

The King is dead. Long live the King.  
Jesus win ends ten years of St. John's  
rugby dominance p.31

Esther Rantzen  
on discrimination  
at the BBC p.10



"A glass ceiling  
so low we had  
to crouch"

# The Cambridge Student

Thursday, 27th January 2011 Lent Issue Two

## Cuts? What cuts? £450,000 bonuses for Investment staff

James Burton  
News Editor

Key figures in the University's Investment Office are receiving huge bonus payouts for their work last year, a document leaked to *The Cambridge Student* reveals.

Four members of the Office, which manages Cambridge's endowments, earned bonuses totalling £450,000 last year, in addition to combined salaries of £461,500. Nick Cavalla alone, a former investment banker and the Office's head, was allocated £195,832 – almost £30,000 more than the value of his salary. King's graduate Cavalla has led the Investment Office since 2007, when he was headhunted from hedge fund Man Global Strategies.

In an interview with Cambridge's alumni magazine, he explained that the University employs "top external fund managers" who invest its capital in return for a fee.

Nick Shaw, the second highest-paid member of the Office, was allocated a bonus of £165,275, in addition to a salary worth £146,000. In total, the amount earned by Investment Office staff in bonus fees alone would pay for the tuition fees of 21 students taking 3-year courses under the government's new maximum fee cap – or possibly, for the teaching and administration of one small paper in an arts tripos.

### At least 41 University staff members now earn over £110,000

Last week, TCS revealed that University working groups were looking into culling less popular papers in the wake of government cuts.

Commenting on the leak, CUSU Student Support Officer Morgan

Wild said, "The potential threat to small papers was, for us, perhaps the most concerning element of the PRC working group's investigation into efficiencies. Small papers, such as Ancient Greek Democracy in History and Mathematical Logic in Philosophy, form a fundamental part of the University's mission, as it has a duty to teach in areas of specialist intellectual interest."

"We would expect that if the University has been able to find the money to remunerate financial staff so generously, it will be able to find the money to ensure that small papers continue to exist."

The leaked document also details concerns over the number of staff receiving salaries between £110,000 and £120,000. It reveals that the University's Remunerations Committee – the body responsible for overseeing bonus payments and salary levels – "wished to be provided with an

explanation for the sharp increase" in the number of staff in this bracket, from 28 in 2009 to 41 last year.

A spokesperson for the University told TCS: "It is the duty of the University's Remuneration Committee to scrutinise and approve salary payments to senior staff."

"The bonuses approved for the staff of the Cambridge Investment Office, which are agreed on the basis

of results achieved, are made against criteria agreed by the Committee and on the advice of the University's Investment Board. The amounts are published annually in the *Reporter* as are the different salary bands for all staff as well as any payments for additional responsibilities."

Last year, the University saw a 19.2 per cent increase in the total value of its investments.



Alex Driver

## Black-ops, armies and spies: University funding in spotlight again



Image: Mark Holloway (US Army)

Elle Dickinson  
Deputy News Editor

The release of this year's accounts has sparked anger and outrage after it emerged that Cambridge University received funding from a number of ethically-dubious government organisations, despite "the vast majority of students and staff being opposed to

these 'defence' organisations."

Figures show that the University received funding from controversial organisations such as the British intelligence agency, Government Communications Headquarters (GCHQ), the American Defence Advanced Research Projects Agency (DARPA) and also the US Army.

Abi Haque of the Campaign Against

Arms Trade was quick to condemn the practise: "Yet again students are being forced to question the ethics of Cambridge University in accepting grants to research innovations which have the potential to be used in secretive operations against unknown enemies and will likely deliver highly destructive consequences."

She added that "as a highly presti-

gious public institution with some of the world's top minds, the university should be concerned that it continues fund itself by directly assisting the development of technologies used to oppress, control and kill."

Student activist Jacob Wills was equally angry at "the university management's refusal to engage in the debate on national funding policy". He

added: "The VC's [Vice-Chancellor's] position seems untenable - he maintains that he believes in the academic independence of the university while openly ushering in influential private investors to close the funding gap."

He further reiterated that "there are no ethical controls on them or the the companies that management invest in".

Continued p.2

## IN THE NEWS

### Old Schools SCR closed in light of last term's occupation

University's decision to close Senior Combination Room after last term's 11-day occupation called "petty and misguided".

Page 3

### Former "worst school in the UK" receives ten Cambridge offers

Ten pupils from Mossbourne Academy have received offers from Cambridge in the first year the school's students have applied to university.

Page 4

### NUS discourages participation in London anti-cuts protest

Despite lending support to planned Manchester demo, Aaron Porter says London march is the "wrong tactic at the wrong time".

Page 4

### University's lack of transparency over Browne Review

"Autocratic" University did not give Council a chance to approve its submission to the Browne Review in violation of normal procedure.

Page 5

### Key sponsor pulls out of Varsity Trip over student behaviour

The Scott Dunn holiday company will have "no future involvement" in the ski trip after being appalled by student prank competition.

Page 6



# THE CAMBRIDGE STUDENT

## THE TEAM

Editors in Chief: Phil Brook & Zoah Hedges-Stocks - [editor@tcs.cam.ac.uk](mailto:editor@tcs.cam.ac.uk); Design Editor: Rhys Cater - [design@tcs.cam.ac.uk](mailto:design@tcs.cam.ac.uk); Magazine Editor: Julia Rampen - [magazine@tcs.cam.ac.uk](mailto:magazine@tcs.cam.ac.uk); Photography Editor: Marta Gruszczynska - [photography@tcs.cam.ac.uk](mailto:photography@tcs.cam.ac.uk); News Editor: James Burton - [news@tcs.cam.ac.uk](mailto:news@tcs.cam.ac.uk); Deputy News Editors: Elspeth Carruthers, Elle Dickinson, Judith Welikala & Michael Yoganayagam; Investigations Editor: Nat Rudarachankana; International Editors: Anna Carden & Helen Ronald - [international@tcs.cam.ac.uk](mailto:international@tcs.cam.ac.uk); Interviews Editors: Tom Belger & Bryony Clarke - [interviews@tcs.cam.ac.uk](mailto:interviews@tcs.cam.ac.uk); Deputy Interviews Editor: Catherine Barker; Comment Editors: Mike Alhadeff & Saranyah Sukumaran - [comment@tcs.cam.ac.uk](mailto:comment@tcs.cam.ac.uk); Deputy Comment Editor: Ella Fung; Features Editor: Graeme Cummings; Deputy Features Editor: Abi See; Fashion Features: Lizzy Burden, Alex Davies & Katya Kazakevich; Film & TV Editors: Daniel Janes & Dominic Preston; Food Features: Izzy Pritchard; Food Review Editor: Matthew Topham; Literature Features: Vaishnavi Girish & Tanjil Rashid; Music Editor: Rosie Howard-Williams; Deputy Music Editor: Mark Seow; Theatre Editor: Hattie Peachey - [theatre@tcs.cam.ac.uk](mailto:theatre@tcs.cam.ac.uk); Sports Editor: Tom Smith - [sport@tcs.cam.ac.uk](mailto:sport@tcs.cam.ac.uk); Deputy Sports Editor: Fran O'Brien; Listings Editor: James-Henry Metter; Chief Sub-Editor: Ben Richardson; Sub-Editors: Alice Gormley, Rebecca Phillips, Abbie Saunders, Alice Gormley, Emily Loud; Illustrator: Clémentine Beauvais; Web Editor: Mark Curtis; Board of Directors: Jen Mills and Jess Tousek (Co-Chairs), Mark Curtis (Business), Dan Green, Faye Rolfe, Alex Wood, Phil Brook & Zoah Hedges-Stocks [tcs-directors@tcs.cam.ac.uk](mailto:tcs-directors@tcs.cam.ac.uk)

## EDITORIAL

When only last week, *The Cambridge Student* was first to reveal the university's plans for wide ranging cuts placing one-on-one supervisions under threat, it is shocking to find that some staff members have received almost £450,000 in bonuses this year.

In an era of growth and success, there may be a place for largesse. But we have never in recent years been so far from it.

On Tuesday, Mervyn King, Governor of the Bank of England, gave dire predictions for the economic year ahead and in this climate, the nation is tightening its belt. The University may argue that to attract the most

talented investment managers, it has to offer competitive remuneration, but there are limits.

And this is not just a few rogue bankers; this is widespread. Endemic, even. There are at least forty-one people earning between £110,000 and £120,000 within university management. These unnamed forty-one are just the beginning.

Before we even think about bonuses, we know that the Vice Chancellor earns well in excess of these sums. We know, despite the University's best efforts, that the Chief Investments Officer this year earned more than double the Prime Minister's salary.

Bonus and salary combined, that's £369,924. £369,924. We know more than they ever wanted us to and we, the students of this university, are absolutely right to be angry.

Not least because of the constant secrecy that veils every layer of university management.

But most of all because this great University of ours has every intention of increasing tuition fees to £9,000 or even more for internationals. It is planning for unprecedented cuts which affect all of us. All of us that is except the decision-making '£100,000 club'.

It would seem to any rational ob-

server that those at the top have no intention of sharing our pain. The jobs of their colleagues are in serious danger yet the upper echelons of the University continue to plan in secret and make cuts which will hurt everybody else at the University.

Tory mantra it may be, but like it or not, we are all in this together, or should be.

Those who can ill afford it will suffer and it is utterly wrong that those at the top carry on regardless. We are all in this together.

It is not students or the public who need reminding of this, but those in power.

## University arms grants under fire from students

*Continued from p.1*

With superior resources they can then cherry-pick students with the offer of wiping out the loan debt to the government, academic independence in thrall to economics."

However CUSU's campaign for Socially Responsible Investment was in strong disagreement with Wills, arguing that:

While personally we disagree with the University's acceptance of funding from these defence organisations, in the current climate, particularly with the imminent increase of tuition fees, it would be irresponsible of the University to turn down sources of income."

CUSU President, Rahul Mansigani told *The Cambridge Student*: "Given the deficit in government funding for many courses, it is a financial reality that the University must seek money

from elsewhere. CUSU believes that the University should involve itself financially only with organisations which are consistent with Cambridge's educational mission."

Ashley Walsh, Chair of Cambridge Universities Labour Club, echoed Mansigani's sentiments:

"Provided the University is willing to be open and transparent about the sources of its funding, and provided its funding is both legal and guaranteed to be impartial, it is justified for it to seek a wide range of backers for its research.

"The University should never accept funding from illegal sources, dodgy backers, or those with questionable agenda."

The University has yet to explain what the money is being used for, but have promised us a disclosure by next week's issue.

### US Army

Amount: £212,000

The largest of the American armed forces, currently employing more than 1,100,000 soldiers. The Department of Defense budget is slated to be \$664 billion in 2010,

higher than at any other point in American history. Last year, Wikileaks released a video showing a US air crew shooting down Iraqi civilians.

### Government Communications Headquarters (GCHQ)

Amount: £119,000

Known as Britain's most secret intelligence agency, GCHQ is responsible for providing signals intelligence and information assurance to the UK government

and forces. In March 2010, GCHQ was embroiled in controversy after it emerged it had lost 35 laptops, potentially containing highly sensitive national intelligence data.

### Defence Advanced Research Projects Agency (DARPA)

Amount: £67,000

DARPA, an agency of the United States Department of Defence, is responsible for developing new technology for military use. Referred to by Tech website

The Register as, the "US military mad-scientist bureau", amongst DARPA's innovations is the idea to use cyborg moths for espionage purposes.

## NEWS BULLETIN *News in Brief*

### Clashes at Birmingham University campus protest

Students at Birmingham University have alleged one of them was head-butted by officers and two others punched after police intervened to end a student sit-in on Monday. Students have denied university claims that they were abusive and threatening.

The protests, against budget cuts and plans to make 200 out of 6000 staff by 2014, occupied part of the physics building for a few hours before university security services and police intervened and clashes began.

### Staff at Liverpool Hope University consider strike over job cuts

Staff at a city university in Liverpool are in a strike ballot as they debate industrial action, protesting against job cuts and 'secret' payments to nine senior staff of £5000 each.

According to Unison, staff are reported to be feeling "confidence in their employer has gone".

The university defended the payments, saying they rectified disparities between heads of departments who earned "less than their colleagues on the same grade who did not have the same responsibilities."

### "Oddball loner" held after attempt at campus meth lab

Ricky Layton, 26, a biochemistry student at the University of Aberdeen, was arrested under the Mental Health Act after he was caught mixing lethal chemicals taken from the University chemistry laboratories in his kitchen.

Believed to be trying to make crystal meth, Layton was described as having mental health issues and no links to organised crime.

His accommodation was evacuated and police are still investigating the scene.

### Lorry fire causes disruption at University of Worcester

Lectures at the University of Worcester last week were disrupted and a building evacuated when a lorry carrying bitumen and low pressure gas cylinders caught fire on campus grounds.

The incident took place during the afternoon of January 20th. Explosion sounds were reported and the Hereford and Worcester Fire Service decided a building was at risk.

Firemen remained at the scene after the fire to secure the area. No-one was hurt.

## THIS WEEK

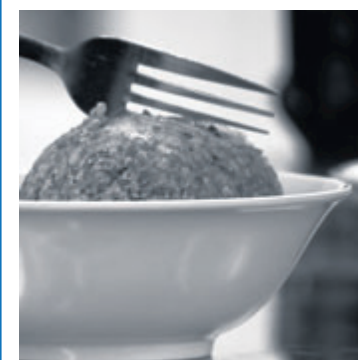
### INTERNATIONAL



### Marine Le Pen: New Kid on the Far Right?

p.9

### FEATURES



### The TCS guide to Burns Night and making your own Haggis

p.20-21

### TELEVISION



### Wolfman one year on and a look at BBC's Episodes

p.25

### SPORT



### Blues outgunned by powerful Army side

p.32

Got an idea for a story? Want to write for *The Cambridge Student*?

Email [editor@tcs.cam.ac.uk](mailto:editor@tcs.cam.ac.uk)



# Old Schools occupation site shut “until further notice”

**Michael Yoganayagam**  
Deputy News Editor

The University has announced that it is closing the Senior Combination Room adjacent to Senate House – scene of the 11-day student occupation of Old Schools last term.

Announced in the Cambridge University Reporter on 19th January, the SCR is to be closed “until further notice”. The Reporter did not confirm the reason.

However, a University spokesman confirmed that the University Council took the decision “in light of the recent occupation” to prevent further

such student action taking place in the SCR.

The SCR is one of the University’s main state rooms and is also a social facility for University members – staff, alumni, students and their guests. Until 1730, it was the meeting place of the Regent House, the University’s Parliament.

Dr. Gillian Evans from the History Faculty called the decision both “absurd and unacceptable.” She added: “It is unacceptable in denying members of the Regent House (whose Combination Room, strictly speaking, it is) a meeting place and social facility without telling them why. It

is absurd because students planning an occupation would surely see that to have impact, it would need to be somewhere else.”

Cambridge Defend Education, organisers of last term’s occupation, also condemned the closure, calling it “petty and misguided”. They told *The Cambridge Student*: “Instead of treating its own students as the enemy, the University ought to heed the call by students, academics, and staff to stand up to the government and fight these cuts. Further, we would like to express our concern that the University’s unnecessary and spiteful action may have resulted in any fir-

ings or hour cuts for staff of the Old Combination Room.”

Last term’s occupation, which began on 26th November, comprised 11 days of workshops, talks, negotiation plans and other largely non-disruptive and non-violent action seeking to encourage the University to oppose the government’s higher education policies. It was ended by students voluntarily on 6th December, despite the University having obtained a court injunction on 29th November authorising eviction of the occupiers by bailiffs.

The University has claimed that total costs from the occupation will

amount to more than £50,000.

In an interview with TCS last week, Vice Chancellor, Professor Sir Leszek Borysiewicz, commenting on the occupation, said: “Staff were being intimidated by noise, attempts to get into the HR department – remember that we had staff actually working there, who were stressed as a consequence – on Friday they were prevented access to the building by groups blockading the entrances.”

This runs contrary to the view of our own reporter, who remarked that there was “no noticeable damage done” to the SCR during the occupation.



Occupied  
University Combination Room -  
the scene of last term’s occupation

Image: Devon Buchanan



Drive time with **Alex Driver**

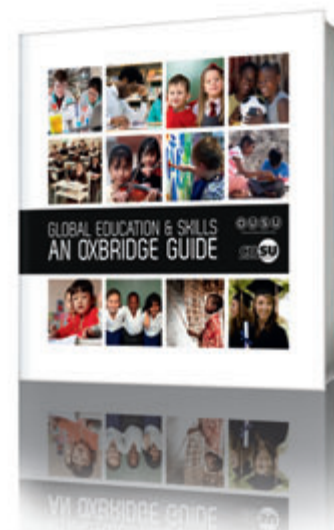
<http://alexdriver.blogspot.com>



## A NEW PUBLICATION BY CAMBRIDGE UNIVERSITY STUDENTS' UNION & ST JAMES'S HOUSE

In an exciting venture for 2011, Cambridge University Students' Union has collaborated with publisher St James's House to produce *Global Education & Skills*, a limited edition 'coffee table' book available to Cambridge students, staff and alumni on a complimentary basis, and due for distribution in February/March 2011. This publication discusses the new Government's Department for Education, and reviews the recent work of UNESCO. In addition, the book provides an engaging overview of education around the world, showcasing a selection of best practice organisations. To reserve your free copy of this publication, please email [pr@stjames.org](mailto:pr@stjames.org) with your name, telephone number, association with the University, and full postal address.

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**Stags getting up early**

Cambridge scientists have claimed that climate change will mean this year's deer-rutting season will come earlier. Rutting seasons on the Isle of Rum are already said to be occurring two weeks earlier than was the case 30 years ago.

The 38-year project claims the study provides evidence that the rises in temperature are affecting the behaviour of British mammals. However it has been stressed that much more work will need to be done in order to establish why these changes are taking place.

**Condom research to help catch sex offenders**

Researchers at Sheffield Hallam University have discovered a method of detecting sex offenders who attempt to evade detection by wearing a condom. The new method can detect the condom lubricant left on fingerprints by the subject.

There has been an increase in the use of condoms by sex offenders, partly to prevent the transfer of forensic evidence. It is hoped that this discovery will be used to identify distinctive lubricants that could indicate a specific condom manufacturer and particular brands.

**Study suggests surnames affect buying habits**

A US study has suggested that the first letter of your surname could affect how quickly you snap up a deal. When offered free tickets to a basketball game, participants with surnames towards the end of the alphabet replied on average five minutes faster than those nearer the beginning.

Researchers theorised that people with last names at the end of the alphabet train themselves as children to compensate for being at the end of the queue.

**Amis to quit Manchester University**

The novelist Martin Amis has announced that his forthcoming move to New York will mean the end of his four year stint as Professor of Creative Writing at Manchester University.

Amis, author of *Money* and *Time's Arrow*, is known for his outspoken views on sex, religion and popular culture.

Professor Terry Eagleton, former Professor of Cultural Theory at the University, described his colleague's views as "stomach churning" and lambasted his father Kingsley as a "drink-sodden, self-hating reviler of women, gays and liberals".

Amis earned £80,000 a year from his role at Manchester University, with a working week of just 28 hours. Amis gave his reasons for the move: "We probably are moving to Brooklyn for family reasons in the summer but we'll keep a flat here."

# NUS refuses to back London protest

Judith Welikala  
Deputy News Editor

Further protests are set to take place against the coalition government's planned higher education cuts, with simultaneous marches in Manchester and London this Saturday. Yet while the National Union of Students (NUS) is throwing its weight behind the Manchester demonstration, it has been quick to discourage participation in London.

**"Porter is misleading students"**

In an open letter to students' unions, NUS President Aaron Porter dismissed plans to march in London as "the wrong tactic at the wrong time", arguing: "Moves to divide the student movement when we need maximum unity is not a direction of travel I support".

He stressed: "The student movement must not respond to the defeat on fees by coming to the lazy conclusion that a series of hastily organised

National Demos will secure wins for students. This kind of tactical obsession is the wrong response to the challenges we face."

Liam McNulty, a third year historian from Homerton, who is attending the London demonstration, countered: "It is unfortunate that Aaron Porter has resorted to misleading students about the demonstration also happening in London on that day. Far from dividing the trade union and student movement, the march in London has been backed by the UCU [University and College Union], PCS [Public and Commercial Services Union] and Unite. The only division appears to be in the imagination of Aaron Porter."

The Manchester demonstration had initially been planned as a relatively small scale youth rally by the Trade Union Congress. It gained momentum after the NUS and other unions began mobilising students for a young workers' march which will precede it. However a number of protestors, including McNulty, suspect that Porter is "cynically" using the rally as "an excuse not to have any

more major demonstrations at all."

