

# INQUIRE

Issue 6.7 24th March 2011.

## AN APPEAL FROM INQUIRE AND CSR

In light of the devastation in Japan due to the recent tsunami;  
please donate whatever you can at:  
[www.justgiving.com/challengeforjapan](http://www.justgiving.com/challengeforjapan)



### In Inquire this week:

Can The Vaccines live up to the hype?  
Luke Randall reviews their debut album.

Katie Graham interviews  
NUS Presidential Candidate  
Mark Bergfeld



Editor's Note

I'll be honest, I joined Inquire to gain experience for a hopeful future in journalism. However, when I was elected as Editor of this newspaper, I never realised how emotionally attached I would become to Inquire and its volunteers. I never thought that I would become so committed to the papers' integrity and autonomy. In the past year, we have strived to become a truly independent voice on campus. The fundamental aspects of journalism are based upon freedom of expression and upon the ability of reporting on subjects that are in the public interest. This is the aim of Inquire.

We are constantly looking for ways to improve, if you have any questions, comments or concerns, email: newspaper.editor@inquiremedia.co.uk

Editorial contacts:

- Anna Maysey - Chairwoman  
chairwoman@inquiremedia.co.uk
- Ed Atkins - Editor  
newspaper.editor@inquiremedia.co.uk
- Sarah Sully - IQ Editor  
iq.editor@inquiremedia.co.uk
- Tom Warner - News  
newspaper.news@inquiremedia.co.uk
- Katherine Graham - Comment  
newspaper.comment@inquiremedia.co.uk
- Hannah Morris - Features  
newspaper.features@inquiremedia.co.uk
- Victoria-Anne Bulley - Culture  
newspaper.culture@inquiremedia.co.uk
- Hayley Gillam - Entertainment  
newspaper.entertainment@inquiremedia.co.uk
- Sally Gower - Sports  
newspaper.sport@inquiremedia.co.uk
- Carl English - Website Editor  
website.editor@inquiremedia.co.uk
- Edward Payne - Web News  
website.news@inquiremedia.co.uk
- Rebecca Bright - Web Comment  
website.comment@inquiremedia.co.uk
- Jayna Rana - Web Features  
website.features@inquiremedia.co.uk
- Serena Doherty - Web Entertainment  
website.entertainment@inquiremedia.co.uk
- Daniel White - Web Sport  
website.sport@inquiremedia.co.uk

## Kent Union election night



Ed Atkins  
Editor

The 11th March saw the Venue play host to this year's Kent Union elections. The night marked the culmination of weeks of careful campaigning and preparation by the candidates, many of whom faced an anxious and indefinite wait on the night to hear the results, owing to the announcement's multiple postponements. Once a sufficient number of people had arrived however, the mood in the building changed from one of tense apprehension to that of a frantic election-themed pantomime, with the results announcer clearly keen

to make up for lost time. After an anarchic hour and a half of announcements the curtain came down on the psephological part of the evening and the candidates were free to melt away into the evening, retreat to their respective war rooms around campus or to simply stay in the Venue and celebrate.

Statistically speaking the night was disappointing for Kent Union, which saw a reversal of the trend toward increased participation with a mere 3,200 votes cast. What the election lacked in voters it made up for with drama however; several of the positions were decided only after six rounds of Single Transferrable Voting, including that of the Presidency.

## Outrage at railway contract extension

Karim Beya  
Writer

Southeastern Trains, who operate Canterbury's railway service, have had their contact extended by two years despite widespread public unhappiness with the service provided. Critics of the company have included its pricing, impunctuality, inability to cope with inclement weather and much more besides.

The extension is apparently part of the operator's contract and has been triggered automatically, though Dartford MP Gareth Johnson is unimpressed: "It is unfortunate that Theresa Villiers is restricted by the franchise that was given to Southeastern a few years ago. That franchise allows for an extension to the franchise of two years from 2012. I feel though that Southeastern must improve the service it provides and not hide behind figures that few of us have

confidence in. There is a high degree of anger amongst all of Kent's MPs towards Southeastern and a determination that their franchise renewal should not be just rubber stamped."

The company has been the target of a number of scathing attacks in recent months. A dispatches investigation found that Southeastern Trains (as well as other operators) have hired hundreds of 'delay attribution officers' who are tasked exclusively with saving the company money by finding ways to deflect blame for impunctual train services onto others. In addition to this, the company was recently found to have run a mere 82.04% of its trains on time - just 0.04% above the threshold at which severe fines would have been levied. The new contract allows Southeastern the rights to operate in Kent until 2014, although a further extension now appears unlikely.

