duathlon's greatest assets. It seems as though a beginner can start at any level and enjoy at least relative success. The Cambridge Varsity Squad has no selection process, so anyone who is a member of CUTriC can compete. The 'mob match', which totals the finishing positions of team members from both sides of the Varsity divide and uses that to determine an overall winner, means that everyone's effort counts.

Nor is an Olympic equipment budget required: "you can compete on any sort of bike, as long as it's roadworthy", says Jones.

Jones is positive about this year's event, citing Cambridge's dominance in previous years and some of the highly 'committed and disciplined' athletes competing. Even so, he believes more competitors are needed for complete domination. Oxford frequently outnumber Cambridge, making victory in the 'mob match' all the more challenging. We may not see 'Two-peat' or 'Hat-duck' catch on, but Duathlon seems to be here to stay.

This year's Varsity duathlon takes place on 22nd February.

Mixed lacrosse blues beat spirited Oxford side for third time in a row

Cambridge safely through Varsity match rehearsal

Fiona Latham

Sports Correspondent

Cambridge's mixed lacrosse team routed Oxford 16-4 in their BUCS league fixture, only four weeks before the annual Varsity match.

Cambridge started brightly. Goals from Jacob Lam and Fiona Latham within minutes of the start set the tone for the rest of the match. The Light Blue midfielders beat their Oxford counterparts to nearly every ground ball, the Oxford defence struggling to cope with the pace and positioning of the attackers. Cambridge built a convincing lead by the end of the first quarter.

"OXFORD'S ENTHUSIASM OFTEN TURNED INTO ILL-DISCIPLINE, WHICH CAMBRIDGE EXPLOITED"

In the second quarter, Oxford came back fighting. Their defenders shut down many of the opportunities created by the Cambridge attack. However, Oxford's enthusiasm occasionally turned into a lack of discipline, with Cambridge capitalising on several penalty shots. The Oxford attackers began



The lacrosse team win again

creating chances of their own, but Light Blue defenders Sophie Ashford and Greg Steele rarely let the Oxford attackers get a shot on target.

The third quarter was again dominated by Cambridge. Centre Henry Miller was a threat, linking well with Laura Leung-How, and was rewarded for his tenacity with several goals. Though Oxford did look dangerous on the counter-attack, the Cambridge defence communicated well to protect goalkeeper Harriet Wade.

The final quarter was a more nervous affair, as Oxford threw everything they had at the Cambridge defence. Cambridge remained strong, and excellent play from Chloe Colliver and Charlie Douty resulted in several more Light Blue goals. The final whistle could not come soon enough for Oxford, who have now been beaten in their last three meetings with Cambridge.

A number of impressive performances will present captains Ellen Heddle and Wei Chen with a selection headache for the Varsity match in March.

WATCHING SPORT

IN CAMBRIDGE

The scholarly city isn't exactly renowned for its choice of sporty pubs. Sports humourist **Hieronymus Hills** tries some of the candidates.

The Alma

Where is it? On a backstreet south of Lensfield Road.
What's good about it? Serious about sport. Prides itself on real ale and rugby.
What's not so good? A little bit out of the way - if you're the kind who gets a nosebleed if they go beyond Sidgwick, anyway.
If it were a College it would be? Downing. Handsome, Spartan, demonstratively fond of rugby. Handy for the chemistry labs.



The Red Bull

Where is it? On Barton Road near Fen Causeway.
What's good? Refined and well decorated, with gourmet pizza and good ales. Boasts a celebrity clientele.
Not so good? Nowhere near anywhere, except Wolfson. It's not even THAT near Wolfson.
If it were a College? Wolfson. Pleasant, low-key, mature. Miles from anywhere.

The Panton Arms

Where is it? Near the Alma.
What's good? Highly recommended by those in the know as a cozy local. A Greene King house, so the beer will be good.
Not so good? Not much. Appeared to be closed when we dropped by, (in a not-open-till-later way).
If it were a College? Trinity. Reportedly brilliant, but we couldn't get in.