However, a spokesperson for NUS emphasised the fact that it is a national organisation hence the importance of extending their campaigns beyond the capital. He claimed that NUS are happy to support protests when they are properly organised but cannot encourage them unless full and proper safeguarding procedures are put in place to protect both the protestors and the general public.

Speaking to *The Cambridge Student*, Porter asserted: "NUS has consistently supported a campaigning approach which involves mass mobilisation, together with effective engagement in the policy debate."

**"The wrong tactics at the wrong time"**

"We are working with the trade union movement to organise a march and rally in Manchester on Saturday 29 January, where we hope once again to highlight opposition to the illogical and unjustified education funding cuts."



A tale of two cities  
NUS backs Manchester  
protest over London

# Cambridge success for former "worst school in Britain"

Michael Yoganayagam  
Deputy News Editor

Ten students at Mossbourne Academy in Hackney, East London, have received offers from Cambridge in the recent admissions intake.

**Mossbourne is in one of the poorest areas of the country**

The City Academy was opened in 2004 in its ultra-modern building as a replacement for Hackney Downs Boys' School, which was closed in 1995.

It was described by the Conservative government at the time as "the worst school in Britain".

Sir Michael Wilshaw, Mossbourne's executive principal, told *The Sunday Times*: "Cambridge saw kids from an inner-city comprehensive doing exceptionally well and that must have impressed them. Some of the feedback we got was terrific, along the lines of 'please send us more applicants like this'."

Many of the offers were for the most competitive courses, including two for medicine.

This is the first year that Mossbourne students have applied to University, with their Sixth Form

College having only opened during the last academic year.

**"Please send us more applicants like this"**

CUSU Access Officer, Andy McGowan, commented: "This story goes to show just how much of a difference the right encouragement and guidance from teachers can make and this is why CUSU continues to make sure that our access work reaches out to teachers as well as students."

"These students have been encouraged to achieve their potential

# Dramatic rise in student compensation

Michael Yoganayagam  
Deputy News Editor

Cambridge University paid out £16,200 in compensation to students during the 2009/10 academic year, more than four times the figure for the previous academic year.

In a Freedom of Information request to the University, made by *The Guardian* in November last year and seen by *The Cambridge Student*, the University confirmed that it made compensation offers totalling £15,500 to postgraduate students last year, with the remaining £1700 going to undergraduates. A University spokesman confirmed to TCS that last year's total was divided up amongst six payments, although three were subsequently declined by the recipients.

Morgan Wild, CUSU Student Support Officer, explained that the University can be forced to compensate students by the Office of the Independent Adjudicator (OIA), the student complaints adjudicator for England and Wales, if it "has not followed its own regulations in dealing with a student's case, or if the University's regulations on a matter are unclear. The OIA may also uphold a complaint if the University has a clear policy, but that policy is obviously unfair."

Speaking to *The Guardian*, Rob Behrens, the head of the OIA, said, "Most complaints that universities receive are from students who believe their academic results should be higher or who are dissatisfied with the quality of teaching or a university's services, such as its libraries."

In total, £346,505 was paid to dissatisfied students last year at 60 universities across England and Wales - a rise of 33% since 2008/2009. In a statement, Aaron Porter, President of the National Union of Students, commented: "It comes as no surprise that there have been more complaints than ever before, and as students are being saddled with ever larger debts, these figures show that they expect a better experience from their universities."

and have been provided with the right information, advice and guidance, and the results are plain to see."

He went on to say: "Hopefully, we will see even more bright students from under-represented backgrounds realising that Cambridge is an option for them, no matter what their background is." Mossbourne is situated in one of the poorest areas of the country.

Last year, Mossbourne Academy featured in John Humphrys' BBC TV documentary, *Unequal Opportunities*, where it was portrayed as a success story of the outgoing Labour government's City Academy programme.



# Anonymous Pigeon ruffles feathers

Phil Brook  
Co-Editor in Chief

A new Cambridge organisation, The Anonymous Pigeon has been criticised since its launch last week for abusing the University's messaging service.

The service, which delivers anonymous printed messages via students' pigeon holes, claims to have delivered over 2000 messages in the few days.

However Jesus College has already received complaints after some messages were placed in the college's university mail box.

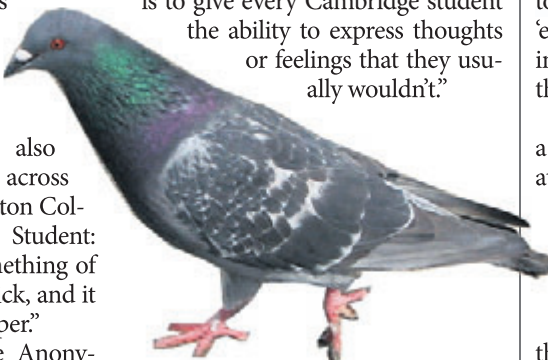
The Pigeon said: "One of the deliv-

eries was made using the Jesus CUSU mail box by members of the Anonymous Pigeon team, unaware this was not the standard Pigeon delivery method. A new method has now been devised to overcome this problem, and don't worry, the message will always get through!"

The new service has also aroused the ire of porters across Cambridge. A porter at Girton College told The Cambridge Student: "This service has been something of a nuisance. It's a real gimmick, and it seems a terrible waste of paper."

But the founder of The Anony-

mous Pigeon offered reassurance that it was only intended to operate in the run up to Valentine's day: "The main idea behind the Anonymous Pigeon is to give every Cambridge student the ability to express thoughts or feelings that they usually wouldn't."



# KPMG to pay uni fees

Charlotte Callinan

Europe's largest professional services firm has announced a new scheme to sponsor 75 students in a six-year 'earn and learn' programme to start in September 2011, which will pay their fees and land them a job.

KPMG will pay full tuition fees for a four-year BSc degree in Accounting at Durham University.

The students will work part-time for KPMG for the first three years, with only the fourth year of their degree spent as a full-time student. Upon completion of their studies, graduates will be guaranteed a job at the firm on a start-

ing salary of £20,000, as well as two years' 'on the job' training, leading to professional chartered accountancy qualifications.

Oliver Tant, UK Head of Audit at KPMG, said: "One of the key things is to ensure fair access to the profession."

David Willetts, the Minister for Universities and Science, is also supporting the scheme, saying, "It's the kind of initiative that we hope will flourish as we reform higher education."

A press release issued by KPMG predicted that the programme would grow to sponsor more than 400 full-time students a year.

# 'Autocratic' University's Browne submission not approved

Elsbeth Carruthers  
Deputy News Editor

Cambridge University has been accused of a lack of transparency and of being 'autocratic' in its second submission of evidence to the Browne Review in May.

The submission was allegedly not approved by the University Council but represents the view of an "as yet unnamed shadowy cabal of individuals", according to University Computing staff member, Bruce Beckles.

Having outlined its position on the current funding system, the University was asked to submit its position on the future of Higher education funding.

Such submissions are usually reviewed and approved by the University Council, particularly on matters "likely to prove controversial," in the words of the University's own Ordinances.

The document proposes an American-style funding system "more open to market forces," in which "the philosophy and operation of financial aid in US universities...are relevant", a suggestion that Mr. Beckles told The Cambridge Student "would be controversial in the University".

The second submission was announced in the 19th May issue of the University Reporter, which starts: "The Council has now submitted its response to the second call for evi-

dence to the independent (Browne) review."

Yet in the 25th May issue, a notice appeared to replace the first one, which stated, "The response to the second call for evidence to the independent (Browne) review...has now been submitted" - removing any mention of the University Council.

**"It appears that we are trying to hide"**

The University Council minutes, whilst stating in a meeting on April 19th that "a copy of the submission will be circulated for discussion,"

made no mention of it after that.

Beckles told TCS: "If it [the submission] has not been approved by either Council or the Regent House, on whose authority can it claim to speak for the University?"

He added: "It is unacceptable that either the names of those responsible should not be disclosed or that appropriate disciplinary action taken against them."

The likely reason for the lack of approval, he said, was the lack of time before the submission was due, but "all this tells us is that, as well as being unresponsive and autocratic, those responsible for the submission were unacceptably inefficient."

He argued that it compromised the

University's position on higher education funding, as "it appears that we are trying to hide behind a position which we are allowing to be attributed to us, but which we have neither articulated nor endorsed."

Professor Gillian Evans, a former member of the University Council, was critical of the approval process, telling TCS that although there is a "tremendous" amount to which the University is required to respond, "you need clear prioritisation" on matters of such great importance to Cambridge.

The university is in a "desperately high-profile situation" and such submissions "should always be discussed by the Council."



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## News in Brief

## Creed song frightens off wolves

A Norwegian teenager was saved from an attack by wolves after playing a Creed song. Walter Eikrem, 13, was confronted by four wolves on his way back from school. He reacted to this by pulling out his mobile and playing the song *Overcome* by Creed. The wolves subsequently left the scene. Eikrem commented: "They didn't really get scared. They just turned around, and simply trotted away."

## York University may introduce 'set fee' for all courses

York University has suggested it may begin charging a set fee for all of its courses in 2012, in response to the rise in tuition fees. Following the rise in fees, universities will have to decide whether to differentiate fees, depending on the course.

Aaron Porter, NUS President, said he felt "uncomfortable with different universities charging different fees for different courses."

## Listen very carefully, I shall only copy this once?

A French university has become the centre of a number of plagiarism rows, after Louise Peltzer, head of the University of French Polynesia allegedly copied large portions from *The Search for the Perfect Language (The Making of Europe)* by the acclaimed author Umberto Eco. The row comes a month after a French anchorman was accused of lifting 100 pages word for word from a biography of Ernest Hemingway, and author Michel Houellebecq was accused of copying from Wikipedia in his latest work.

## Fire at The Baron and Beef

Cambridge local The Baron and Beef caught fire last week after paper was left inside a disused oven which was accidentally switched on. "Lives could have been put at risk at the Baron of Beef on Bridge Street today if a smoke alarm had not been fitted," firefighters told Cambridge News. Three crews and a turntable ladder sped to the scene but the flames did not spread to other rooms.

## Chinese University offers courses in anti-corruption

The University of Renmin is set to train 30 masters students in tackling crooked officials. Top government prosecutors are helping to train students to interrogate suspects and administer lie detector tests in pursuit of corrupt officials, in response to the country's problem with endemic corruption.

In September a senior anti-corruption official received a suspended death sentence for taking 7.71m yuan (£731m) in bribes to help people gain advantages in business and court cases or avoid arrest.

## Frosty reception from key sponsors to student ski antics



Image: Anna Gibbs

## Katy Davis

A key sponsor of the Varsity Ski Trip has pulled out, following students' inappropriate escapades in the 'Valley Rally Competition' last year. So appalled by the events, the holiday company Scott Dunn announced in December that they will "have no

future involvement" with the trip.

The competition took place on the final day of the event and involved outgoing teams of four having to complete unusual challenges. The challenges included egg cracking in buttocks to skiing fully naked smeared in pasta sauce and chocolate.

One student on the trip, Will

Mardle, recalls seeing a competitor "doing a back flip on skis, fully naked while his friends urinated on him." However, Scott Dunn explained that the organisers of the trip "did not inform [the sponsor] of the nature of the challenges throughout the negotiations for sponsorship."

Despite the company stating

that they had agreed to sponsor the winners merely "on the understanding that it was a competitive, fun ski race between Oxbridge students," a second year from Clare who went on the trip stated that "with 2,500 Oxbridge students together on a skiing holiday, how could it not end in chaotic indecency?"

## University of Kentucky sees the light in 'evangelical' row

## Freya Berry

The University of Kentucky has been forced to pay a \$125,000 settlement to the "evangelical" astrophysicist Martin Gaskell, after denying him the post of Observatory Director in 2007.

After researching Gaskell's religious beliefs, Michael Cavagnero, the Chairman of the Physics and Astronomy department revealed what he called Gaskell's "potentially evangelical" views on creationism

and intelligent design. Canagnero reiterated that in a public talk Gaskell made insidious and inaccurate comments about atheism and evolutionary theory. He concluded that "while a talented astronomer, Dr Gaskell is a lousy biologist"

However, regarding Cavagnero's "potentially evangelical" comment, Dr Gaskell's lawyer, Francis J. Manion, said: "I couldn't have made up a better quote. 'We like this guy, but he is potentially Jewish? Potentially Muslim?'"

Federal law prohibits discrimination on the grounds of religion. In the UK, the Education Reform Act 1988 ensures that "academic staff have freedom within the law to put forward new ideas and controversial or unpopular opinions, without placing themselves in jeopardy of losing their jobs or privileges they may have at their institutions."

Professor Gill Evans, Emeritus professor of Medieval Theology, told The Cambridge Student that if there was a similarly controversial lecturer

at Cambridge, she believed it would simply lead to "energetic exchange with students." She added that "if the University tried to sack him, the state of the law on discrimination in this area would be interesting to test."

In 1997, Chris Brand of Edinburgh University, and a self-styled "scientific racist", was dismissed after a university tribunal found him guilty of gross misconduct. However, he later sued the university on grounds of unfair dismissal and received £12,000 in an out-of-court settlement.

## Cambridge spy testifies at Iraq Inquiry

Judith Welikala  
Deputy News Editor

Sir Richard Dearlove, Master of Pembroke College and former head of the British Secret Intelligence Services, has given ninety-three pages worth of private evidence to the ongoing Iraq Inquiry.

The Chilcott Inquiry into Iraq was announced in 2009, by then Prime Minister Gordon Brown, to examine the UK's involvement in the Iraq War.

While his testimony is available online, much of it has been redacted in the interest of national security and international relations.

Dearlove was head of MI6 in the run-up to the war, when there was debate around the existence of intelligence that suggested Iraq possessed weapons of mass destruction and whether this evidence was exaggerated by the

government.

He informed ministers in July 2002 that in the US, "intelligence and facts were being fixed around policy."

His affiliation with both the Secret Intelligence Service and Cambridge University are longstanding. He joined MI6 in 1966 at the age of 21, after completing his History degree

## Much of the testimony has been redacted

at Queens' College.

After five years of service as head of the SIS, Dearlove retired from his position in 2004, and was appointed Master of Pembroke in the same year. He is the second head of MI6 whose appointment has been publicly released.

As the Inquiry is ongoing, Sir Dearlove has declined to comment.

## Students baffled over Barclays 'research'

Elsbeth Carruthers  
Deputy News Editor

In a model they have coined 'kittynomics', Barclays claim that 33% of Cambridge students and 60% of those in Oxford are saving £193 million annually by pooling money to pay for shared costs. It is claimed these range from heating bills to joint birthday presents.

According to the research, students are carefully managing their joint funds, even appointing brokers and asset managers to plan spending and keep track of cash. Allegedly, the average 'kitty' has four members and around 30% of students are using online banking to look after their shared funds.

Dan Wass, Director of Current Accounts at Barclays, said that it was "very encouraging to see that so many students are taking a sensible approach to managing their money

to help them cope with university's financial pressures. 'Kittynomics' is becoming an increasingly popular way for students to financially plan on a shoestring, as it can save them money each term."

## "That's definitely not true. I literally don't know anyone who does that"

The research has been met with surprise by Cambridge students, almost none of whom live in shared accommodation that requires them to pay heating bills or similar. The claims by Barclays have been received by some as an ill-conceived advertising stunt. One second-year historian at Pembroke said: "That's definitely not true. I literally don't know anyone who does that."





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# Analysis: Tunisia - Out with the old, in with the new?



**“Tunisia will not act as a catalyst for the rest of the Arab world,” explains Prof. George Joffé**

Professor George Joffé is a specialist on the Middle East at King's College London. He speaks to *The Cambridge Student* in the wake of the popular rising to remove the Tunisian dictator, Ben Ali from power.

**Anna Carden**  
International Editor

**For how long do you think Tunisia's 'national unity' government under Mohammed Ghannouchi will last?**

The situation in Tunisia is very fast-moving and it is by no means clear that Ghannouchi's government will continue as the interim government, largely because of its links with the previous regime. Amnesty and the release of political prisoners are essential for its political survival but will almost certainly not be sufficient. Nor is it clear that it could be tolerated in office for two months (the time needed to elect the President's successor) or even six months (the period opposition parties are demanding to ensure that they can create the necessary political infrastructure to contest elections).

**With growing criticism of the lingering presence of members of Ben Ali's Constitutional Democratic**

**Rally (RCD) in the new government, is there a risk that the uprising could become a smoke screen for minimal political change?**

Tunisians are well-aware of this danger, which is why demonstrations continue in Tunis (even the police there are joining the demonstrators). However, many people now want as rapid a return to normality as possible. There is an indirect struggle taking place, expressed through demands for change and a search for normality. It is in the interstice between these two opposed objectives that the RCD, as a well-honed countrywide and hegemonic political movement, may become the essential vehicle of continuity and thus survive. This is becoming increasingly difficult as lo-

**The Ben Ali regime was a totally unnecessary and vicious dictatorship**

cal civil society groups begin to take control of municipal administration and local politics.

**Is mass unemployment the root cause of unrest or are there ideological motivations at play as well?**

Mass unemployment, through the self-immolation of Mohamed Bouazizi, was the catalyst. The real



Image: Magharebia

reason was the increasingly contemptuous repression that the Ben Ali regime foisted on the Tunisians. There was an enormous and universal sentiment of anger and disgust that was released by the way Bouazizi was treated by the local authorities, it is reflected in the experiences of many Tunisians. It is that that inspired the demonstrations. It was also this sentiment that civil society groups fed upon, organising peaceful strikes and demonstrations that eventually the police could not contain, especially when the army refused to intervene.

The violence was a result of an attempt by the security services to provoke chaos and force a military intervention, after Ben Ali had fled.

**Western powers have been surprised by the popular uprising. To what extent will the outcome of the revolt affect Western directives?**

Europe and the USA have tolerated the Ben Ali regime - even embraced it - because of its promise to block extremist spill-overs into Europe. In particular, Europe has securitised

all its policies towards North Africa, despite its claim to be a “normative power”. Western states believed their own propaganda about the economic model forced on North Africa and saw Tunisia as a model student, despite growing evidence that up to 25% of the population was close to the poverty-line and unemployment ran at an officially-admitted 14% and 40% for university graduates. They considered Tunisia a stable, moderate example of a modernising state in the environment of globalisation and, lacking analytical expertise and interest, did not appreciate what the Ben Ali regime really was - a totally unnecessary and vicious dictatorship. There is already a major reassessment taking place, especially in France where the Sarkozy administration completely misjudged the situation.

**Could Tunisia act as a tinder box for other Arab nations and including Egypt?**

Tunisia will not act as a catalyst for the rest of the Arab world because, although it highlights the dangers of poor governance, the way in which the protests developed had much to do with its own national political culture. The Egyptian government is extremely unlikely to cede to the demonstrators' demands in any way at all. It can afford to do so because it has the support of the army, the security services and the police. Instead, it will attempt to decapitate the demonstrators through arrests - up to 900 people were arrested yesterday, for example. It is unlikely to be seriously discomfited. We await the presidential elections in September.

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## Belarus: Why the blind eye?

**Tom Wilson**

Belarus, Europe's living relic of the USSR, is known for autocracy, Chernobyl, and not much else. It may not conjure up the prettiest of images, but it is curious how little media attention “Europe's last dictatorship” has had since its independence two decades ago. It seems that few people have heard about the place, and that fewer still care about the outright oppression of free speech that President Lukashenko has exerted there for 17 years.

Belarus made a rare and pitifully small appearance in western media last month whilst it held its fourth presidential election, which the incumbent and omniscient Lukashenko won by a supposed landslide of over 79%. The legitimacy of such a victory is unconvincing, as a third of the original presidential candidates withdrew before the vote, presumably given the push by the KGB, and that eight of the final nine candidates were later arrested. In short, since coming under Lukashenko's iron fist in 1994, Belarus has never seen a poll judged as ‘fair’ by international monitors. With presidential candidates being dragged out of hospital and into prison by the very same police force that put them in there, and women protesters receiving threats of beating

and even rape, it is clear that the USSR notion of using violence to eradicate any chance of a real democracy is alive and thriving. Not even 30,000 protestors in the capital Minsk could change the outcome of Lukashenko's master plan. Sadly, in England we remain oblivious to it.

How can we expect progress when such issues are sidelined in favour of snow sensationalism and tedious royal weddings? If a bleak story sells the most, editors should be lapping up Belarus. Increased awareness can only be a good thing; even the smallest step is one closer to the democracy which both Belarusians and the rest of Europe want. Mercifully, it seems we may finally have started the slow and overdue battle against Lukashenko. Belarus has been dropped from the esteemed Munich Security Conference's guest list in light of its human rights violations, and at the end of the month the EU will decide whether or not to impose punitive measures. Inevitably the people of Belarus will suffer the most, but it is nothing they are not used to. We can only hope that they no longer must endure their struggle in eerie international silence, until the next poll when another few hoards of innocent, pro-democracy fighters are hospitalised and detained indefinitely.



# Opinion: Marine Le Pen, new kid on the far-right block

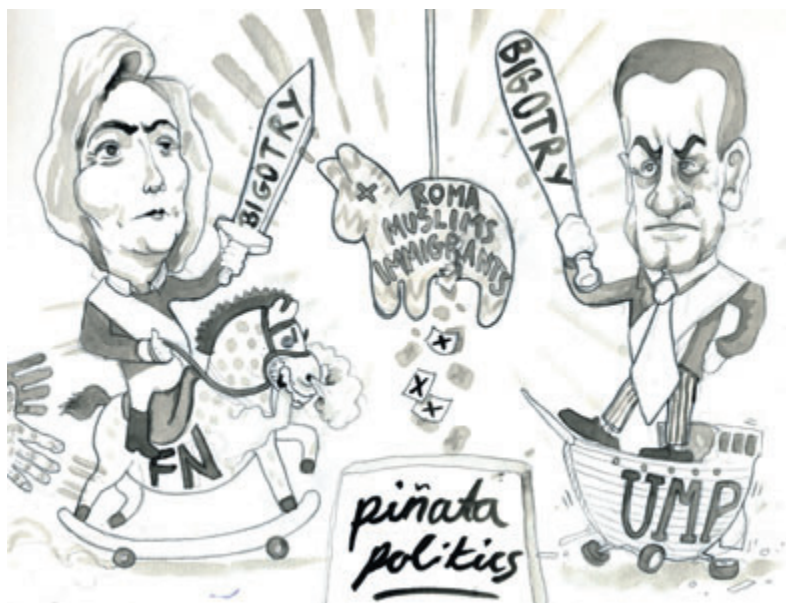
Felix Styles

Marine Le Pen, newly-elected leader of France's National Front (FN), has a lot to live up to. Her father, Jean-Marie, founded the party in 1972 and led it to its current position as the voice of the French far-right, where it has been enjoying relative success, given the party's unconcealed xenophobia. The octogenarian passed the reins of party leadership to his daughter on 16th January, a move which has led many to anticipate changes in a party that had over the years become all but inextricably linked to Le Pen père.

In attempting to predict the future of the FN, political commentators could do worse than look north to the confused political scene of Belgium (currently in its seventh month of government-forming negotiations) where a similar process took place just 7 years ago.

## Extreme-right parties are an inevitable irritant of every parliament

The Flemish far right was then represented by the Vlaams Blok, a small party with the patently unachievable aims of splitting Belgium to create an independent Flanders and – that timeless classic made famous by every extreme-right party ever – kicking all foreigners out of the country. In November 2004, the Blok was outlawed under anti-



“La politique des petits” by Dan Strange

discrimination laws and dissolved, but quickly re-emerged under the leadership of Frank Vanhecke, rebranding itself as the Vlaams Belang (VB), or Flemish Interest. Preserving its far-right fundamentals while adopting a new family-friendly image, the VB romped to a shock 25% of the Flemish vote in its first election, becoming the majority party in the Flemish parliament. Although its popularity has since suffered, one in five Dutch-speakers still votes VB.

It is this process that Marine Le Pen will seek to emulate in transforming the fringe FN into a mainstream

political force. Of course, an assault on the UMP and the PS will be a very different kettle of political fish to the eternal coalition-related bickering served up by chronically schizophrenic Belgium. Yet despite important differences between the two situations, there is a real possibility that Marine Le Pen could replicate the feat of her Flemish counterparts in sanitising the image of the far-right.

Parties of the extreme-right are a necessary irritant of every parliament, destined to eternally and inconsequentially bellow their

despicable views from the political sidelines. On the rare occasions such parties fall under the glare of the media spotlight, they almost invariably show their ideologies up as embarrassingly prejudiced and ill-informed. Take a bow, UKIP's Nigel Farage, with last year's cringe-worthily infamous 'damp rag' diatribe in the European Parliament. Even closer to home, we can recall Nick Griffin's abysmal performance on a 2009 Question Time which lost the BNP much of the little credibility it possessed.

These sorts of activities, while embarrassing and occasionally disturbing, are arguably an important component of a functioning democracy. In the present climate of widespread dissatisfaction with governments, the extreme views aired on both ends of the political spectrum are a constant reminder of the relative sanity of the more mainstream politicians and, crucially, how much worse off we could be. Extreme-right views are tolerated as part of public debate, but support inevitably proves scarce. Even in 2002, when Jean-Marie Le Pen scraped into the second round of the presidential election thanks to the combination of protest votes, a deeply unpopular incumbent and a fragmented opposition, only 13% of the population voted FN. The FN of Jean-Marie Le Pen, like the Vlaams Blok of old, proved more mild annoyance than any significant sort of threat. The real danger posed by far-right parties occurs if they lose

the “extreme” tag, typically through successfully presenting xenophobia, national isolation and protectionism as “hard-working” patriotic pride. The VB achieved this in 2004 and,

**13 %** voted National Front in 2002

under Marine Le Pen, the FN clearly hopes to follow this example in 2011. Their new leader knows, just as Frank Vanhecke knew in 2004, that a far-right party conspicuously labelled as such was unlikely to gain a big of the vote. It seems that Le Pen, while broadly retaining the same “patriotic” ideology as her father, will follow in the VB's footsteps by cleaning up the FN's image and toning down its message in order to appeal to the dissatisfied centre-right voter.

As a new voter-friendly façade of respectability is built for the FN, it will become crucial for French voters to see through to the unchanged motives and ideas of Marine Le Pen. In the unlikely event that French politicians have learnt the lessons of their European neighbours, they too will be wary of the new kid on the far-right block. As France steels itself for the emergence of the latest “new and improved” brand of bigotry from the Le Pen family, we can only hope that memories of Jean-Marie Le Pen and 2002 will remain too recent for the French electorate to give Marine too many more good days at the office.



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# INTERVIEWS

**Esther Rantzen**, British journalist and TV presenter, talks to Eleanor Dickinson and Philip Brook about politics, personality and ageism at the BBC.

Esther Rantzen is without a doubt quite a character. The former journalist and charity patron, famous for displaying dubiously-shaped vegetables on the television, cuts a surprisingly imposing figure in spite of her diminutive frame. "People think I am a lot taller than I am" she laughs. Smiling, she reassures us, "I'm not as ferocious as I look".

Her career in the media spans four decades, from being a small time researcher for the BBC to presenting her own TV show 'That's Life!' which spanned twenty-one years from 1973-1994.

Yet she may be more familiar to us for her recent appearances on the reality shows 'Strictly Come Dancing' and 'I'm a Celebrity...Get Me Out Of Here!', shows more focussed on celebrity personality than the question of talent.

**"I've been called 'Toothy Esther Rantzen' for years but now I'm 'veteran' Esther Rantzen"**

And personality seems to concern her a great deal. In response to whether politics revolves around a 'cult of personality', she is not afraid to put things candidly: "What was Hitler's problem? Was it his policies or was it his personality? It is wrong to make this distinction - the two are so totally intertwined."

And today's politics? "What we are looking for in a leader is the competence to deal with unexpected things that will happen. People reflected on the policies of Gordon Brown but nobody predicted there would be an economic meltdown". Yet she admits that "tired old Brown against a fresh combination of Cameron and Clegg" was a foregone conclusion in the last election campaign.

Personality is not the only issue at hand in the world of politics and the media these days. In an era dominated by looks and public image, Rantzen is frank about being known to the world for years as 'Toothy Esther Rantzen'. "My teeth are different from how they were and many journalists haven't noticed. I've been called it for years but I'm now 'veteran' Esther Rantzen." "I think I'd rather be toothy" she jokes. On the subject of personal appearance, Rantzen, allegedly a regular Botoxer, happily asserts that "wrinkles aren't necessarily a deformity".

However, Moira Stewart, Arlene Philips and Anna Ford are all examples of being sacked due to age.



Image: Wikicommons

Sacking all the older women from the BBC is not ideal, she says. "The public, many of whom are older women themselves or have mothers or grandmothers who are older women, just don't want people under the age of 20 on our screens".

She begrudgingly admits, however, that age is an issue for her. While she asserts that she was "constantly honest" about her age, the question remains a cagey matter for her TV presenter daughter. Esther would tell us her daughter's age of course, but admits she'd get a sharp kick in the shins for doing so, especially as her daughter has "knocked a few years off".

However, Esther herself has been a victim of ageism in the past, reminiscing that "when I was about 35, I overheard someone saying that I'd last until I was about 42 and then I'd be out the door." "Out once the wrinkles kick in", one producer allegedly remarked. Yet she concedes that "now I'm seventy I cannot lie about it, so who cares?"

On the subject of her age, she

sighs and says "I've not that long left, which forces you to really cherish what you've got and do the really important things". In order to get up in the morning, she says "you need a reason".

**"When I was about 35, I overheard someone saying that I'd last until I was about 42 and then I'd be out the door."**

A reason to get out of bed last year was evidently Rantzen's attempt to run as an independent candidate for Luton South in the general election. When asked whether her charitable work was a motivating factor in this, she laughs; "It was another bit of my personality; it was my rage. I was so cross with the expenses scandal that I thought: let's see what happens when an independent candidate runs". And what does happen? "One loses their deposit," she laughs. Rantzen ulti-

## Esther Rantzen CBE

**Born:** 22nd June 1940

**Education:** Educated at the North London Collegiate School and Somerville College, Oxford, where she read English.

**Family:** Has three children; Miriam Emily, born in 1978, Rebecca born in 1980 and Joshua in 1981.

**Career:** For 21 years, she produced and hosted the hugely successful consumer programme, 'That's Life', and has since had numerous broadcasting positions within the BBC.

In 1986, she founded the child protection charity, ChildLine.

In the 2010 general election, she stood unsuccessfully as an independent candidate for the Luton South constituency.

quite happily states, "is no oil painting. Cheryl Cole is very beautiful but Cowell is not exactly gorgeous". However she admits she "misses him" on American Idol. The real test is, as she sees it, a "Bath Test; if the presenter is standing naked in the bath telling the story, do you lean closer or further away?"

The same problem, according to her, lies behind the cameras as well as in front of them: "they are being turfed out all the time; the directors, the producers, the vision mixers when they reach 50 or 55 - and some of these are amongst the most skilled."

**"There was a glass ceiling so low we had to crouch"**

She claims the BBC was a very different place when she began working there; "there was a glass ceiling so low we had to crouch. There was one female producer - the rest never made it past researcher".

So how did she break through this impenetrable ceiling? "When I was a researcher I had to read 96 volumes of Hansard to check that what had been said about an MP was true. That's fine. I was there morning, noon and night. You've just got to be that hungry and that motivated and that committed, and people will notice. You've got to get your foot in the door somehow."

So in terms of advice for young, prospective workers in the media, she bluntly advises "getting in by any means necessary".

"Any way you can make yourself stand out from the others is useful, because CVs and other works of fiction are not necessarily accurate." She adds swiftly, "I've never lied on a CV. Ever."

"The interview is a hopeless way of judging people and that is why they should ask people to research something and produce a document. You really want to see how people work under stress; that's the only way you can gauge talent."

However, nepotism and networking in the industry clearly remain effective means of climbing the ladder; "if you have an obscure relative or a friend of a friend, I'd say go for it, because it's helpful to get a foot in the door". She adds that she is "a huge believer in work experience, because then people have seen how you work."

Esther Rantzen is now working on a book about children and care. Her electoral dreams may be over, she concedes with a half-smile, "but there's a lot of work still to be done."

mately came fourth behind the main parties with a 4.4% share of the vote.

But in actual fact, the defeat came as something of a relief. She smiles and says she "can now concentrate on other things that matter", such as her brainchild and long-term focus, ChildLine.

Amongst her current activities she is "writing a book about children who have been supported during our first 25 years". "And hopefully some more broadcasting", she adds, admitting, though, that she has not being offered any more major series. Is this again because of ageism? "No - it could be because I'm ugly or untalented?" she laughs.

However, personality and appearance are recurrent themes in our conversation. Whether these attributes are the most important things in the media today, she says it is "down to talent...mostly". She ruefully admits, however, that there is a "need to be attractive" though not necessarily to have good looks, apparently complimenting David Starkey as a prime example of this. Simon Cowell, she



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# Comment | Is it time for gay marriage?



LGBT history month is the time to rethink the distinction between marriage and civil partnership, says **Tom Belger**

Suppose the government decided tomorrow that marriage was for white couples, and permitted black couples only civil partnerships. There would be uproar at such a discriminatory, two-tier system. The distinction would suggest black couples are somehow inferior and unworthy of the same full recognition as whites. It is in this light that we should view the current legal distinction between marriage and civil partnership.

Civil partnerships may enshrine broadly the same rights as marriage, but the difference is more than one of mere semantics. To grumble that homosexuals should be happy with their lot is to miss the point entirely. Marriage is not a purely private ar-

angement; central also is the public recognition and approval that it confers. Granting it to same-sex couples is a question of accepting their unions as no less worthy of our respect than heterosexual ones. Some of the common objections are tackled below.

*'Marriage is a religious concept; most religions object to homosexuality.'* Marriage is a legal rather than a religious ceremony. This is why it can be conducted in a registrar's office rather than a place of worship, and why we do not hear Richard Dawkins railing against it.

Besides, it would be a touch disingenuous, when divorces are so regularly granted and people can be wedded drunk in Las Vegas, to insist that

marriage is 'sacred'. Legalising same-sex marriages patently does not mean that places of worship will be forced to conduct them. Churches have a right to perform marriages, but not a requirement.

*'Marriage is a fixed, unalterable idea.'* In so far as it entails the expression of the exclusive and permanent commitment of partners to each other, this seems valid. On top of this, however, its definition is rather flexible, varying greatly throughout the world and throughout history.

Firstly, it is completely unrelated to procreation - we do not deny old and infertile couples the right to marry. In some US states marriage between races was illegal until 1967, as it was in Nazi Germany between Jews and other Germans. Polygamy is legal in much of Africa. One Sudanese man caught in a somewhat compromising position with a goat was forced to marry it. Meanwhile in France and China, one need not even be alive to marry.

Many nations, including Spain,

Belgium and Canada, now recognise same-sex marriage. This undermines the suggestion it is an untried social experiment, as well as the slippery slope argument that bestiality or incest will 'inevitably' be legalised next.

## Tradition alone is a poor defence.

Tradition alone is a poor defence. Sexism, racism and slavery were all once traditional. It is utterly misguided to see marriage as a completely rigid concept, and to oppose a change in the definition of marriage to include same-sex couples on this basis.

*'We shouldn't promote something "unnatural".'* Accepting same-sex marriage is a question of toleration, not promotion.

A desire not to 'promote' homosexuality wrongly suggests it is a choice. Whether or not homosexuality is regarded as 'normal', it is entirely natural - like musical ability, left-handedness or a sweet tooth.

*'Gay couples are not suitable for parenthood.'* There is no reason whatsoever to believe this - the MP Stephen Gilbert noted that 'gay adoption laws have shown that gay couples can be excellent parents and raise happy and well-adjusted children just like the next heterosexual couple can'.

What matters is not sexuality but love, understanding and support. Those truly concerned about children's welfare should surely direct their attention elsewhere; why not start with abusive or neglectful heterosexual parents?

The time has come to end our system of sexual apartheid. Civil partnerships were a welcome development, but can be no more than a patronising form of marriage-lite. Same-sex couples deserve the same status and respect that heterosexual ones enjoy.

Over 60 per cent of the public support reform, according to a Populus poll. We must do what we can to win over all those still opposed or indifferent to gay equality.

## 18,059

Couples entered into a civil partnership in its first year.

### Overseas equivalents of Civil Partnerships:

Belgium, Canada, Spain - Marriage  
France - Civil Solidarity Pact  
Iceland - Confirmed Cohabitation  
Germany - Life Partnership

"For us, this is about making a choice to have our civil rights acknowledged, and respected and protected as any human being,"

Shannon Sickles of the first set of civil partnership unions in the UK

The purpose of the Civil Partnership Act is to enable same-sex couples to obtain legal recognition of their relationship by forming a civil partnership.

Civil Partnership Act 2004  
c.33 Explanatory Notes

There is a fundamental physical difference between men and women: their sexual and reproductive organs. This means that there has to be different mechanisms in place to accommodate their different needs.

Sexual discrimination doesn't stem from the fact that women are automatically granted a year-long maternity leave, whereas men aren't. It stems from the fact that women are the ones who get pregnant. A lack of discrimination recognises that marriage and civil partnerships are two separate entities which should be acknowledged in their own equal right.

Same sex couples have an intrinsic impossibility to procreate, and hence they are fundamentally different from heterosexual couples. The key argument for gay marriage starts with the proposition that civil partnership isn't enough. This may be because it offers unequal rights from those to marriage, or because it is a question of nomenclature, status, and social perception.

The problem with this argument is that it is unfounded - civil partnership offers identical rights to those married. The Civil Partnership Act 2004 introduced civil partnerships as the functional equivalent of marriage.

The aim of the legislation was to end the discrimination and to express society's approval of same-sex relationships. With a few exceptions, civil partners are subject to rules identical to those applying to married couples.

The exceptions concern the sexual relationship between the couple. In the eyes of the law, non-consummation of the marriage will not create a binding agreement and adultery is not a ground for dissolution. These differences can be justified on the basis of differences in sexual relationships. For example, lesbians cannot really penetrate, and consummation is legally defined with reference to penetration. However despite these exceptions, civil partnerships share many similarities to marriage; it has referred to a 'marriage in everything but name'.

A final major difference between civil partnership and marriage is that there cannot be a religious service at the signing of the register, only afterwards. "Marriage" carries a high symbolic meaning, linking to religion, romance and social declaration.

It could be argued that couples who enter civil partnerships will inevitably feel that these elements are lacking. However, civil partnerships have nothing like the history and

## The two separate institutions of marriage and civil partnership should be maintained, argues **Hafsa Zayyan**



ideological baggage of marriage.

It is a creature of modern statute. With time and history, civil partnership will acquire the same social status as marriage, just as the Paralympics is now considered as prestigious as the Olympic Games since their creation in 1948.

Some may argue the purpose of marriage is to have children and that since gay couples cannot have children they should not be allowed to marry. This is not the only purpose of marriage today - marriage is an expression of commitment and love.

The only way this argument can stand is by recourse to nature: these days, same-sex couples are free to procreate by whatever means possible, be it adoption, IVF or sperm/egg donor - but it will not be natural. Thus it has to be argued that the marriage is an institution which fosters the natural human ability between man and woman to procreate.

Civil partnerships, on the other

hand, foster the acquisition of children through non-biological or non-natural methods.

The argument that marriage between men and women is a fixed, unalterable idea with origins in religious institutions is reflected in the Civil Partnership Act 2004 - in the creation of civil partnerships there is no religious ceremony.

Even if it could be argued that marriage is not truly a religious ceremony, but a legal one, the root of the argument lies in social perception: the fact is that the immediate image of marriage to the everyday man is a white wedding between man and woman in a church.

There is no need to extend marriage to gay couples because the majority of same sex couples do not want the religious connotations associated with marriage since most religions object to homosexuality; for those religions that don't, it can be facilitated after the signing of the documents.



Image: Neil McIntosh

## Letters

Want to get involved? For letters, articles and comment, email [comment@tcs.cam.ac.uk](mailto:comment@tcs.cam.ac.uk)

Dear Editors,

I am writing in response to the article by Leonie James in the Comment-section in the 20/01/11 issue of this paper. On the subject of stress levels at Cambridge, she argued that 'If you need help, it's there in abundance. But you shouldn't need it.' This seems to me to be a harmful attitude to be propagating: often the students who

most need support are those who are most reticent about asking for it, and statements such as that made by Miss James will only serve to deepen the sentiment that needing help is somehow 'weak'.

I am concerned that students on the verge of asking for help will be completely deterred from doing so when they read Miss James's article.

I have been a college Peer Sup-

porter for the past three years and I am aware that coming forward and admitting that you are unhappy takes a huge amount of courage: Miss James's article does not seem to take this into account.

Perhaps the aforementioned article will motivate some students, and this is surely the spirit in which it was intended. But I feel that some acknowledgment should be made that

although people are 'watching out for you', the support system at Cambridge is far from perfect and often signs can go unnoticed.

At other times there may be no signs at all that a person is struggling. There is no shame in asking for help.