The Avery

Where is it? On the south-western side of Parker's piece
What's good? Loads of big screens, plenty of match atmosphere, and a good location especially in summer.
What's not so good? Not many tables downstairs; food menu on match days quite limited.
If it were a College? St. John's. Very big, but nowhere to sit. Kind of the default option.

Rugby needs the finances of football

Club rugby needs more meaningful competition, not protectionism

Richard Stockwell

Sports Perspective

European club rugby is on the brink of collapse. Back in June 2012, English and French clubs announced that they planned to withdraw from the Heineken Cup, the 'Champions League of rugby', at the end of the 2013-14 season. Apparently irresolvable differences meant that they refused to participate in future competitions of the European Rugby Cup Limited (ERC), a move that would isolate the Pro12 league of teams from Scotland, Ireland, Wales and Italy.

Money is at the centre of the debate. Whereas ERC currently distribute more than half of the Heineken Cup's revenues to the Pro12, the English and French wanted a third each. Television rights seem to be a key motivator. In the UK, BT Sport has set out to challenge the dominance of Sky, reinvigorating the sports licensing market and raising the possibility of hugely increased deals.

In last year's Heineken Cup final, an all-French affair between Clermont and Toulon, only 11 out of the 30 players in the starting line-ups were eligible for the French national team.

Commentators have been quick to link such statistics with the declining

performance of the French national side, which finished bottom in last year's Six Nations.

But is the purpose of clubs to act as a feeder system for the national team?

This certainly cannot be said of football. Compare the 11 Frenchmen in the Heineken Cup final to last year's FA Cup final, where 3 of the starting 22 for Manchester City and Wigan Athletic were English.

"MONEY WON'T DEBASE THE GAME OF RUGBY, BUT LACK OF DOMESTIC COMPETITION MIGHT"

Football is the most moneyed and internationalised sport in the world, yet international football tournaments are not undermined by players' clubs being outside their home countries.

There is no reason why rugby could not benefit from healthier finances in the same way. Rather than having a handful of international matches to look forward to each season, club rugby has the potential to provide a full season of world class fixtures.

But for the Pro12 clubs, and the Welsh regions in particular, this goal seems very distant. No Welsh, Scottish or Italian teams have made it out of the group stage of this year's Heineken Cup. This leaves them largely focused



Is international rugby on the brink of collapse?

on the Pro12, which is an increasingly limp competition. Half way through the season, five teams are well clear in pursuit of 4 semi-final berths, while there is no threat of relegation to invigorate the bottom teams.

This pales in comparison with the French Top 14 league, which is so competitive that the team in sitting in thirteenth place has a symmetrical won eight, lost eight record. The points

in England's Aviva Premiership are less evenly distributed, but, as in the French League, there is the prospect of relegation to keep things interesting at the bottom of the table.

Not even qualification for the following year's Heineken Cup can add much interest to the Pro12. French and English teams require a strong top half finish to qualify for the Heineken. But ten teams qualify from the Pro12,

meaning that the Welsh and Irish teams need only not be the worst in their country, while the two teams from Scotland and Italy gain automatic entry.

Money and internationalisation at club level will not debase the international game. But without a competitive and financially sound domestic system, international rugby will surely be threatened with collapse.

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Sport



Will money ruin the game?
Richard Stockwell asks whether rugby is selling its future

EAMONN O'NEILL



Clare W1 (L) and Jesus M2 (R) power home in the winter head-to-head. The event was won by Downing men and Trinity women

SPORT IN BRIEF



College rowers go head to head

Saturday saw college rowing teams turn out in force for the winter head-to-head, a two-leg time trial on the Cam. Teams compete in divisions based on their allocation for Lent bumps, which take place between 25th February and 1st March. The May 1st Divisions were won by Downing (men) and Trinity (women).
The winners of May 2nd Division 8s were Robinson M1 and Christ's W2, while Robinson M2 won the 3rd division. Hughes Hall/Lucy Cavendish W1 were winners in the women's 3rd division and lower, while Wolfson M2 took the 4th and lower for the men.