**Alison Bell**

The views expressed in the Comment section of *The Cambridge Student* are the opinions of individuals and not necessarily the opinions of Cambridge University Students' Union or *The Cambridge Student Newspaper*.

Corrections: The photograph printed in TCS 20/1/2011 p.6 was wrongly attributed. It should have been attributed to Waseem Yaqoob. We apologise to Mr. Yaqoob. The photograph of the Varsity Restaurant on p.27 of the same issue was taken by Jason Taylor.





James Fearnley

“I’ll cut the deficit, not the NHS”  
David Cameron, Jan 2010

## Does the NHS need a quadruple bypass?

Daniel  
Razaz



“My great passion is building the big society”. The echoes of Cameron’s speech seemed like a distant memory when Andrew Lansley announced the Health and Social Care Bill on 19 January, which signified the most significant reform of the NHS in its 60-year history.

His plans were met in the most part with contempt and derision; plans were cited as being necessary to finance the deficit, improve patient care and the efficiency of services.

Mr Lansley advocated the abolition of Primary Care Trusts, along with 24,000 middle management jobs, to be counteracted by shifting authority to GPs, the actions of whom would be overseen by a central commissioning board.

The idea is that the public sector would compete with its private counterpart; in theory encouraging a more productive health service.

From 2013, the bulk of financial control will be devolved from managers to GPs, who will control 80% of the NHS budget within numerous consortia.

This will give them the power to contract out work from the private sector, and to control the rationing of drugs. What’s to say they will be able to this well, if they are willing to do it at all? They’ll be doing something they have no experience of previously,

meaning they may not necessarily source out the best and most efficient private firms for the job.

Some GPs may fail to rise above their commercial interests, paying themselves high sums of money; after all, they too are categorised as private contractors providing a service.

Whilst Lansley argues that this bill reduces bureaucracy and costs, it is just shifting work from the PCTs to the GPs, who in turn will pass it on to the private sector at a higher cost.

The increased burden of GP responsibility also suggests that it will take a long time for the new healthcare system to adjust, meaning the government may not meet its deficit reduction target.

### They can ‘cherry pick’ who they treat and who they don’t

The desire to have the best private healthcare providers will facilitate competition between hospitals, meaning some will become more efficient than others.

The principle of economies of scale will apply as the private sector has now entered the system; this means that bigger hospitals will save more money per patient, and poorer hospitals will suffer – the already existent inequality gap will just increase.

Combined with new laws encouraging hospital mergers, this

could lead to an oligopoly-like situation between hospitals, with a few hospitals leading the way and others falling behind.

### Those who suffer most will be the critically ill and the elderly

Whilst this poses a threat to all, those who will suffer the most will be the critically ill and the elderly, as it will be harder for them to travel to the fewer resultant hospitals that are likely to be further away.

Firms in the private sector will compete with one another to carry out aspects of the job such as administration, and more worryingly operations.

Whilst this may drive down the cost of healthcare services, the NHS could still end up footing the greater share of the bill.

Private firms are under no obligation to treat every patient, meaning they can ‘cherry pick’ who they treat and who they don’t; older patients and more complex cases will be left to the NHS, whilst the private companies will select the younger, fitter patients; i.e. those with the greatest chance of a successful recovery, and therefore the cheapest to treat.

These healthcare reforms are expected to save an estimated £20bn by 2014, but some commentators have argued that the reasons for this

bill are more personal; they claim the main beneficiaries would be the health companies who have donated to the Conservative Party over the years, not to mention the numerous Tory MPs who hold shares in these companies.

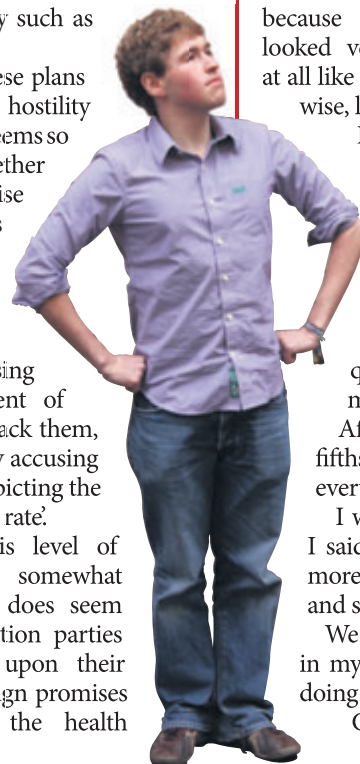
Cameron has been vilified over these reforms, but is he really the one to blame?

He seems to be genuinely concerned about the health service, and he is right that reform of the NHS is needed. However, it seems strange he has passed the healthcare buck to the neo-Tories within his party such as Mr Lansley.

Maybe these plans will work, but hostility towards them seems so intense that whether they materialise or not comes into question.

Perhaps those opposed to the coalition are just capitalising on this moment of weakness to attack them, such as wrongly accusing Cameron of depicting the NHS as ‘second rate’.

However, this level of animosity is somewhat justified, as it does seem that both coalition parties have reneged upon their election campaign promises of protecting the health service.



## Notes from the Overground Jamie Mathieson

Dear Diary,

Woke up this morning. Still Home Secretary. Put on my socks, did a wee wee, had Frosties and tea with two sugars to make me wake up because it was morning.

Laura in lounge doing new yoga video to keep fit. It is very important to keep fit.

There was a knock on the door so I opened it. It was a man from the Special Branch, who is going to guard me and keep me safe from the terrorists. His name is Paul and he is very tall.

He walked into the lounge and saw Laura. ‘How very flexible you are, Mrs Johnson’, he said. ‘I bet you can get into all sorts of positions’, he said.

I was very pleased that he was impressed with how good Laura is at yoga and so was she. She looked as pleased as punch.

Paul drove the car. ‘Your wife is very beautiful, Mr Johnson’, he said. ‘Yes she is’, I agreed. ‘Does she like photographs?’ he said. ‘Yes, she especially likes photographs of wildlife and flora and fauna’, I told him.

‘Is your wife open-minded, Mr Johnson?’ ‘Yes’, I said, ‘she is entirely free of prejudice. She believes, as do I, that diversity is our greatest strength.’ ‘Lovely’, he said. Paul is very agreeable and I am sure we are going to be friends.

Arrived at office. Everyone said ‘Good morning, Mr Johnson’, and I felt important. Lots about prisons and criminals and people who are bad.

Lots of people are unhappy about me sacking Professor Nutt (a very appropriate name!!!) for saying I make decisions about drugs for political and not scientific reasons and that cannabis and ecstasy are not as bad for you as alcohol and tobacco (!!!). What a load of fibs.

I did not sack him for political reasons. I sacked him because Gordon told me to. And everyone knows cannabis and ecstasy are bad because that is why they are illegal.

Cabinet meeting. We talked about torture and how it is necessary because of terrorists. Gordon looked very uncomfortable. Not at all like Tony, who always looked wise, like a man in a book.

Paul drove the car home. As we pulled up Paul said he had a funny feeling that there was danger.

He said to wait there while he checked the house for bad people. I stayed in the car very quiet like a mouse so a bad man would not hear me.

After an hour and four fifths Paul came back and said everything was fine.

I was very relieved. ‘Phew!’ I said. Laura had been doing more yoga and was very tired and sweaty.

We had tea and then I wrote in my diary that is what I am doing now.

Good night.



## Internship Merry Go Round: An unnecessary ride?

Sophie  
Dundovic



It is a well known fact that at Cambridge one needs 48 hours in every 24 to have a chance of getting everything done. This is something that our counterparts at other universities often struggle to comprehend, with their reading weeks and annual essays; not that this is unsuitable preparation for the world of work. I am sure they will get by just fine, yet there must be a reason why so many employers are so elitist when selecting applicants. It is not that we are privileged and unfairly advantaged with a Cambridge education; it is simply that we know what working long unsociable hours and meeting impossible deadlines entails.

The trouble is when the world of work is sprung upon us it becomes very evident that we now really are competing with the crème de la crème.

There is no denying the fact that it was tough getting into Cambridge, but that was just one application. One UCAS form covered five bases. An interview and test followed but considering what the reward was – a place at Cambridge – most of us would agree it was worth it.

Little did we know then that this was just the beginning of the tedious clicking through application forms.

Internships pay better than student loan payouts and you do not have to give the money back, but are they worth the hassle? The days of hitting two birds with one stone are over. Now you must give up your evenings to go 'networking', make small talk with stuffy bankers and collect names to put into your cover letter whilst acting like you know what derivatives are.

If you can define the word then you are a misguided mathmo or you had to spend your time learning the jargon.

Next up is the application form itself where you must punch in every exam you have ever sat and make that summer job at the chippy sound credible. It may be on your CV, they want that too, but it needs to be on the form for clarity... or torture.

When your eyes are dreary and you can take no more the only sensible option is to stare at your computer screen, sifting through the websites of the firms to which you are applying. It is imperative that you know what their last business deal was and understand the way in which they operate because if you do not fit it into your cover letter you will need to evidence your knowledge at interview.

Receiving an invitation for interview is no mean feat. Send the application off and a series of online tests will be waiting to greet you next time you check your inbox. At least one gruelling telephone interview will follow and only then, if successful, will you be asked to trek down to

London the day before your essay is due, to endure your first face to face challenge. Multiple applications, each unique and as tedious as the last, are essential for those who hope to secure a position.

All of this for eight to twelve weeks. Of what you may ask? As students we work hard and we play hard. Most of us know how to enjoy ourselves and maximise our free time, a skill which the intense eight week term helps to perfect.

Do investment bankers have a good time? Well they say they do... at these careers events whilst plying you with free champagne and canapés. But they also say they work 14 hour days, 6 days a week in a cut throat environment.

This may seem somewhat contradictory, but remember these poor souls are sleep deprived, surviving on a diet of champagne cocktails and pro-plus bought with their lavish salaries.

This is what we are all aspiring to when we skimp on our supervision work or bail on friends because we are chasing the high life.

There are jobs outside of Consultancy, Law and Investment Banking just as there is life outside of the bubble.

If you must set your heart on one of these salary fuelled jobs then give yourself some respite. You will likely be there for forty years if it doesn't kill you first so what is the rush during these precious few years at university to sell your soul? There is plenty of time for that once you graduate.



## Spoiling the Ballot

with James Burton

*A sideways look at the upcoming CUSU elections*

On Monday morning, current CUSU President Rahul Mansigani resigned from the Elections Committee. Student Union insiders will nod sagely at this, but if your life doesn't revolve around riveting three hour CUSU Council meetings, you may be in the dark. Now, you probably don't know or much care what the Committee does, so this might not sound like a big deal. But it is.

Committee members get to decide, amongst other things, what candidates can and can't say, and how many posters, manifestos and free sweets they can give out to easily manipulated first years.

In recognition of the Committee's importance, a rule prevents candidates from sitting on it in the four weeks leading up to nominations, and – surprise, surprise – Mansigani's resignation comes exactly 28 days before formal intentions must be declared. There is little doubt that he will seek a second term.

Mansigani's resignation is either a smart if slightly cynical one, or last-minute pragmatism. I guess the latter; he has repeatedly changed his mind over standing, and always appeared genuinely uncertain. Others disagree, though. One ex-CUSU aficionado described the move as "massively out of order."

But why did Mansigani decide to seek a second term at all? A likely

answer is the sinister presence of Sam Wakeford, Chair of CUSU Council, ex-Education Officer and already a strong contender for President, despite his horns and tail.

Wakeford has his limitations: one insider suggested "even university Dons find him patronising;" but with Mansigani out of the running he would have an easy ride. Activist Jacob Wills sadly ruled himself out last week, telling TCS that he has no intention of standing for a position, and the Left now lacks a credible candidate.

Juan de Francisco's efforts to become a media darling by endorsing political causes left, right and centre have been commendable, but when the race for President hots up Wakeford will wipe the floor with him.

At the moment, this leaves Mansigani as the only candidate capable of slaying Wakeford's dragon. If neither changes their mind before nominations, we might see the first interesting Presidential race in years.

*The views expressed in this column are not necessarily the opinions of Cambridge University Students' Union or The Cambridge Student Newspaper.*

*Comments expressed are the opinions of individuals and not necessarily the opinions of Cambridge University Students' Union or The Cambridge Student Newspaper. Any views of potential candidates expressed in this column are not necessarily the views they would hold if elected. In all cases, elected candidates would respect due process in the totality of their interactions with staff.*

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# bridge

magazine

✱ Know your neeps from your tatties? Burns Night inside





22-23



24-25



26-27



27

# Contents

★ Burns Night Special, 18-19 ★ The lowdown on the new *BBC* sitcom *Episodes*, 25 ★ Untold stories of Holocaust Memorial Week, 17 ★ Standing up for pop music, 23 ★ Jenny Grene continues Harry's adventure, 21 ★ Matthew Topham on 'the bleak tundra where enjoyment goes to die', 20 ★ Meet the cast of *Much Ado About Nothing*, 27



Picture of the week  
by Marta Gruszczynska.

## Lent term in... 1892

Cathering Durning Holt was part of one of the first generations of female students to study at Cambridge. The prince that she mentions is Prince Albert Victor, who died aged 28.

Dear Mama,

We have had two glorious days skating on the Fens - but I fear that the frost is breaking up to-night. The whole University has been disporting itself on skates and would have continued to do so despite the cautious of tutors and the warnings of lecturers - so perhaps it is just as well the ice should take itself off. However, lectures don't really begin till Tuesday; at least mine don't, and then they all come on with a rush.

We have all been doing our duty by the poor young Prince; I believe Canon Ainger preached a splendid University sermon. I only went to the memorial service at King's. The Chapel and ante Chapel were packed, crowds standing along the aisles and walls, and everyone in black... More than half the congregation were in tears, and the rest very near it. I like going with the crowd on great occasions like this!

## Out on a Lim

Dear Melchior, Balthazar and the other one,

Thank you very much for the presents you gave me (even though you rolled my Christmas and birthday presents into one but whatever). They were very gratefully received, but I must admit they have baffled me a bit.

Fortunately, my dad (my real dad) explained symbolism to me, because I was otherwise prepared to take the gift of gold as a slur against my Semitic roots, given that I clearly have no need for gold as I am less than a week old.

Happily though, mum got a good deal with Cash4Gold and I will use it to start up my own carpentry business later in life.

Slightly less useful are the frankincense and myrrh. Frankly I have no idea what they are and I had to Wikipedia them before I realised they are both bits of tree that are used in perfumes and incense.

I appreciate you were informed about my birth on very short notice and that many places will be shut on Christmas Eve but the fact that they are both the same type of thing suggests a lack of imagination. Is it some subtle reference to my general

malodour? Because I can't help that; I was born in a fricking stable!

I don't want to seem ungrateful and I'm sure we will find a use for them at some point - 'myrrh' for example has proved particularly handy when we play 'Hangman' or 'Scrabble'.

Hopefully you will receive this letter with good grace and humour, and we shall still have the pleasure of your company next year.

Bit more of the gold; bit less of the perfume, thanks.

Happy New Year  
Baby Jesus (dictated to Matt Lim)

## Burning Questions

1. Which royal estate in Aberdeenshire was purchased by Prince Albert and remains the private property of the Queen?
2. Which team did Sir Alex Ferguson win the European Cup Winners' Cup with in 1983?
3. In which Scottish town is the Robert Burns Mausoleum?
4. Born in 1987, which Scottish singer's debut album has been in the UK album charts for a record 196 weeks and includes songs such as "Jenny Don't Be Hasty" and "New Shoes"?
5. In heraldic terms, what is the attitude or position of the lion on the Royal Standard of Scotland?
6. Who was monarch when the Kingdoms of England and Scotland combined to form Great Britain?
7. The surname of which Hollywood actress is also the Scottish Gaelic name for Scotland?
8. Who is the sole Conservative MP in Scotland?
9. Why did the title of Queen Elizabeth II cause controversy in Scotland?
10. Which bird was successfully reintroduced into Scotland in the 1980s, and is set to be reintroduced to Grizedale Forest, Cumbria over the next three years?

Set by Chris Yates

1. Balmoral Castle 2. Aberdeen FC 3. Dumfries 4. Paula Nuttall 5. Rampant 6. Queen Anne 7. Jessica Alba 8. David Mundell 9. There has never been a Queen Elizabeth I in Scotland 10. Red Kite

## Personal Ads

- SPEECH THERAPIST AVAILABLE:**  
Charmingly different tactics to help clients lose stammers. Oscar nominations guaranteed or money back.
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J. Grene

Think you're funny? If you want to write satire, contact [magazine@tcs.cam.ac.uk](mailto:magazine@tcs.cam.ac.uk)

Cover: 'Cheers,' photographed by Devon Buchanan. Last week's cover was by Clementine Beauvais.





Image: Julia Rampen

# Forgotten Stories of the Holocaust

This year, the Holocaust Memorial Day Trust is focussing on individual experiences of the Second World War. Here, Michael Freedman recounts the experience of Hannah Sarah Rigler, who was saved thanks to the heroism of a group of British POWs.

Sarah Matuson's (later Hannah Sarah Rigler) family were from Lithuania. At the end of 1941 the Nazis occupied Lithuania and numerous Jews were arrested. Sarah's father was taken away, never to be seen again. The mother and two daughters were forced into the Shavli ghetto with 5,500 Jews. They were crammed into an area of about 8,000 square metres of living space or 1.5 metres per person. Conditions were horrific and one regulation placed a ban on Jewish births. The remnants of the family managed to survive until the summer of 1944. It was then that they were taken along with the remaining Jews of Shavli to the Stutthof concentration camp. Approximately 85,000 Jews died in Stutthof which was the

first Concentration Camp to be built outside of Germany. In January 1945, as the Soviet army closed in on victory, the inmates of the Stutthof Concentration Camp were taken on a death march towards the Baltic coast. The group of 1,200 women, including Sarah, her sister, Hannah, and her mother, Gita, were staggering in the snow, dressed in rags. Like all those who were forced onto a death march they were entirely emaciated. The SS guards beat them and murdered those who were too weak to continue. The arduous journey cost the lives of hundreds of women and only about 300 reached the coast. Seeing the hopelessness of their situation, Sarah's mother pleaded with her daughter to try and escape. It was a painful decision to leave her mother but finally Sarah decided

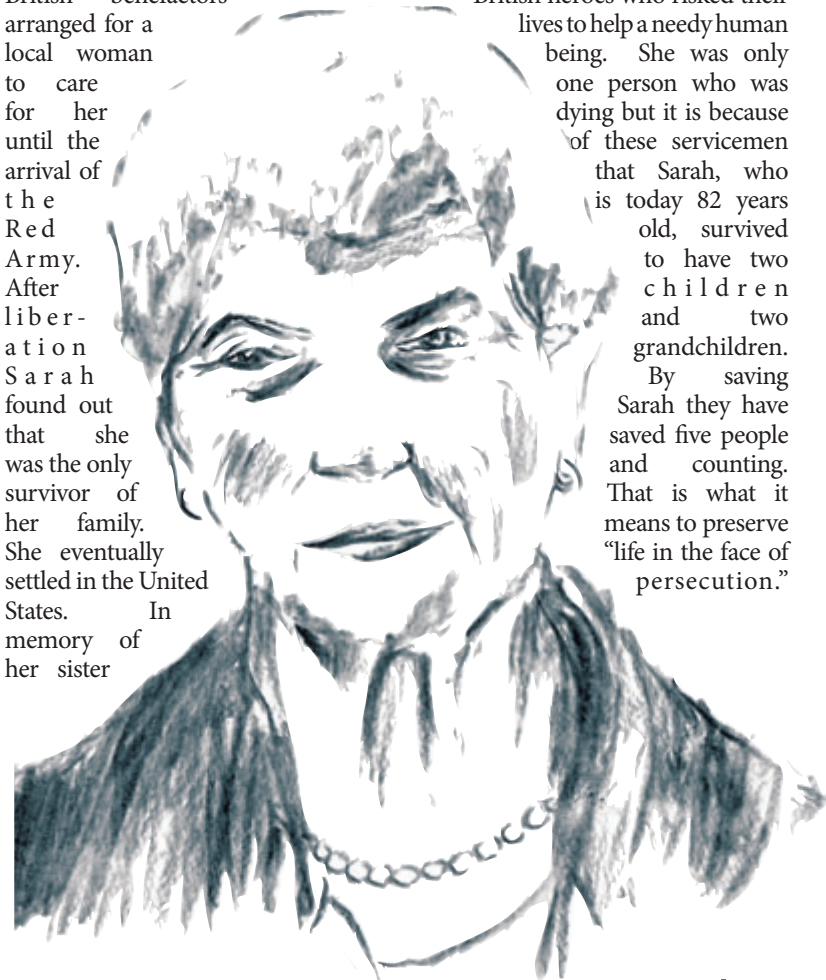
to try and find some food for them. She succeeded in leaving the line of prisoners unnoticed and found refuge in a barn where she collapsed. It was here that she was found by a group of British prisoners of war. Stan Wells was working on a farm. He belonged to a group of British prisoners of war who had been captured at Dunkirk in 1941. They had been transferred to the east where they were interned in a camp, close to the Baltic coast, and engaged in various tasks on the local German farms. It took Sarah twenty-five years to track down her rescuers. After finding Sarah, who was starving and exhausted, Wells first gave her some food, wrapped her in an old army coat and then brought her to the other prisoners. Shocked by her poor physical condition, they decided to help her.

Events this week

<b>UNTOLD STORIES</b> An evening of survivor testimonies, songs, readings, dance and music from the ghetto, concluding with an untold story by survivor Eva Clarke.  Thu 27 January 2011 - 6:30 pm The Guildhall	<b>JAZZ ORATORIO</b> An evening of reflection on the legacy of the Holocaust through material from Patrick Brandon's jazz oratorio, The Shoah.  Thu 27 January 2011 - 7.30 pm The Olive Tree Silver Street, Ely
<b>NUMBERS FROM PRAGUE</b> An original play on the subject of Nicholas Winton and the Kindertransport rescue of 1939. The play by Tom Penn is an account of a famous act of rescue and the lives of those children who escaped certain death at the hands of the Nazis.  Sat 29 January 2011 - 8:00 pm The Junction	<b>VICTOR GREENBERG</b> Victor Greenberg tells the story of his escape from Slovakia in 1941, when the Jews of his village were massacred, was transported to Auschwitz in 1944. His relatives were murdered but he survived to be transported to Matthausen and Gunkirchen, where he was liberated by the Americans.  Weds 26 January - 7.30 pm The Union

They smuggled Sarah into their prisoner of war camp – Stalag 20B in Gross-Golmkau, where they hid her in a hayloft. In view of her fragile state they took turns in caring for her. They brought her food, tended to her frostbite, applied paraffin against lice to her hair, bathed her and nursed her back to health. The danger of discovery was great: just outside their living quarters was a police station. The horses used by the police were housed in the very same barn, and Sarah was hidden in the hayloft above the horses. Soon, however, the British POWs were also to be moved into Germany. On the eve of their evacuation, Sarah's British benefactors arranged for a local woman to care for her until the arrival of the Red Army. After liberation Sarah found out that she was the only survivor of her family. She eventually settled in the United States. In memory of her sister

she added the name Hanna to her own. For many years she tried to find her rescuers, but it would be another 25 years before she was able to locate them and renew the contact. On 9th March 2010 Stan Wells, Alan Edwards, George Hammond, Roger Letchford, Tommy Noble, John Buckley, Bill Scruton, Bert Hambling, Bill Keeble and Willy Fisher were posthumously presented with The British Hero of the Holocaust award by the UK Government. The award is a solid silver medallion that bears the inscription "in the service of humanity" in recognition of "selfless actions" which "preserved life in the face of persecution". Amidst the atrocities stand ten British heroes who risked their lives to help a needy human being. She was only one person who was dying but it is because of these servicemen that Sarah, who is today 82 years old, survived to have two children and two grandchildren. By saving Sarah they have saved five people and counting. That is what it means to preserve "life in the face of persecution."





# Features

## BURNS' NIGHT: A SASSENACH'S GUIDE

Graeme Cummings explains the workings of a traditional Burns' Supper.

All cartoons by Alex Driver.

That time of year has come again. Men in skirts, steaming piles of sheep's innards and reel upon reel upon reel. That's right: another Burns' night has come and gone in a whisky-induced haze.

I'd bet a substantial amount of money (not too much, mind - I am Scottish, after all) that many of you reading this have attended some kind of Burns event at least once in your life - the tradition is surprisingly popular in Cambridge. I've never quite understood this town's fascination with the cèilidh, and remain convinced that it's second only to Scotland in its number of annual events. But despite this keen interest, how much do Cantabrigians really know about this Caledonian celebration?

Surely, you all know who Burns is. If nothing else, you will have heard some of his work, and probably drunkenly attempted to sing it at midnight on Hogmanay. Born on January 25th 1759 in Alloway, Ayrshire, Robbie (\*not\* Robbie) Burns wrote innumerable poems and songs, and is widely recognised as the national poet of Scotland. Perhaps the country's most famous man, and certainly one of its most recognisable icons after the kilt and whisky, his birthday has been celebrated since 1801, when a group of his friends first gathered to remember his life and his work.

Since then, this tradition has spread to the rest of the world - where Burns' Night often sees the Scottish diaspora celebrate their heritage and those with dubious 'Celtic' ancestry indulge their tartan fantasies. Events differ, but a true Burns' Supper has a rather strict set of rules, helpfully published online by the Scottish Government for those keen to get it right. For anyone else, here are the essentials.

Let us not delude ourselves: the star of the show is the haggis. Following the reading of the Selkirk

Grace, guests stand respectfully whilst the dish is ceremonially piped in - surely the most suitable way for a pile of sheep's entrails wrapped in said animal's own stomach to enter a room.

Having taken pride of place at the head table, the haggis is then lauded with Burns' famous Address to a Haggis. Taking his cue from the poem ("his knife see rustic labour dight") the reader cuts it up, finishes his reading and the meal is served, accompanied by neeps and tatties - that's turnip (not swede!) and potatoes to the uninitiated. For a truly tartan experience, wash it all down with a nice wee dram - or Iron Bru if you can't handle the whisky (not that we're indulging in stereotypes here...)

The meal over, we are treated to a rendition of a selection of Burns' songs and poems. Then comes one ritual that is often overlooked. Made with references to Burns' work, one man should stand to make The Toast to the Lassies - a humorous speech about the role of women in society.

Later in the evening, the women have their chance to reply to what has been said, after which Auld Lang Syne will be sung, and the supper comes to a close. The cèilidh, of course, is not a formal part of the event - it is simply an optional extra which has become a popular way to end the evening.

So there you have it, your definitive guide to the Burns' Supper. If you've been punctual and already attended an event, hang your head in shame for everything that you got wrong. If you've sensibly waited for the weekend, you can now celebrate like a True Scot.

Just remember: always, always wear something under your kilt - personal experience has taught me that the students of this university have no qualms about lifting it up to verify your Caledonian credentials...

## ADDRESS TO A HAGGIS

Fair fa' your honest, sonsie face,  
Great chieftain o' the puddin-  
race!  
Aboon them a' ye tak your place,  
Painch, tripe, or thairm:  
Weel are ye wordy o' a grace  
As lang's my arm.

The groaning trencher there ye  
fill,  
Your hurdies like a distant hill,  
Your pin wad help to mend a  
mill  
In time o' need,  
While thro' your pores the dews  
distil  
Like amber bead.

His knife see rustic Labour dight,  
An' cut you up wi' ready sleight,  
Trenching your gushing entrails  
bright,  
Like ony ditch;  
And then, O what a glorious  
sight,  
Warm, reekin, rich!

Then, horn for horn,  
they stretch an' strive:  
Deil tak the hindmost! on they  
drive,  
Till a' their weel-swallow'd kytes  
belyve,  
Are bent lyke drums;  
Then auld Guidman, maist like  
to rive,  
"Bethankit!" 'hums.

Is there that owre his French  
ragout  
Or olio that wad staw a sow,  
Or fricassee wad mak her spew  
Wi' perfect sconner,  
Looks down wi' sneering,  
scornfu' view  
On sic a dinner?

Poor devil! see him ower his  
trash,  
As feckless as a wither'd rash,  
His spindle shank, a guid whip-  
lash,  
His nieve a nit;  
Thro' bloody flood or field to  
dash,  
O how unfit!

But mark the Rustic, haggis fed,  
The trembling earth resounds his  
tread.  
Clap in his walie nieve a blade,  
He'll mak it whistle;  
An' legs an' arms, an' heads will  
snead,  
Like taps o' thrissle.

Ye Pow'rs wha mak mankind  
your care,  
And dish them out their bill o'  
fare,  
Auld Scotland wants nae  
skinking ware  
That jaups in luggies;  
But, if ye wish her gratefu'  
prayer,  
Gie her a haggis!

Fair is your honest happy face  
Great chieftain of the pudding  
race!  
Above them all you take your  
place  
Stomach, tripe or guts  
Well are you worthy of a grace  
As long as my arm

The groaning platter there you  
fill  
Your buttocks like a distant hill  
Your skewer would help to  
repair a mill  
In time of need  
While through your pores the  
juices emerge  
Like amber beads

His knife having seen hard  
labour wipes  
And cuts you up with great skill  
Digging into your gushing  
insides bright  
Like any ditch  
And then oh what a glorious  
sight  
Warm steaming, rich

Then spoon for spoon  
They stretch and strive  
Devil take the last man, on they  
drive  
Until all their well swollen  
bellies  
Are bent like drums  
Then the old gent, most likely  
to burp,  
Be thanked, mumbles

Is there that over his French  
Ragout  
Or olio that would sicken a pig  
Or fricassee would make her  
vomit  
With perfect disgust  
Looks down with a sneering  
scornful opinion  
On such a dinner?

Poor devil, see him over his  
trash  
As week as a withered reed  
His spindle-shank a good  
whiplash  
His clenched fist the size of a  
nut. Through a bloody flood and  
field to dash  
Oh how unfit!

But take note of the strong  
haggis fed Scot  
The trembling earth resounds  
his tread  
Clasped in his large fist a blade  
He'll make it whistle  
And legs and arms and heads he  
will cut off  
Like the tops of thistles

You powers who make mankind  
your care  
And dish them out their meals  
Old Scotland wants no watery  
food  
That splashes in dishes  
But if you wish her grateful  
prayer  
Give her a haggis!





# Features

## GIE HER A HAGGIS!

Indulge in some traditional Burns’ Night fare  
Are you brave enough to make your own?

**Ingredients**

1 sheep’s stomach or ox secum, cleaned and thoroughly scalded, turned inside out and soaked overnight in cold salted water

Heart and lungs of one lamb

450g beef or lamb trimmings, fat and lean

2 onions, finely chopped

225g oatmeal

1 tbsp salt

1 tsp ground black pepper

1 tsp ground dried coriander

1 tsp mace

1 tsp nutmeg

Water, enough to cook the haggis

Stock from lungs and trimmings

This dish is perhaps not for the squeamish cook, and it could make relations quite bitter with the people you share a kitchen with. But the Scots do swear by it and Robert Burns obviously knew his stuff. So give it a go and trench ‘your gushing entrails bright’. Izzy Pritchard explains how.

Wash the lungs, heart and liver and place in large pan of cold water with the meat trimmings and bring to the boil. Cook for about 2 hours. When cooked, strain off the stock and set the stock aside. Mince the lungs, heart and trimmings. Put the minced mixture in a bowl and add the finely chopped onions, oatmeal and seasoning. Mix well and add enough stock to moisten the mixture, giving it a soft crumbly consistency. Spoon the mixture into the sheep’s stomach, so it’s just over half full. Sew up the stomach with strong thread and prick a couple of times to prevent a sheepy explosion. Put the haggis in a pan of boiling water (enough to cover it) and cook for 3 hours without a lid. Keep adding more water to keep it covered. To serve, cut open the haggis and spoon out the filling. Serve with neeps (mashed swede or turnip) and tatties (mashed potatoes).

... and to wash it down: A Flying Scotsman cocktail

A wee bit of alcohol might make this dish go down easier, and since it is Burns night, what could be better than some whisky? Try a Flying Scotsman.

Simply mix 2 oz. of malt Scotch whisky with 2 oz. of Sweet Vermouth, a dash of Angostura Bitters and some sugar syrup. Stir well and serve in a cocktail glass with ice.



Image: Xjs Khaos

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# Opinion

## Week two: Fun

Yes, fun. Girls, apparently, just want to have it. Film villains, axiomatically, have all of it. I hate it.

'Fun' is perhaps the most disgusting, repugnant and slatternly word in the entire language. It is without morals, sense or reason. It doesn't even dress well.

From 'fun-sized' bars of what the manufacturers are pleased to call 'chocolate', to activities so mind-numbingly pointless they might almost be football, this damned word ricochets around the lexical minefield of everyday life with all the savoir faire of a decomposing whale, leaving a wake of mangled English and bilious disgust behind it. In the 18th century it meant 'cheat', and all that has changed is the disguise: underneath the candy-floss and sunshine lurks the grim polyester suit of corporate boringness.

Because the one certainty is that anything other people (them again) call 'fun' will most definitely not be. For 'Fun-sized' read 'small, pointless and cowering ineffectually behind an equally small and pointless moniker' – the currency of 'fun' has sunk so low as to be meaningless. It joins the

ranks of the damned expressions – 'sale', 'low fat', 'eco-friendly' – whose use merits a beating about the head with an OED. 'Fun' is now the sole preserve of office managers trying to sell team bonding exercises, schoolmasters trying to be cool, and moronic keen people blithering about stamp-collecting/train spotting/heretical forms of Christianity.

It's hard to know which is worse: that people can so misuse a word without their tongues being pulled out, or that some people genuinely do find paintballing fun.

As with Facebook so (increasingly) with life: if you want a good idea of the baseness of fun, just look at the scum it calls its 'friends'. We find it paired with the most suspicious of phrases: 'Outdoor Fun', 'Family Fun', 'Good, Clean Fun'.

All of these are patent untruths and wicked falsehoods. Fun is the whore of the language, selling itself to anyone with dubious motives and something to hide. Some callous tossers of the hearty variety (or those in Enid Blyton books, for whom childhood fondness and adult bloody-mindedness will make any number of exceptions) use 'jolly fun', which abuses one of the

most beautifully ambiguous words available. It shall not be tolerated.

The whole idea smells so clinical, so 'organised', so very American Activity, doesn't it? 'Fun'. Urgh. Fun is ordered, managed, expected – and fun is so bloody Normal it makes one sick. And we do not like normal things.

We have a horror of organised fun, of adult play dates where everybody tries desperately to buy into an activity without any merit whatsoever (or worse still, an activity so brimming with merit it might shudderingly be called 'worthy'). Swaps, Drinking Societies, Boatie Bonding/age sessions, take your pick, we avoid.

Not for us the corralled and herded drunkenness of your average normal night out in Cambridge. Not for us the dank Purgatory of Cindies, the slavery of 'where everyone else is'. No, it's a gin for us, please.

Because at the heart of it, one suspects that the 'fun-loving', and no more mind-numbingly platitudinous a subset of humanity has thus far been uncovered, have forgotten how to enjoy themselves without this thing they call 'fun'. Forgotten that it's perfectly allowed to make your own amusement, to

repose with an old friend and a glass of something which isn't brightly coloured, to go out with a select group to a good restaurant where you do not proceed to get roaringly drunk on lager and bunder in the breadbasket.

Perhaps so much of what the conventionally earnest decry in 'Student Life' is actually just a colossal failure of imagination.

Fun is not enjoyment. Fun is the bleak tundra where enjoyment goes to die. If it's your idea of the summum bonum then gosh I'm sorry. Well, I'm not. Let's not go too far. 'Derisive' is probably closer. Do carry on, by all means, but do me the rare honour of not letting me know about it. It's depressing to be able to set one's watch by the roaring drunken grunting at the end of formal, especially since civilised people are only just sitting down to supper.

Bugger wars, famine, and economic collapse: fun is the death knell of Western Civilisation. Probably. For all I know, it's larks and sticky buns all the way to the rugger pitch.

I just enjoy being the old man puncturing the idiotic footballs of the children next door.

Don't get me started on children.



# Listings

PICKS OF  
THE WEEK

## Thursday 27 Jan

### Nightlife

TCS Squash. Budding journalists: come meet the team and get involved! Discount drinks. Hidden Rooms, 7a Jesus Lane. 1930.

**Basement Tracks: Launch Party.** £3. Showcasing some of Cambridge's DJ talent Hidden Rooms, 7a Jesus Lane. 2100.

### Academic

**This House believes in the spread of Western liberal democracy, by force where necessary.** The Union's second debate of the term is bound to be controversial. The Union, 2130.



## Friday 28 Jan

### Academic

**Jose Hernandez. 'Beauty & The Grotesque'.** Spanish artist José Hernández discusses the concepts of beauty, ugliness, and the grotesque through the lens of his own goals and desires as an artist. He raises the question of the ambiguity of beauty. Part of the Darwin College Lecture Series. Lady Mitchell Hall, Sidgwick Site. 1730.

### Music

**Fitz Sessions.** Fitz Sessions returns in 2011 for the first live music event of the year featuring, as always, some of the finest talent in Cambridge. Featuring The Staircase Band, Mahabongo, fresher comedian Jon Bailey, Fahran and Mannan. Fitz Bar, Fitzwilliam College. 2000.

## Saturday 29 Jan

### Theatre

**Pornography.** Violently dark. Startlingly poignant. 'Pornography' takes us into the lives of six individuals. Presented by CUADC. Starts 26 January. £6/£4. ADC Theatre, Park Street. 2300.

### Pornography

### Music

**The Black Party.** Featuring The Mystery Jets, Jodie Harsh, Kris Di Angelis, Scottee, and Victoria Modesta. Tickets £9 (advance), £8 (with student ID). The Junction, Cambridge Leisure Park, Clifton Way. 2200.



## Sunday 30 Jan

### Film

**The Social Network.** Oscar-nominated film being shown at Christ's Films. New Court Theatre, Christ's College. £3. 1930 & 2200.



Image: Sony Pictures

### Music

**The Brothers Ignatius & The Light Wangtastic.** Ska-jazz 8-piece band, the Brothers Ignatius, are joined by jazz-funk ensemble the Light Wangtastic. Hosted by Clare Jazz. Tickets £4. Clare Cellars, Clare College. 2100.

## Monday 31 Jan

### Academic

**Brendan O'Neill. 'The politics of anti-Zionism: Why it's fashionable to hate Israel'.** Brendan O'Neill is editor of current affairs magazine Spiked Online. One of journalism's most controversial voices, he discusses the Arab-Israeli conflict. Hosted by Clare Politics. Clare Old Court. 2045.

### Music

**The English Symphony Orchestra Music** play a programme of Haydn, Weber, Spohr, and Mozart. Conducted by Adrian Partington with sociologist Raphael Wallfisch. There will be a free 'fascinating facts' pre-concert talk before with Dr James Day. £10 (students). Cambridge Corn Exchange, 3 Parson's Court. 1930. Pre-concert talk at 1800.

## Tuesday 1 Feb

### Theatre

**Spring Awakening.** Winner of the Laurence Olivier Award for Best New Musical. Based on Frank Wedekind's ground-breaking 1890s play, which was banned for over 100 years for being too sensationalist, £12/£8. By Triple Loop. ADC Theatre. Until 5th Feb 1945.



### Culture

**The beasts who repeat themselves** A new exhibition from Tom de Freston running in the University Library. Launching concurrently is a user-driven site aiming to explore and critique whether Tragedy can exist in painting. www.tomdefreston.co.uk/tragedy

## Wednesday 2 Feb



Image: Wikicommons

### Academic

**Lord Jonathan Sacks, 'Is There a Role for Faith in Modern Britain?'** Britain's Chief Rabbi addresses the Union about the role of faith in contemporary society. A graduate of Caius College, Lord Sacks appears widely on television and radio, has written many books and articles, and advises the government on religious issues. The Union. 1930.



## Insantibridgians by Clemetine Beauvais



## the GREEN ROOM

*Harry Potter and the Coalition Government*  
Chapter Two: The Lost Wizard Generation

The Hogwarts Express pulled up to the railway station and Harry and his friends got off, stretching. Owing to the recent cuts made by the company who now owned the magical train, it had been standing room only from London to Scotland for the late arrivals. Harry didn't mind though, as he had just noticed who was standing on the platform.

"Ron!" he said in surprise. "How on wizarding earth did you get here? I thought you were too horribly poor to afford the new tuition fees."

"I know!" said Ron excitedly. "Listen, you can't tell anyone, but we found a way to pay the fees. You know how my dad is a wizarding civil servant? Well, he worked out that if he says I'm working for him and need the Hogwarts education then we can claim it on wizarding expenses!"

"Nice loophole," said Harry, impressed. As the two boys walked towards Hogwarts, Harry thought he heard a strange noise behind him. He ignored it though, and headed off to the wizarding feast.

"Where have you been?" said Hermione crossly when they finally arrived. "You've missed the little song and the introductory welcome to the school for the sixth time!"