Weekend washout for Cambridge fixtures

Cambridge Pythons' American football team were looking forward to kicking off 2014 with a match against BNU Buccaneers at Farnham. The match was called off at the last minute, however, due to severe waterlogging and floodlight problems.
Meanwhile the football Light Blues took a walkover against University of Gloucestershire, who were unable to field a team. The women's rugby team also saw their match against Worcester Warriors called off, and the same fate befell the men's rugby league fixture against Reading, already postponed once.



Wolfson's going up in MCR football

Wolfson College men's football team have taken the MCR Division 2 title in style, winning all nine of their games to beat Anglia Ruskin into second place. Ruskin had kept the pressure on for most of the season, with the two teams closely matched prior to Wolfson's 5-2 victory in the head-to-head in December. Both teams are now promoted to MCR Division 1. Meanwhile, the top division is drawing to a close, with Cambridge Assessment, Jesus and St. Edmund's vying for the title.

Big week for Cambridge fencing

Women win the league as both teams defeat the Dark Blues

Eleanor Wigham
Sports Correspondent

Cambridge's women fencers had the title in their sights as they took on Imperial College, Surrey and Oxford at Imperial's Ethos sports centre last weekend. Sitting second in the Southern Premier League, the women moved into pole position with weekend victories, and went on to clinch the title in midweek. Meanwhile, the men's team emerged victorious from a similar test, defeating a trio of Oxford, Bristol and UCL all within 24 hours.
A match against Surrey kicked off the women's action. Surrey beat the Light Blues by just two hits in the equivalent fixture last term, so a close match was anticipated, with Cambridge keen to up their game. Sabre and foil fought well to secure a lead going into the épée,

Surrey's strongest weapon. However an exceptional performance by the ex-Harvard captain and new face in the Cambridge team, Felicia Sun, and the épée team of Ellie Wigham, Freya Petty and Abbie Harvey brought home a 45-28 victory. The overall score across all three weapons was 135-97. The blues then disposed of Imperial without much trouble, finishing with a score 130-97. Standout performer Yasmin Cazorla Bak managed not to lose a single hit.
The team reconvened on Sunday morning for a match against Oxford, a warm up for the Varsity match on 8th of March.

The winner would gain a distinct psychological edge. The épée team opened up a 13-hit lead, taking advantage of a weaker Oxford team, before the Light Blue foil team fenced well against a strong Oxford roster, winning by 2 hits. The Cambridge sabre team needed only 29 hits to win, but delivered many more; a strong combination of Tobba Ágústsdóttir,

Ewa Bielczyk-Maczyńska and Niamh Spence dominated the match, winning again 45-38. With a victory at all three weapons, Cambridge beat Oxford 135-113 overall. The team now face some hard training to ensure a repeat performance in the official Varsity match.
For the men meanwhile, a close opening match resulted in a 108-121 loss to Imperial. However, in successive thrilling matches against Oxford, Bristol and UCL, Cambridge took three stylish victories at 123-109, 130-102, and 128-112 respectively. This is a marked improvement from the previous leg of the tournament when

Cambridge lost to UCL, Oxford and Imperial. The men's Light Blues have completed their campaign and sit second in the league, waiting on the results of other teams' matches. They now prepare for the Varsity match (on 8th March at Oxford), and the BUCS Knockout Championship.
The women's team sealed their triumphant league campaign with a 135-90 all-weapons defeat of Cardiff on Wednesday 29th. They now move forward to the knock-out phase, competing for a spot in the final, which takes place on the 26th of March as part of the BUCS Big Wednesday event.

FENCING

THE LEAGUE SEASON IN BRIEF

MENS

Imperial 124-105 **LOST**
UCL 122-112 **LOST**
Bristol 129-133 **WON**
Oxford 117-106 **LOST**
Imperial 121-108 **LOST**
Bristol 102-130 **WON**
UCL 112-128 **WON**
Oxford 109-123 **WON**

WOMENS

WON 135-101 Cardiff
WON 130-97 Imperial
LOST 124-126 Surrey
WON 126-114 Oxford
WON 130-97 Imperial
WON 135-90 Cardiff
WON 135-97 Surrey
WON 135-113 Oxford