"Oh well," said Harry. "I think it was probably lucky. Everyone's heard the song and the welcome before, they wouldn't have their quirky charms if people had to deal with them all the time."

After their wizarding gluttony at the feast, the Gryffindor students decided to go to bed. As they went up the magical stairs, Harry, Ron and Hermione saw Ginny Weasley supporting a groaning Neville Longbottom.

"What's wrong with Neville?" said Ron, looking disgusted.

"Nothing really," said Ginny. "He got food poisoning at the magical feast, but there aren't enough beds in the hospital wing for him to go there. Apparently the Hogwarts students are becoming too reliant

on it, so cuts were made to make sure we only go there if we're literally about to die. Neville's on a list to go on a list to go on a list to go on a list to see the nurse, but I thought I would just take him to bed."

"Good thinking, Ginny," said Hermione, and they continued up the many magical stairs.

As they entered the magical common room, Harry looked around. "That's strange," he said. "I'm sure I keep seeing people out of the corner of my eye. It's very odd."

"I know what you mean," said Hermione. "It's very mysterious, and seeing as no one else in the entire school has noticed it I think we three should investigate. Tonight, under the cover of wizarding darkness." Later that night the three reconvened in the Gryffindor common room, which was fortunately empty.

"Right," said Harry. "Let's put on the invisibility cloak and wander around. That usually seems to work. We're actually quite lucky when you come to think about it." They started walking aimlessly around the many draughty corridors of Hogwarts, until they heard noises from inside one of the classrooms.

"Look who it is," said Harry in surprise. Inside the classroom were dozens of old Hogwarts students sitting around.

"Hello Harry," said Oliver Wood. "I expect you're wondering what we're all doing here. Well, as you know there are very few wizarding jobs unless you want to work in the government or Hogwarts. After all the employees died last year the new Ministers of Magic decided it would be cheaper not to replace them, so none of us can find jobs. Instead we're living here secretly, it's actually been working out really well."

"There must be some jobs around," said Hermione. "Especially with all your Hogwarts qualifications."

"Don't be stupid, Hermione," said Oliver Wood witheringly. "We've all got exactly the same qualifications. The only jobs around are for people with wizard work experience, not students with no realisation about the real wizarding world. We're just going to stay here for the next five years or so until more jobs are created."

"Well that seems fair enough," said Harry. "Come on you two, let's get off to bed."

## Sex@Oxbridge

Named one of the "40 bloggers who really count" by the Sunday Times Magazine...

Dear Sex@Oxbridge,

Have you ever had sex in the shower or tub? Any tips?

Dear Wet and Wild,

I have had some extreme foreplay in the shower and sex in a bathtub. Neither are as glamorous as they sound. I had an ex who liked to get in a hot shower every time we came home from a night out. We experimented with this at mine most of the time and only once at his. This is primarily because my shower was made for one person, and had four walls, thus making it easy for me to hold onto something and brace myself while he held me up with my legs wrapped around his waist.

We only tried this once at his because his shower had a curtain and the entire time I felt that certain and imminent death was upon us.

What a mortifyingly awful way to go – naked and wrapped in a shower curtain with your boyfriend.

Even in the showers where you can make it work, you still have water spraying you in the face most of the time and part of you is always cold as you try and share one spout of water. It's worth a try though. It helps if the guy is strong enough to hold you up, and I reiterate that four walls is a must.

Bathtubs are a bit of a bloody nightmare as well. Unless you're just sitting there very still, you're going to cause tsunami-like conditions in your tub. It's loud and water gets everywhere. Granted once we realised it wasn't going to work we were in a fit of hysterical laughter at the mess we'd made of the place, but other than the entertainment value, the tub just didn't work for us.

Dear Sex @ Oxbridge,

Is it wrong to chase someone who is in a relationship if they are into you?

Dear They're Just Not That Into You,

If they were really into you they would dump their significant other. I know this because I have been there. I have been on all sides of this predicament.

I fell for someone who had a girlfriend and things went a lot further than I'm proud to admit, but it came to the point where he wouldn't cut it off with her, so I cut it off with him. He's still with her, by the way. The ultimate kick in the teeth from karma came months later when I noticed a female friend of my boyfriend getting rather chummy. Lo and behold they got drunk and snogged one night.

The memory of his guilty confession still stings.

We didn't breakup over that, though. And then there was the time when I started getting too cozy with a male friend whilst in a relationship.

It's very easy to do, I sympathise with every person in a love triangle, but like the first two stories, my flirt-fest ended much the same. I stayed with my boyfriend and distanced myself from the third wheel for the sake of my relationship.

The moral of this story is that rarely will this end well for the one in your situation. Or anyone really.

I don't expect you to take this advice to be honest, because it's an extremely difficult predicament to find yourself in, and to get yourself out of. It's difficult for everyone.

If you think their significant other doesn't notice, think again. Everyone knows something is wrong, so why do we do it? That my friends, is a question SaO just doesn't have the answer to. Just remember, if they cheat with you, they'll cheat on you.

Problems? Curiosity?  
Send them to  
[agonyaunt@tcs.cam.ac.uk](mailto:agonyaunt@tcs.cam.ac.uk),  
and I'll get back to you at my earliest convenience.





# Music

## News and Reviews

Scary remix of new Lady Gaga track debuts online

What we think: It's accompanied by the most stupidly distracting art video we've ever seen EVER.

Cee-Lo Green and Amy Winehouse may have recorded a duet

What we think: Cee-Lo Green is good and Amy Winehouse is overrated and The Daily Star is the source so who knows.

Cut Copy leak new single online

What we think: It rips off Fleetwood Mac's 'Everywhere' but it's really quite good.

Britpop heroes Suede want to remaster and re-release all of their albums

What we think: But, why?

Ke\$ha sold more digital singles than anyone else last year

What we think: This is SO depressing. We are all going to die.



### FUNERAL PARTY THE GOLDEN AGE OF KNOWHERE (Jive, 2011)

★★★★☆

**Download:**  
**Giant Song**

It would be difficult to describe Californian 'NME-approved' indie noisemakers *Funeral Party*'s sound without talking about all the other bands they sound like.

So, here goes. 1. 'New York City Moves to the Sound of LA': Like if *The Rapture* loved cowbells even more than they actually did. 2. 'Car Wars': Like *The Virgins* if they weren't future dirty old anorak men. 3. 'Finale': Like *The Libertines* PLUS *LCD Soundsystem*. 4. 'Where Did it Go Wrong': I dunno, *The Strokes*? Probably *The Strokes*. 5. 'Just Because': *Death from Above 1979*. 6. 'Postcards of Persuasion': This one's good. This one's like an American, less pretentious *Foals*. Except for the weird phone noise at the end. 7. 'Giant Song': Like *U2* when they were good and if they'd had some balls. 8. 'City in Silhouettes': Like a less wimpy *Two Door Cinema Club*. 9. 'Youth and Poverty': *Maximo Park*. 10. 'Relics to Ruins': Eurgh. *Razorlight*, eurgh. 11. 'Golden Age of Knowhere': *The Rapture*, again.

Nobody is going to accuse *Funeral Party* of being brave but that's what makes the album work as a whole. A funeral party are a bunch of people who cry or carry coffins. Sometimes, a funeral party may do both. This *Funeral Party* are a bunch of people who shout and probably put people in coffins. That's a bit harsh though because they're alright and occasionally, they're a bit brilliant and for a debut, they've not done too badly at all. **Rosie Howard-Williams**



### WHITE LIES RITUAL (Fiction, 2011)

★★★☆☆

**Download:**  
**Bad Love**

*White Lies* are yet another great band to be hit by second album syndrome: *Ritual* is for the most part a pale imitation of *To Lose My Life*, *White Lies*' debut.

The problem is that the sounds and songs are based only on the experiences of a year or two, rather than the lifetime that contributed to their debut album. The opening track, 'Is Love', makes an attempt not to sound identical to the first album, but does so in all the wrong ways.

The rest of *Ritual*, on the other hand, sounds like songs that simply didn't make the cut for the first album.

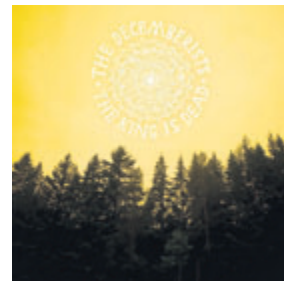
*White Lies* have never been the most consistent at producing good lyrics (see 'Farewell to the Fairground') but this is taken to a new level in 'Is Love', where Harry McVeigh sings "the hollows in her face like wishing wells".

I still have no idea what they're trying say here, but the image of people lobbing coins at some girl's face admittedly provided more amusement than much of the album.

Although *Ritual* has three decent songs in 'Bigger Than Us', 'The Power & The Glory' and 'Bad Love', they're not nearly in the league of the anthems found on their debut.

Gone are the reasons that made them an essential at many music festivals in 2008.

Ultimately, after listening to *Ritual*, I had to resort to their last album to remind myself of why I liked them in the first place. **Luke Sparke-Rogstad**



### THE DECEMBERISTS THE KING IS DEAD (Capitol Records, 2011)

★★★★☆

**Download:**  
**Rox in the Box**

Each *Decemberists* album evokes its own elaborate web of images. *Her Majesty The Decemberists* brought to mind Victorian chimney sweeps and rum-soaked privateers; *Picaresque* ravenous whales and exotic processions; *Hazards of Love* a clusterfuck of jealous forest queens and shape-shifting animals. *The King Is Dead*, however, is bereft of legionnaires, repressed concubines and Celtic queens. Instead, one imagines wistful snapshots of American plains, assembled into a grainy montage, and perhaps accompanied by a crepe paper bird. Simultaneously rousing and refreshing, the Americana-inflected tones of the album mark it out. The album was recorded in a converted barn in rural Oregon; given *The King Is Dead*'s rustic ambience, you'd be disappointed if it wasn't. More rootsy than a maple tree, its alt-country feel is achieved with the help of Annalisa Tornfeldt's dynamite violin and Gillian Welch's yearning backing vocals. Album highlight 'Rox in the Box' illustrates the potential of these ingredients to make a stirring cocktail. Singer Colin Meloy's lyrics, a seasonal ode to jasmine and ivy, to mountains and riverbeds, fuse effortlessly with the atmospheric tone. *The King Is Dead* is less a departure for the band and more a re-engagement with their roots. Even as a devotee of the band's expeditions into the overwrought, it's heartening to know they can also make an album governed by songs rather than story. **Daniel Janes**

## Classic Album Pixies: Doolittle

Five hundred words is not enough. (This isn't actually five hundred words for the truly anal among you.) CAPITALS ARE NOT ENOUGH. The world is not enough. Ahem. In Boston, 1986, something amazing happened and four of the most middle aged looking people ever started making the least middle aged sounding music EVER and *Doolittle* is almost certainly, their Mona Lisa.

From opener 'Debaser', *Pixies* aren't fucking about. Their sound is both brutal and delicate, like an angry baby; an amazing, awesome, musically-incomparable, angry baby. 'Debaser' remains the most oddly euphoric song I have ever heard, which it really shouldn't be. It's dark and confusing and there are French

bits. Then there's 'Tame', where Black Francis whispers about some girl with 'hips like Cinderella' before shrieking that he thinks she's 'tame.' It is difficult to know whether he is happy or unhappy about this discovery. That's part of *Pixies*' appeal though.

Apart from the odd explicit reference to some Mexican prostitute or a UFO, their lyrics are utterly confusing and yet, their music takes every correct turn. Since it's hard to imagine these four planning everything with mad precision, it must be because they have a preternatural sense of where to take songs. The result is wholly satisfying, bizarrely immediate and frankly, amazing.

Joey Santiago must be the most underrated guitarist on the planet and Kim Deal carries this record with her unrelenting and brilliantly

dark bassisms. *Doolittle* ranges from 60s style surf rock, to mariachi to epic guitar wankery but there's no sense of pretension here. *Pixies* just are this good.

The album probably reaches the giddy heights of mad perfection on the slower 'Hey', which can only have been omitted from a Coen brothers film because the Coen brothers have yet to produce a scene beautiful enough to accompany it. For the record, I love the Coen brothers.

Also, my mum once told me a story about a woman who sang 'Debaser' a cappella on a London bus. Everyone clapped. So they fucking should. If that thought doesn't make you want to burst with euphoric tears and run to the nearest record store, then you have no soul.

**Rosie Howard-Williams**



Illustration: Dominic McKenzie





# Unpopular Music?

Pop music is not cool, but **Dominic Preston** doesn't care and neither should you

Admitting that you like pop music is a bit of a social taboo these days. People tend to assume that either you're an indiscriminate moron, listening to whatever songs the record labels advertise, with no concern for quality; or you're a 10 year-old girl. I can say with reasonable confidence that I am neither.

Rather, I believe that pop is an over-publicised and yet under-appreciated genre, filled with real talent that's often ignored thanks to some unfortunate assumptions.

For every Robyn, whose talent is justly recognised despite the genre, there's a Dragonette, stigmatised because they prefer synthesizers to guitars.

One of the most common complaints about pop, inevitably, is the suggestion that the big acts don't write their own songs. And with a few exceptions, it's largely true. But

**\*** I'm currently campaigning for the Black Eyed Peas to be reclassified as a WMD

why is that a problem?

Sure, Girls Aloud probably didn't write much of their stuff, and I wouldn't claim that Cheryl Cole is a musical genius. But none of that changes the fact that 'Call The Shots' is one of the finest songs of the last decade, and I won't hear a word said against it. Hell, even Bloc Party cov-

ered it, and they're a "real" band!

Others have told me they don't mind pop music, and that it has a certain "immediacy" to it. For them, pop music is analogous to cr me

eggs – any more than one at a time and you'll start to feel sick. Similarly, you can listen to one or two pop songs, but after that it's best to listen to something more substantial. To which I say: bah! I can eat as many cr me eggs as I want, and none of you can stop me!

After all, last year's *Happiness* by

Hurts was an album that richly rewarded multiple listens, while Cee Lo Green's 'Fuck You' is proof that some songs can never be overplayed.

Now, I'm not trying to suggest that all mainstream music is brilliant or that pop can do no wrong.

Inevitably, a lot of rubbish manages to top the charts, and some pop stars really aren't worth your time.

For example, I'm currently campaigning for the Black Eyed Peas to be reclassified as a WMD, and Katy Perry's death grip on the top 10 is presumably an early sign of the apocalypse. And don't even get me started on Ke\$ha. All I'm asking is that you give pop a chance.

Thankfully, most people now accept that Lady Gaga is the best thing to happen to the music industry since

David Bowie, but did you know that Kylie Minogue released what might be the best album of her career earlier this year? Or that the new Britney single is actually pretty good?

I'm sure most of you have already written me off as unable to recognise truly great music.

And that's fine. You can sit there in your darkened room listening to Radiohead and reflecting on how Thom Yorke perfectly captured the feeling of modern ennui through that arpeggiated chord sequence played on a mandolin. (I sure will - Ed)

In the mean time, I'll be off listening to Alphabeat, having a bloody great time.

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# Film

## Not such a Universal flop?

One year after its release, Robin McConnell re-examines the under-performing *Wolfman* remake

The *Wolfman* was released in February 2010, the fourth and final date to which it had been delayed from its initial release date of November 2008. The production had seen a change of director, had gone far over its initial budget of \$85 million, had two different scores composed for it and the final cut had seen studio interference remove 20 minutes of footage. Upon its release, the film received mostly negative reviews and lukewarm box office, resulting in Universal Studios' biggest flop of the year. Director Joe Johnston has recently spoken out against his experience and treatment on the production – in essence, he had a bad time. Widely (and rightly) derided as inferior to the 1941 classic upon which it is based and accused of being tonally inconsistent, *The Wolfman* has sunk with little trace.

But is it really that bad? I was one of the few who paid to see it on the big screen and I must say, that while

it could have been a better film, I was satisfied with the final product. The film has many strengths: an excellent cast (Benicio Del Toro, Anthony Hopkins, Emily Blunt, Hugo Weaving – even Geraldine Chaplin as a gypsy), a beautifully Gothic atmosphere, good CGI, excellent werewolf designs by the legendary Rick Baker and surprisingly coherent script and editing given that Johnston had only 3 weeks to prepare – usually a director has 3 months to develop a film. The simple plot of the 70

✱ The audience shares the *Wolfman's* horror at his self-wrought carnage

minute original film has been cleverly updated to include sly references to the original and to enrich the character dynamics. Danny Elfman's score marks a significant step in the composer's

recent return to form after years of self-parody and unoriginality; and it is pleasingly inspired by Wojciech Kilar's powerful and sweeping music for 1992's *Bram Stoker's Dracula*. The gore is shocking but not excessive and is effectively used to emphasise the monstrosity of the werewolf; the audience shares the *Wolfman's* horror at the uncontrollable carnage he has wrought. Meanwhile, Johnston delivers frequent moments of genuine terror: the sequence in which the *Wolfman* is committed to an asylum is disorienting, disturbing and fully expresses the tragedy of how the character's fate is out of his own hands in a way the 1941 film did not.

Yet these strengths only emphasise the flaws. The CGI werewolf transformations do not blend well with Rick Baker's prosthetics. The performances are excellent but seemingly from completely different films: Hopkins hams it up brilliantly, Blunt is demurely beautiful, Weaving almost steals the show as a witty inspector, whereas Del Toro is quiet and serious – hard to like, but as his horror unfolds he becomes more sympathetic. The film refuses to either condemn or rescue its hero, consequently

the audience never knows who to root for. Meanwhile Johnston uncomfortably switches between a creepy atmosphere and cheap jump-scares. Sometimes he rushes through character development in order to reach the next action scene. Watch the Extended Edition on DVD, and certain glaring plot holes emerge which somewhat ruin the experience.

*The Wolfman* is an interesting but ultimately disappointing update of a classic film which defined its genre. One should celebrate big budget Hollywood for taking a risk with hard horror, but berate them for putting money before art and delivering a satisfying yet hollow horror.



Illustration: Dom McKenzie

## Trailer Watch



Perfect Sense

*Perfect Sense* stars Ewan McGregor and Eva Green as a chef and a scientist who fall in love... as a worldwide pandemic begins. The trailer focuses on the romance, only hinting at the pandemic, but this could be one to watch.

**YouTube:** 'Perfect Sense Trailer'



Rubber

Yes, someone's made a horror movie about a killer tyre. Yes, it actually looks surprisingly good. No, I don't understand either. *Rubber* tells the baffling story of Robert, a tyre that gains both sentience and telekinetic powers. He then, naturally enough, goes on a killing spree. So that's that.

**YouTube:** 'Rubber Trailer'

## Reviews



### BLUE VALENTINE

Derek Cianfrance | *Blue Valentine* follows the relationship of a modern-day American couple. Opening with a very ordinary scene of family life, this domestic 'bliss' is sharply juxtaposed with the early days

of these once carefree lovers. Cianfrance resists linearity by simultaneously portraying the beginning and end of this once romantic but now increasingly volatile relationship. As the fault lines begin to crack open, made ever more painful by the vivid contrast to their sexually satisfied former lives, the characters realise that they are essentially incompatible.

Whilst this certainly sounds clichéd and unoriginal, which is certainly what I thought for the first half-hour, the painfully slow-paced opening scene gains momentum and the film grows into an honestly emotional account of all that is characterised by the word 'love'. It was not surprising that as the credits rolled across the screen, gentle sobbing broke out in the darkness around me.

Cianfrance shows his dexterity as a filmmaker by virtue of his interesting and varied shots, which both aid narrative perspective and emphasise the immense acting talents of Ryan Gosling and Michelle Williams. At times Cianfrance seems to encroach on the actors, almost stepping on their toes to create a sense of claustrophobia, whilst elsewhere the use of a hand-held camera mirrors their former freedom. *Blue Valentine* is characterised by sharp contrasts both on a narrative and cinematographic level.

The talent of Gosling and Williams, who are under the claustrophobic gaze of the camera for almost the entire film, is *Blue Valentine's* trump card. As the foundations of their relationship crumble the pair offer an exhilarating performance full of raw passion and subsurface anger. The soundtrack is suitably simple and symbolic; no musical trickery is required to convey what the actors do so well themselves. This film is an example of how sometimes simplicity is best. **James Gray**



### BLACK SWAN

Darren Aronofsky | This is an incredible film. It isn't often that I'm left reeling after the end credits roll, but *Black Swan* picks you up with a sinister dream sequence, and will not put you down until you've been spun

and pulled and twisted in every direction. Director Darren Aronofsky's thriller focuses on the carnal with an unexpectedly brutal energy. He surrounds the grace of these ballet dancers with a harsh sexuality that brings the fragility of the body to the fore to compound the delicacy of the mind.

Portman, playing driven but vulnerable ballerina Nina Sayers, is as captivating as ever, and the stylistic choice of frequent close-up shots maximises her swan-like cheekbones. More than a year of intense ballet training has rendered her a completely believable dancer, and her scenes with Vincent Cassel, as her director, could quite happily go on forever.

The emotional and psychological complexity of this film grips you tightly, and is supported by a remarkable soundtrack, the work of Clint Mansell.

This is to be expected in a film about ballet, and Mansell has the advantage of having Tchaikovsky's *Swan Lake* score at his disposal, but it's hard not to be transported as the music soars along with the elegant choreography.

The selective CGI effects are powerful and effectively used, often creating short but sharp moments of horror. However, once the shock of these effects is over and you've found your feet amongst the confusion, some of the impact diminishes. I found myself predicting some of those twists and turns, which lessened their shock value.

So perhaps *Black Swan* cannot be considered a five-star film, but certainly Portman, Cassel and Mila Kunis, as Portman's free-spirited nemesis Lily, give five-star performances, each strengthened by an underlying, often ferocious, layer of sexual tension. **Sarah McCann**



### THE GREEN HORNET

Michel Gondry | *The Green Hornet*, I highly doubt it was deserved. The director of *Eternal Sunshine of the Spotless Mind* delivers an instantly forgettable comic book caper

that fails to pack a punch. Originally a radio series that began in the 1930s, *The Green Hornet* has taken on many guises, including a 1960s television series starring Bruce Lee as the protagonist's sidekick. The film adds little to this heritage.

So what's the story? There's not much to tell. Spoilt playboy Britt Reid is forced to wake up and smell the coffee (quite literally) after his father dies and leaves him the newspaper *The Daily Sentinel*. Predictably, he feels guilty for his past hedonism, and after discovering the genius coffee-making and car creations of his late father's mechanic, Britt resolves to team up with him to fight crime.

We have the privilege of Seth Rogen as the titular protagonist, and Taiwanese pop singer Jay Chou as the brilliant side-kick Kato. Neither makes a particularly compelling character, especially Rogen as Reid: it's hard to relate to a millionaire who effectively steals his chauffeur's ideas. Maybe his foolhardy attempts at vigilante justice could have been made more appealing, but certainly not with Rogen's bawdy humour.

Seth co-wrote the film, and this could perhaps explain why the plot is just as shallow as his character. It's all style and no substance – and that includes Cameron Diaz as Reid's PA love interest. Some of the visual effects and chase sequences are more inventive, but the potential of the 3D technology is rarely realised. Only the awkwardly named villain Chudnofsky (Christoph Waltz) brings any unconventional flavour to the film as a baddie who frets over how scary he is before unleashing a two-barrelled gun.

Overall, *The Green Hornet* needs more sting. That might sound cheesy, but so does Seth Rogen.

**Florence Smith Nicholls**



# What I'm missing on... *Episodes*

Angus Ledingham assesses the BBC's new development hell sitcom



Photo: BBC/Hat Trick

The *Radio Times* greeted *Episodes* as the latest in a succession of BBC-sitcoms-which-are-sort-of-OK-but-fundamentally-just-aren't-funny, following such lukewarm wonders as *Roger and Val Have Just Got In* and *Rev*. This was probably an overly harsh assessment, but at the same time I can see where they're coming from; no one could honestly describe *Episodes* as screamingly funny. At the same time, it isn't just one of those sitcoms

at which you find yourself smiling understandingly but never actually laughing, and its rather wonderful central concept keeps you rooting for it even when it isn't managing to be quite as entertaining as it could be.

Stephen Mangan and Tamsin Greig star as British screenwriters Sean and Beverly, whose award-winning sitcom *Lyman's Boys* is being re-made in the US, prompting a move to a luxury pad in Beverly Hills and increasing

disillusionment with the cynicism of the American TV industry as their witty take on boarding school life is quickly transformed into generic pap about a high school hockey team. The show's format has been criticised for stereotyping American remakes of British shows as lightweight and shallow, but the ludicrousness of Stephen and Beverly's situation works well as an implicit satire on remakes per se (if you like the original then why can't

✱ Mangan and Greig are a sympathetic reference point in a world populated by grotesques

you just watch it?). If plays-within-plays aren't your thing, bear with me: although the show is wryly self-aware (*Lyman's Boys* is 'definitely nothing like *History Boys*', but its lead actor is played by Richard Griffiths), it doesn't lapse into the smugness that this can often entail. Similarly gratifying is the fact that it doesn't ask its audience to feel for the traumas supposedly suffered by the rich and famous in the way that, say, the second series

of *Extras* did; instead, Mangan and Greig's characters are a sympathetic reference point for the viewer in a world that is populated almost entirely by grotesques, from whom much of the best comedy is derived. A particular highlight is the network's head of comedy, who seems to lack any sense of humour; rather less successful is Merc Lapidus, the media magnate who buys up *Lyman's Boys* without ever having watched an episode, whose unpleasantness isn't totally unbelievable but equally doesn't get the laughs that the script seems to be angling for.

The headline act is Matt LeBlanc, playing himself as the catastrophically miscast star of the new sitcom: he gives an assured and understated performance, but, unlike the fictional programme whose creation it documents, the show is far from a thinly disguised star vehicle; indeed, LeBlanc isn't properly introduced until the second episode. While *Episodes* isn't exactly a work of comic genius, it's witty and charming and worth giving the benefit of the doubt. It's better than *Rev*. And it has a nice title sequence.

## What they're saying about *Episodes*

A little too clever-clever, but nevertheless deserving of a benign sense of optimism. This has been the general substance of critical assessments of the BBC and Showtime's joint comedy venture.

'Smart, funny, but ever so slightly irritating,' reckons *The Guardian's* Sam Wollaston. Comparing the show to *Moving Wallpaper*, he resolves to stick with the show but is slightly watchful of the show's knowing self-referentiality; it is 'television about television, with people playing themselves or versions of themselves'.

*The Scotsman*, while also cautiously optimistic, has the same concerns but also questions the show's appeal: 'Does the average viewer really care if vulgar Americans make a mess of the odd British show?'

Whether average viewers care is a moot point, but industry figures have praised the show as true to life. After watching the first episode, Steven Moffat - a man no stranger to US networks meddling with his creations - tweeted: 'It might be a specialised market, but dear God, those scenes with the execs aren't even exaggerated.'

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# Theatre

**Kit Davies is left relatively uninspired by a showcase of Cambridge dance talent in this year's annual Cambridge University Contemporary Dance Workshop.**



**I**nspired', "a dance celebration of what motivates and moves us", is compiled of a number of varied performances. To say that inspiration was a common theme to all the pieces would be pushing it. Many strayed (the Lindyhop and the Rock 'n' Roll pieces to name a few) but it was these performances that I felt made the show a success.

The 'Modern Acrobatic Rock 'n' Roll' and 'It's Raining Men' routines combined gasp-inducing lifts with incredibly tight choreography that truly engaged the audience. The energy they put into the dances reflected in the audience's reactions; clapping, whistling and laughing along.

Indeed, the best performance of the night came from 'Shades of Swing' who utilized fluorescent

gloves and shoes in complete darkness to create fantastic movement and shapes, no mean feat considering they were dancing in the dark. It was here that the audience was most alive. I feel I must commend the truly innovative choreography this performance presented.

Unfortunately, the same cannot be said for all the performances. The show was at times lacklustre and pretentious. Dancers aimed to convey stories too complex for their medium which led to confusion. I couldn't help but wonder if reading the short blurb for each piece from the programme before each performance would have made for a much more coherent show allowing the more challenging pieces to excel.

The standard of dance is on the whole good. Yet just as there is a vast range of dance styles, so is there in terms of ability. Whilst I was by no means expecting dancing of a professional standard, there were a number of instances where dancers had taken on choreography that was simply too challenging. The pieces that succeeded seemed to match dancer and choreography perfectly. Hannah Rothery in her self-choreographed piece is a shining example of this. It was a real showcase of her talent and

she certainly deserved the warm reception she received.

Other dancers, frustratingly, seemed to be merely marking their routines. Failing to throw themselves wholeheartedly into the performances, pieces such as 'Cosmic Love' left me feeling indifferent. This was a shame since they often showed great promise.

Such an eclectic range of performances needed better structuring. Opening both acts with a soloist was, I feel, a mistake. One of the stronger group performances would have roused the audience much more and led to a stronger show overall. This betrays the amateur nature of the performance, not helped by the fact that a few dancers were inappropriately dressed (one man danced in jeans and socks, and a number of girls had not tied their hair back).

Nevertheless, I left the theatre having thoroughly enjoyed the show. A fantastic range that showcased a number of gifted dancers and choreographers (many had choreographed their own pieces). 'Inspired' certainly represents a gap in the market for dance shows in Cambridge and I am looking forward to seeing what they do in the near future.

ADC Mainshow 7.45pm

## Inspired Review



Image: Emily Curtis-Harper

\* Dancers aimed to convey stories far too complex for their medium, which led to confusion.



**T**here is a lot to like in The Way Through the Woods. The show is well cast, and features some memorable performances: Chigozie Nri puts in an especially good turn as the Queen on her deathbed, while CJ Donnelly tackles joker Will with much charm and charisma. In places, the show is very effective at building up tension – to the extent to which my companion later reported herself 'terrified' – and Ed Bell's score truly is superb, invoking a sinister, sweeping bleakness that perfectly captures the play's tone. Nonetheless, despite moments of

brilliance, this is a production with a considerable number of flaws.

Firstly, given how well the music worked, one wonders that it was not used more often. In the last twenty minutes, as the story dragged towards its dénouement, everyone appeared to forget that the orchestra was there, the focus shifting to seemingly interminable attempts on Snow White's life. Once or twice, characters broke out into song, but the production never seemed sure how far it wanted to take this, these isolated moments feeling awkward and out of place. Given the quality of the music, it is tempting to wonder how the

production might have explored the realms of opera and musical theatre. What was there was very good, but one cannot help but think that, given a freer reign, the music might really have flourished.

More serious were the problems with the script. With its rich poetic language, and preoccupation with metafiction and similarly heavy ideas, the play is clearly a very ambitious venture: that is to be commended. Nonetheless, it often seems far too wrapped up in its own seriousness: some very basic aspects of storytelling fall by the wayside. The pacing drags horrendously towards the end, while the

dénouement is extremely hurried, and never properly explained. Quite why 'Boy' ends up saving Snow White with a kiss remains a mystery to me. They hardly spend five minutes on stage together.

I have never really been one for poetic richness, so perhaps I am not the best to judge the language, but it often seemed indulgent and hackneyed, at points trying far too hard. Lines like 'once upon a day' really jarred with me; I understand the wish to be inventive, but is there really anything wrong with 'once upon a time'? There were also some horrendous rhymes. At one point, 'Boy' and his mother seemed

to rush through every word in the English language ending in 'all', almost as if it were a sort of contest.

Where this production is good, it is very good. In places, it really does achieve something special – the parts where the music and verse come together are truly electrifying. Nonetheless, it often feels sluggish, weighed down by its ambition to create really serious and profound drama. This is no bad thing to aim for, I'll admit. However, when pursued single-mindedly it really does detract from what had the potential to be a very exciting new piece of theatre.

Eleanor Bateman

## Theatre Review: The Way Through The Woods

## Loot: Oliver Marsh promotes this exciting production

**L**oot has the ingredients of a straightforward cracking farce – the gold-digging vamp, with seven marriages in less than a decade; two young tearaways with a precarious scheme; and the respectable but befuddled old gent, oblivious to

the bizarreness unfolding around him. But all of these have a characteristically Ortonesque sting in the tail. Fay's previous husbands have all disappeared in mysterious circumstances. McLeavy's trying to get on with mourning the recent loss of his beloved wife. Dennis

and Hal are a pair of notorious, bank-robbing, sexual offenders. And in place of trousers falling down or an illicit affair to conceal, there's £104,000 in a coffin and a corpse in the cupboard.

A good farce plays on the improbability of its set-up, as well as the numerous misunderstandings that entail, for hilarious impact. Very few also mix in a sense of the sinister, of potential violence. But from the entrance of Inspector Truscott, a man whose mentality is summed up in the remark "if you ever accuse the police of using violence on a prisoner in custody again, I'll take you down the station and beat the eyes out of your head," it's obvious that there's more to this situation than pure comic capers. It's a stroke of genius on Orton's part; Dennis and Hal's thick and

fast lies are not just brilliantly rapid-fire comedic creations, they are also for genuine protection. And as the situation unravels, it's hard to decide exactly where punishment deserves to fall. After all, it's not every comedy that features police brutality.

How exactly does Orton manage to make his audience laugh, ponder on moral expectations, and have a racing heartbeat at the same time? It's hard to tell. But it's definitely worth coming to experience. And it's a chance to see the rarely-used (but wonderfully refurbished) Christ's

Yusuf Hamied Theatre being put through its paces by some seriously talented thespians. A quick glance at the upcoming productions throughout Cambridge indicates this term is shaping up to be a good one for audiences. See his masterpiece of a blackly comic farce-thriller.

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\* How exactly does Orton manage to make his audience laugh, ponder on moral expectations, and have a racing heartbeat at the same time?

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Nothing but Much Ado about Nothing with Carl Heap?

Rosie Robson meets with the director of this year's biggest Shakespeare production, showing from the 1st February at the Cambridge Arts Theatre

Shakespeare always comes with a risk. Many have experienced the painful confusion and bewilderment of a poor production; lost amid a sea of poetic prose, puzzling plots and antiquated pronouns. Carl Heap, the director of Cambridge Arts Theatre's production of Much Ado about Nothing, believes it doesn't have to be this way. The skill of Shakespeare's words offer arguably the most desirable raw material for a theatre to work with, as Mr.Heap explains "the words do most of the work when spoken clearly with understanding."

The real challenge, as he goes on to emphasise, is indeed in "making the words make sense." Conscious of Shakespeare's genius as both a curse and a blessing, Mr.Heap has adopted an original style to his productions based upon his knowledge of medieval and pre-Shakespearean theatre. Rather than the separated divide between stage and seating we have been conditioned to expect, he encourages a playfulness between the actor and audience, likening a play to an ongoing conversation.

The emphasis is placed upon a desire to communicate with clarity, so any Shakespeare novice can feel safe to know they will not be at a loss. Mr.Heap found this interactive technique applicable to Shakespeare, although it is admittedly a style many actors struggle to feel

comfortable with. He knowingly challenges his cast for Much Ado "to have the confidence to open up to the audience and connect." Spectators are thus complicit in the play as cohorts, acting in the role of a character's confidant. The encouraged spontaneity and open participation supports the play's farcical thrust and promises to evoke an unusually intimate performance.

Carl Heap has a renowned passion for Shakespeare in particular, with a plethora of plays to his name including Twelfth Night (2009), Macbeth (2009) and A Midsummer Night's Dream (2008) at the National Theatre. He admits however, to an especial love of comedies. Mr.Heap is evidently blessed with a humorous imagination; he recalls years ago, having woken in the night in bouts of laughter. He had in fact been dreaming of acting in a production of Much Ado only to be interrupted by his brother (actor Mark Heap, who also toured with Carl as a member of the Medieval Players). His brother stopped the play and ordered the women sigh along to the song "Sigh No More," a scenario perhaps better left as a Shakespearean fantasy.

It appears the play holds a certain influence over the director's subconscious and heart. As a student Mr.Heap had played the parts of Dogberry and Don John in the Oxbridge Shakespeare company's 6 week tour of America (directed by Elijah Mojinski). To now return to Cambridge as the director of the very same play seems to bring the journey full circle.

As the founding Artistic Director of the legendary touring company,

the Medieval Players, the Cambridge Arts Theatre is privileged to join forces with Carl Heap for this year's professionally directed production. The occasion undoubtedly offers a great opportunity for student actors to play not only to a large audience, but also under an experienced guide. Carl Heap recalls the extreme dedication and ability required to succeed on stage from his days as a young actor in a production of Bartholomew Fair, directed under the professional hand of Jeffery Rhys Jones. Mr.Heap recounts an especially memorable rehearsal when, upon entering in a perceptibly comical fashion he was asked, "do you think you're funny?" The memory brings with it a laugh as he explains, "I needed to learn the difference between being funny and being funny as an actor." Indeed, it is under the rigour of an established director he was able to do so. Mr.Heap in turn treats his cast with the stringency and standards of a professional company. As a rule, the first half of rehearsals are dedicated to a jog. The group exercise is both brilliant as a voice projection activity and team-building technique - it also serves as extra training for the token pentathlete of the group!

Much Ado about Nothing guarantees to be one of the most meticulous and enticing productions of the theatrical year. The Cambridge Arts Theatre are offering a rather spectacular student price; ticket are £10 + £2 booking fee if you quote 'Oranges'! The cheapest tickets are otherwise £17.

The show is running from Tuesday 1st - Saturday 5th of February.



Image: Matthew Topham

Matthew Topham reviews

The St. John's Chop House

Food: ★★★★★

Service: ★★★★★

Atmosphere: ★★★★★

£130 for four, three courses and wine.

I have reviewed the larger cousin of this small and seldom noticed establishment before, and since their menus are in many respects the same, it might very well be said that I waste your time (not mine, obviously: dinner is never a waste of time). To this I say Pshaw. Because the St. John's Chop House has a carnivorous trump card up its diminutive sleeves.

Normally I despise and despair of the must-have-meat brigade and their masculinity-challenged assertions that large hunks of flesh are the sine qua non of dining. Normally. Normally I don't start drooling at the mouth at the mention of whole pork rib, or an entire leg of lamb, or even the Beef Wellington (for two only). Normally, the Chophouses' approach of Good Old British Foodiness grates more

why this so bizarre match works - something in the textures and the rich-versus-light tastes, the fish accenting the blood in an amusing and tasteful fashion. Which was nice. The cheese and pear tartlet lived up to its name, and was duly enjoyed, whilst the mackerel, despite perplexing two frighteningly intelligent graduates in opening it, was also good.

And then it arrived. The platter. The great hunk of steaming pig-flesh. Yes please. Well. It was good: meltingly soft (our folly in attempting to apply anything vaguely knife-shaped to it was soon revealed as layer after glistening layer fell away under the gentlest probing) and blessed with a caramelised and delicious exterior. The one contention seemed to be that at times the succulent morsels

More intriguing than its larger brother

than a fine grade microplane. But normally these dishes are not cooked with such aplomb, and prior experience has told me that the Chop House does such things rather well. Nor are such dishes usually offered with a magnum of decent claret for under £40, either. So I rounded up some friends and buggered over for dinner.

But let us indulge (yes please) in a little delayed gratification. First courses first, and all that. The starters here are different from the King's Parade version, and a little more exciting. Gin and Juniper cured smoked salmon reeked pleasantly of indulgent overkill, but what really drew my eye was the scallop and black pudding number from the list of special dishes. It's one of those combinations that smells of the British foodie revival, like its pea-purée based companion. A dish so begging to be scorned had to be tasted, so I ordered that, whilst others went for a stinking bishop and pear tart, and the smoked mackerel.

The black pudding was too salty. But the scallops were delicious, and I was brought to understand

lacked the punchy gamine flavour we might have expected. But this cannot be allowed to detract.

The vegetables were a little too English-in-the-bad-sense, the carrots and parsnips woefully overcooked. The curly kale and sprouts, on the other hand were crisp and delightful, and perfectly complemented the fat lusciousness of the meat. The claret was perfectly jolly.

We were, sadly, slightly let down by the puddings. A friend and I shared a cheeseboard of nice but essentially pointless cheeses.

A friend's sticky toffee pudding (a dish I abominate: boarding-school nostalgia can sometimes go too far) was deemed lumpy and slightly too heavy.

This is a good restaurant, and a worthy companion to its larger and more goldfish-bowl like brother. It is less homogeneous, more intriguing, and just as good, and since the King's Parade Chop House has been such a fixture for a certain sort of Lunch, I welcome this alternative with pleasure. I seem to be saying this a lot, but I would most certainly recommend this one.



Image: Natasha Price

The cast of Much Ado About Nothing in action



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# SPORT

## Should we feel blue about City's spending?



**Tom Smith**  
Sports Editor

As an Aston Villa fan, I recognise that any win is precious at the moment, but I enjoyed Saturday's victory over Manchester City with particular relish. This is because ever since Sheikh Mansour brought untold riches to the blue half of Manchester in 2008, it has been deliciously satisfying to watch every time their wheels have come off.

My reaction was similar when City's bid for Kaka failed, when Tevez and Balotelli expressed their desires to leave, and when £32.5m signing Robinho was branded a lazy failure and shipped out. However, I found myself asking why Manchester City should be the focus of such resentment, and how their astronomical spending should make football fans feel. What have Mancini et al actually done wrong?

I thought that perhaps my opinion had been tainted by City's poaching of Gareth Barry and James Milner, which has severely checked Villa's own progress. Indeed, one fellow Villa supporter posted on Facebook after the game on Saturday, asking "how does that feel, James?" in reference to the fact that Milner, Villa's beating heart last season, witnessed his new club's defeat from the comfort of the subs' bench.

But resentment runs deeper than this - Arsenal fans grumbled about the parking of a £200 million bus after Mancini's side stifled the Gunners

in a 0-0 draw earlier this month. "If this Manchester City team were to win the Premier League," said the author of Gunnerblog.org, "it would be a bad thing for English football."

It is not novel to lament how money is ruining the game - the phrase 'overpaid footballers' has become somewhat clichéd and, indeed, Chelsea have already shown that it is possible to buy a league title. Negative sentiments about City are born simply of the fact that fans think such a culture has now really gone too far. That a team like City, previously an inoffensive mid-table side at best, can within three years be talking seriously about winning the Premier League because an external force has decided arbitrarily to throw money at them, seems somehow unjust and greatly disillusioning.

The Sky Blues' rise has been to the chagrin of fans of clubs that 'do it properly', i.e. maintain a stable infrastructure and develop young players, as it shows there is no value placed on patience. This applies not only to the clubs City have surpassed in terms of status, like Villa, but also to those who have slowly built successful sides and suddenly seen their dominance challenged, like Manchester United and Arsenal.

United boss Sir Alex Ferguson has referred to the "kamikaze spending" of his "noisy neighbours" and, although United themselves have long been a target of envy and frustration for fans of other Premier League clubs, one cannot help but sympathise with his sentiments. When new City signing Edin Dzeko, with no prior expe-

rience of English football, turned up at his first press conference and implicitly criticised United's fan base for residing largely outside Manchester, it stirred a conservative desire to defend the old order against the upstarts. Ferguson has, after all, built his success on nurturing such legends as Paul Scholes and Ryan Giggs. Emmanuel Adebayor's infamous celebration in front of Arsenal's fans last season stoked similar anger.

But do fans really have any right to resent City? Signing up to life-long support of a club has always been something of lottery; people, entirely of their own volition, place responsibility for their emotions in the hands of ever-changing institutions. To employ US comedian Jerry Seinfeld's pertinent observation, we are essentially choosing to support a piece of clothing. Players, managers, and owners come and go, and City's

success provides merely an accelerated example of this process. Those who have chosen to back the sky blue shirt have, through neither any achievement nor fault of their own, found themselves supporting a jersey now worn by expensive superstars, and can revel in this fact at others' expense. Them's the breaks.

No doubt another common defence presented by City supporters of their club's route to success is that no football fan would complain if the same happened to their club. Indeed, it seems a little hypocritical to condemn the Citizens when Villa's winning goal on Saturday was scored by a new £24 million striker who epitomises the vastly overinflated contemporary transfer market.

Why, then, should we feel exasperated? City have allowed us to see better football in an increasingly competitive league, and have done nothing outside the rules. Yet a niggling sense of injustice prevails, compounded by the feeling of inevitability that the Sky Blues' first trophy cannot be far away, and that it may well be the first of many. We are trapped in a vicious circle in which money and success are directly correlated, yet also in which the amount of money a club has is decided arbitrarily. Promisingly, there are moves by UEFA to curb this trend, the effectiveness of which will be seen over the next few years. For now, however, as a fan of a club like Villa that looks highly unlikely to see Champions League football any time soon due in large part to City's meteoric rise, I can't help but feel it is my right to be slightly peeved.



Image: Dom McKenzie

## Let's give the girls a sporting chance

In the first of a three-part series, **Olivia Lee** investigates female representation in sport.

It may seem as though the issue of sexism in sport is no longer relevant. It is not as though female athletes do not appear on TV screens, or go unrewarded and unappreciated by the public. In the 2008 Beijing Olympics, the women of Team GB brought home a number of medals; many of them gold. Competitors such as Rebecca Adlington have become instantly recognisable. Additionally, there are numerous successful female sports commentators, including Sue Barker and Cantabrigian, Clare Balding. But, it is also undeniable that the coverage and credibility of male athletes still outweighs that given to females. Take the 2010 BBC Sports Personality of the Year as an example. Of the ten contenders, only two were female, and neither ranked higher than third place. Moreover, the recent comments made by Sky Sports duo, Andy Gray and Richard Keys, are evidence that the issue of sexism

in sport is anything but settled.

Historically, sport was a typically male pastime. Most popular sports, when traced back to their foundations, originated with men and remained exclusive for a long time. Even 'typically female' sports, such as netball, are derived from 'male' sports like basketball. Equally, lacrosse, a sport played by both genders, was originally solely a male Native American sport, considering it a useful tool for learning skills for warfare. Thus, women have traditionally found themselves restrained from achieving, or even participating, in sport.

That being said, there has been a relative progress in recent years, as a result of a breakdown in traditional stereotypes. As Theberge and Birell commented in 1994, "developments in sport are inseparable from conditions in the wider society," and political and social progression has been fundamental in altering sporting op-

portunities for females. For instance, sections of the Educational Amendment Act passed in 1972, prohibiting gender discrimination in institutions receiving federal funding, have somewhat leveled the playing field. However, while it may seem as though the days of deliberate exclusion are behind us, there are still issues surrounding female representation.

### The Blues peppered the opposition box from out wide.

The problem can be seen at a grass-roots level. It has been reported that while one in five men in England play regular sport, fewer than one in eight women do so. Even more worryingly, this number falls to one in ten in disadvantaged communities. Many quote a lack of time and money as the cause of this discrepancy, and one can

imagine that this is true. It is reported on a regular basis that working women often find themselves overloaded with the responsibilities of maintaining both a career and a household, as well as putting energy into their families. Therefore it is little wonder that sporting activity is low on their list of priorities. However, there are other, perhaps more worrying, issues that should be considered.

From a young age, children are still presented with clear stereotypes about the kind of behaviour expected from girls and boys. To excel in sport, competitiveness and aggression is required, and these tend not to be characteristics that are encouraged in young females. Those observing the playground behaviour of young children have found that boys learn to settle disputes physically, with aggression in which an individual ultimately dominates, and females learn, to settle disputes through co-operation,

communication, and compromise. Whilst co-operation may be a necessary skill to develop for team sports, the fact that disputes are settled in an effort to make everyone happy goes against the instincts required for a ruthless sporting attitude. Competitive sport is brutal, and the ethics of winning may go against what young females perceive to be their 'nature'.

These stereotypes do not disappear with age. In fact, they are often seen to develop further, even in these supposedly modern and progressive times. In 2002, one writer commented that "femininity is equated with and displayed by care for others rather than self, whereas masculinity is characterized by autonomy, self-reliance and achievement, requiring an asocial, even antisocial, stance towards the world." Evidently, the latter set of characteristics lends itself better to sporting participation and achievement.





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# Hockey girls held by Brookes



Image: Caroline Rafts

Cambridge defence. Both teams went close; on one occasion, Cambridge were prevented from converting a short corner by some swift reactions from the Brookes defence and goalie, who quickly dealt with the danger. The Blues' Mel Addy meanwhile remained solid in defence, calmly clearing and switching the ball.

As half-time approached, the Cambridge back line were once again harassed, and Brookes thought they were back on terms as the ball found its way into the net. Cambridge were offered a reprieve, however, as the goal was disallowed.

The second half was tense, and Brookes almost immediately won two short corners. They created chances from both, and both were saved by plucky dives from goalie Vicky Evans. Unfortunately, however, it wasn't long before the ball once again found its way into the Cambridge net after

but they sadly failed to convert it into a goal. This short corner was followed in quick succession by another two, both of which came to nothing as even some clever tactics from the forwards failed to break down the Brookes defence.

Cambridge sprung into life intermittently at points for the remainder of the game, and a skilful dribble up the pitch by Charlie Banfield briefly seemed to rejuvenate them. Unfortunately, however, they were not able to capitalise on any of their short corners, and were subsequently forced back on to the defensive as the pace of the game rose once again. It remained high, and Cambridge fought hard in the few minutes before the final whistle, but the game finished in a somewhat frustrating draw.

The men's hockey Blues, meanwhile, suffered a narrow defeat on Saturday at the hands of an unbeaten City of Peterborough side. It looked for a long while as though the Blues would secure an impressive point as Sam Grimshaw cancelled out Peterborough's opener, but the league leaders scored a winner five minutes from time. Although the title may now be out of reach for Cambridge, an excellent team performance will have given morale a much-needed boost, and the Blues will look to regroup next weekend as they face a difficult double header away to both Bedford and Bishop's Stortford.

## A hard-fought but ultimately disappointing game.

some scrappy play.

With the score at 2-2, the energy levels of both teams seemed to drop. The opposition kept possession, but Cambridge reacted calmly and competently, keeping the forwards at bay. Some jazzy stick-work from Sturgeon won the Blues another short corner,

## Cambridge women enjoy table tennis competition

Yudan Ren

The university's women's table tennis team enjoyed their weekend as they attended the second round BUCS tournament at Loughborough University on Saturday.

Nga Nguyen and Yudan Ren both won their singles matches against Oxford then together, in a brilliant doubles performance, toppled Oxford's experienced Maitreyi Shivkumar and her partner in a 3-2 victory.

Yudan took her singles' match against Loughborough with ease, but unfortunately the pair lost to a strong Loughborough doubles' side 1:4.



Image: Yudan Ren

Nottingham Trent seem to be the team to watch, winning each of their matches on the day. This might have something to do with their star pair comprising Emma Vickers, ranked fifth in England, and Caroline Hallows, who came fourth in the British under-18s championship in 2007.

## Trinity seize initiative in busy weekend of college football

Ollie Guest

Trinity look favourites for the First Division football crown after beating closest challengers Emmanuel 3-2 at the weekend. In a thrilling encounter, goals from Andy Stothart and a penalty from James Douglas gave Emma a lead going into the last fifteen minutes, but Matthew Smith's side turned it around to give themselves breathing space at the top.

Downing seized the opportunity to climb above Emma in the table, vanquishing Fitzwilliam 2-1. Dan Sellman scored from the spot in a cagey first half then, despite a bright start after the break, Fitz fell further behind thanks to a sweetly struck Tom Nutt

volley. Fitz substitute Rhodes pulled one back to set up an enthralling final ten minutes, but the well-organised Downing defence held firm.

Christ's earned what may prove to be a vital win in the relegation battle, beating Girton 2-1. In a scrappy contest, only Girton's keeper thwarted the visitor's early pressure, before Morgan converted a flowing move to put Christ's ahead and Harrison's doubled the advantage with a lob.

Meanwhile, Jesus triumphed over Catz, agitating the visitors' relegation fears. A slow game played out as a stalemate until Rob Stevens tapped in an 80th minute winner. Finally, goals from Childs and Gregson gave Homerton a 2-0 win over Caius.



Cambridge 2

Oxford Brookes 2

Olivia Lee

On a gloomy Wednesday afternoon plagued by rain showers and bitter winds, the Cambridge women's hockey Blues took on Oxford Brookes in a hard-fought but ultimately disappointing game.

It began with an energetic display from both teams and, within the first couple of minutes, Jess Sturgeon had scored the opening goal, finishing on the rebound after the goalkeeper

had saved an initial shot. Spirits were high, until an unfortunate piece of footwork gave Brookes an early short corner. Although this was cleared well by captain Kirsty Elder, the opposition maintained pressure on Cambridge's defence, which stayed strong until a skilful break from Brookes took Cambridge by surprise and presented Pauline van Schaardenburg with a chance to equalise, which she took well.

Cambridge responded positively, and Rachel Quick put them ahead once again following some aggressive play from the forwards and midfielders. The Blues continued to push forward, but Brookes hit back equally hard, badgering the steadfast

## John's finally floored as Jesus take rugby crown



Jesus 19



St John's 11

Philip Brook

There aren't many great days in college rugby, but Tuesday was one of them. For ten years John's have dominated college rugby's top division. A generation has graduated without seeing them lose. But no more.

On Tuesday, the crown finally came off and, at last, a different name can be added to the trophy.

With two wins over John's this season, Jesus have earned their title, but this was by no means an easy victory; John's are still a force to be reckoned with.

John's scrummaging in particular proved powerful throughout the match, offering them a stable platform from which should have stemmed a dominant performance. Silly errors, poor decisions, and cheap penalties, however, proved costly.

Opportunities were there from the beginning. John's took a 3-0 lead after Jesus conceded a penalty directly in front of their own posts, but excellent handling and skilful running by a powerful Jesus back line stretched the Johnian defence, and almost put them into a comfortable lead.

In a moment that Jesuit Blucke could have long rued, on a par with dropping the winning catch in an Ashes test, he crossed in the corner only to knock the ball forward to the

crowd's despair.

However, effective penalty kicking by fly half Tambara punished John's for their mistakes and put Jesus into a commanding 12-3 lead at half time.

Even a mercurial break by John's Mathonwy Thomas, kicking the ball along the touchline and gathering in space, didn't work out; the referee instead whistled for a knock on.

It may be a cliché to speak of a 'game of two halves', but whatever was said at half time to the Red Boys almost swung the game for John's. Their scrum continued to dominate, and now the team pulled together to really put Jesus under the cosh.

After sustained pressure, and impressive work by Blues scrum half Wilson, a series of breaks through the Jesus line paid off, and Grethe dived over the line to bring the Red Boys back into the game. A missed conversion left them four points adrift, and more opportunities were wasted subsequently, including a penalty on the Jesus 22 which was, somewhat rashly, taken quickly by John's, and easily smothered.

Only one point adrift, hope remained for the Red Boys, but Jesus' top points scorer Tambara put the game beyond their reach with a moment of magic, running the length of the field and touching down to seal a memorable victory.

Jesus richly deserved their win and their title. They have performed consistently well over the course of this year, but John's will no doubt return with a vengeance next year. A team of their calibre does not give up easily.

## Odd Balls

Fowl play from Jamie Murray

This week the 'other' Murray hit the headlines at the Australian open. The Guardian ran an article which began "Andy Murray's brother..." which must have been slightly sickening to the only Wimbledon champion in the Murray family. Andy's following in the ATP singles tour normally overshadows Jamie's doubles efforts but, with abundant opportunities for puns, the papers could not resist proclaiming that Jamie's "killer serve" had felled a sparrow during practice at the Australian Open.

Paul the octopus urns a memorial

For many the hero of the 2010 FIFA World Cup was not Thomas Müller, David Villa, Wesley Sneijder, or Diego Forlán, the competition's top goalscorers, but Paul the Octopus, who famously 'predicted' the outcome of all of Germany's games and the World Cup final. He was offered two tubs, each containing a mussel with one team's flag,



Image: Catphoto

and whichever tub he opened first would prove to be the winner of the match. CBS News reports that a memorial of Paul the Octopus, who sadly passed away following the World Cup, has been unveiled in Oberhausen, where he lived in the Sea Life aquarium. The statue is a two metre tall replica of the octopus clutching a football. Paul's ashes are inside a gold leaf-covered urn contained within the ball!

Lax lap dance

What is the first thing you think of when Lacrosse is mentioned? Everyone having a jolly good time at a Mallory Towers match, with Darrell scoring the winning goal before heading in for a wizard tea? Jim Brown, the great lax player who has a style of play named after him? Whether your only contact with the sport came through the pages of an Enid Blyton favourite or you are an avid fan of lax, the halftime entertainment at a Boston professional match would have come as something of a surprise. The fans at the Boston Blazers game witnessed the team's mascot receiving a lap-dance from scantily-clad women, in an act very much incongruous with the reputation of the sport. The team's manager subsequently apologised for the unexpected show.

Compiled by Bex Law. See more like this at [sportaccordingtobex.blogspot.com](http://sportaccordingtobex.blogspot.com).





# Blues gunned down by Army

Image: Matilda Hay



**Cambridge** 8  
**The Army** 34

## Michael Alhadeff

It was time to man the trenches as the Blues were blown off the field by a powerful Army side last night. The Army completely dominated and in doing so inflicted the Blues' heaviest defeat of the season. The inspiration for the victory was provided by two wonderful hat-tricks by Speight and Nacavamatu. Both men dazzled throughout as they showed pace and power to rip through the Cambridge defence. The identity of the victor in this war was never in doubt.

For Blues supporters, there are clear indications that post-Varsity blues have set in. After such an anticlimax at the end of last term, it is perhaps understandable, but Cambridge must try and keep their heads up as they face another five games

this season. Captain Richards, who produced his usual star performance, will surely still be keen to get something out of the remainder season and restore some pride, even with the major battle already lost.

Defeat always looked likely against an Army side that looked to get on the front foot as quickly as possible. The opening stages revealed their formidable power, and some big hits floored Cambridge attackers. The Army's defences simply could not be breached, and it remained that way for most of the match, until Stevens scored a late consolation try.

## The identity of the victor in this was never in doubt.

In the preceding three quarters of the game, the Army were able to launch wave after wave of attack. It was from a counter attack, however, that the Army thought they had

scored their first try, as a prop managed to intercept a hopeful Cambridge pass and touch down. His glee was curtailed by the referee's whistle, which reduced him to expletives.

However, any anger soon dissipated as Cambridge's failure to deal with a bouncing ball allowed Speight to score the first of his three tries. His clever right-wing play was richly rewarded throughout the game.

Many opportunities were created by the Army's sheer aggression up front. However, this often bordered on illegality and, midway through the first half, the referee clearly thought the line had been overstepped, and two quick sinbinnings provided Cambridge with a much needed lifeline.

However, Speight and Nacavamatu took this as a signal to up their game, and did so with aplomb, adding two further tries before the break, including a brilliant breakaway effort.

This really summed Cambridge's performance which appeared lacklustre for much of the time. Despite some resilience from the Blues at the

start of the second half, the Army continued to demonstrate their superiority. A further three tries completed the rout as they dazzled to the last. Again, fast hands combined to take the ball out of defence and to the Cambridge try line in a matter of seconds.

## Many opportunities were created by the Army's sheer aggression up front.

The Army left this battle with full honours while Cambridge were left hurting and covered in mud. They will need to draw on their inner reserves in order to get anything more from this campaign. It will be a tough fight from here.

The Blues' defeat followed a further disappointment a 28-24 home defeat to an impressive Durham side on Saturday. They will look to bounce back when they face the RAF on Feb 9th.

## Football women lose at Kettering



**Kettering Utd** 2  
**Cambridge** 0

## Tory Clarkson

Cambridge were unfortunately knocked out of the Eastern Regions League Cup following an away defeat to Kettering on Sunday. The Blues battled hard, with goalkeeper Sara Haenzi putting in a Player of the Match performance, and winning half a dozen one-on-ones against Kettering's attackers.

Injuries robbed Cambridge of three key players: captain Maisie Rose-Byrne, Danielle Griffiths, and inform striker Manon van Thorenburg. Nevertheless, Amelia Tearle, arguably the Blues' most improved player this season, produced some creative runs up the left wing in the second half to exhaust her opposite number, while Lizzie Robinshaw's anticipation and work rate at right-back was faultless. Despite suffering from illness, Leesa Haydock was solid in the middle of the park, and a special mention must go to Michelle Larson, who turned out her best performance of the season, despite suffering a nasty blow to her face early in the second half.

Ultimately, the Blues were lacking a killer instinct in front of goal, and a number of opportunities went begging. Beth McGhee worked tirelessly all afternoon, beating player after player, but Cambridge were unable to convert any of the chances she created. Cambridge looked most dangerous from corners, and Tory Clarkson narrowly missed the target with a header just before half-time. Kettering consistently counterattacked with dazzling speed and Eventually, late in the second half, they poached two scrappy goals that dashed the Light Blue's hopes of advancing to the next stage of the competition.

The Blues travelled home feeling deeply disappointed. Nevertheless, morale is good and they are determined to keep their heads held high. Captain Byrne said after the match: "It has been a frustrating season... However, these set-backs have made us hungrier for victory over Oxford. I'm confident that with plenty of hard work in the next few weeks we can retain the Varsity trophy."

## INSIDE THIS WEEK'S ISSUE:

### COMMENT: MONEY IN SPORT

What does Manchester City's spending mean for the game?  
Page 29

### COMMENT: GENDER AND SPORT

Why sexism in sport is still a serious issue  
Page 29

### UNIVERSITY HOCKEY:

Cambridge women frustrated on gloomy afternoon  
Page 31

### COLLEGE RUGBY UNION:

Jesus finally end John's dominance  
Page 31

### UNIVERSITY TABLE TENNIS:

Cambridge ladies enjoy weekend of competition  
Page 31