# Election results

- |   |   |
|---|---|
| <b>Union President</b><br>Tom Ritchie   | <b>Mature Students' Officer</b><br>Alexandra Summers                    |
| <b>Vice President Welfare</b><br>Colum McGuire  | <b>Ethical and Environmental Officer</b><br>Franziska Hoppen            |
| <b>Vice President Education</b><br>Lauren Crowley   | <b>International Officer</b><br>Matylda Rabczenko                       |
| <b>Vice President Activities</b><br>Kenny Budd  | <b>RAG President</b><br>Sara Hook                                       |
| <b>Vice President Sports</b><br>Hannah Davies   | <b>Mens Officer</b><br>Robin Mydlak                                     |
| <b>Student Trustees</b><br>Phillip Butler<br>Emily Morrey-McGrath   | <b>Womens Officer</b><br>Lizzy Ballantine                               |
| <b>Darwin Student Com-mitee President</b><br>Ryan Falle   | <b>Students with Disabilities Officer</b><br>Alex Norman                |
| <b>Rutherford Student Com-mitee President</b><br>Lorcan O Duffy   | <b>Ethnic Minorities Officer</b><br>Stella Fasusi                       |
| <b>Eliot Student Com-mitee President</b><br>Unelected : Express your interest in this position by emailing - m.sharman@kent.ac.uk | <b>LGBT Officer (Womens Place)</b><br>Megan Wells                       |
| <b>Keynes Student Com-mitee President</b><br>Misha Upadhyaya  | <b>LGBT Officer (Open Place)</b><br>Jon Cornejo                         |
| <b>Parkwood Student Com-mitee President</b><br>Alia-Michelle Supron   | <b>University Council Rep</b><br>Leo Wilkinson                          |
| <b>Part Time Students' Officer</b><br>Caroline Palmer   | <b>University Senate Rep</b><br>George Johnston<br>Emily Morrey-McGrath |
|   | <b>Humanities Faculty Rep</b><br>Christabel Milbanke-Brayson            |
|   | <b>Social Science Faculty Rep</b><br>Leo Wilkinson                      |



## Lecturers strike over conditions

Laurie Macdonald  
Writer

On March 10th the USS pension provider put an indefinite hold on the implementation of the reforms in the face of industrial action, and it remains to be seen whether the reforms will ultimately be put in place. UCU have hailed this as a short term victory and have said "UCU is pleased that the changes are not coming in as planned and our position is that we now have a window to meet at ACAS" (the Advisory, Conciliation and Arbitration Service) "or elsewhere for meaningful negotiations on the future of the fund. Regrettably, the employers continue to refuse to meet us for negotiations". At the time of writing no further moves had been made by either side of the dispute. Kent Union has fully supported Kent UCU in the strike actions, and students were invited to join lecturers at picket lines across campus. In a joint email to staff and students Kent Union and Kent UCU stated both unions would "Do everything in our power to ensure the standard of education

does not drop at Kent now, or in the future," whilst promising that industrial action would have minimal impact on students. The campaign has attracted broad support from the student body,

and the action took place days before a national "March for the Alternative" in London on Saturday the 26th, which is supported by both UCU and NUS.



## McFly announcement enrages students

Tom Warner  
News Editor

Former pop sensation McFly have been announced as one of the acts at this year's Summer Ball, and have sparked fierce debate on campus. Opponents and fans of the band have taken to cyberspace to air their views, and at the time of going to press the Facebook group calling for the act's cancellation has just shy of 2,000 members - more members than the Kent Union fan page. The news was announced on the Kent Union website at the beginning of last week, and in a matter of days the issue became a hot topic on campus. Much of the debate has taken place on

the aforementioned page, which has played host to discussions ranging from the condemnatory to the sycophantic. Others have taken the opportunity to deride other commenters for caring one way or the other. McFly formed in 2002, and their first single 'five colours in her hair' debuted at number one. It was taken from their first album 'Room on the 3rd Floor' which was certified double platinum, and gave McFly the distinction of being the youngest band to have their first album go straight to the top of the album charts. Though the protest site features a range of opinions, as well as various suggestions for other acts, the dominant theme of the site is vitriol for the band and its perceived lack of musical integrity. Comments in this vein include "I'd pay £50 to watch McFly.....die", "McFly are the musical equivalent of sewage", "McFly were s\*\*\* and lame 8 years ago and like an untreated venereal disease they have only got worse".



## Have Your Say: Should McFly be headlining the Summer Ball?

"It doesn't really affect me because I won't be going, but its a bit of a shame they haven't anybody who's a bit more contemporary. Nothing wrong with McFly, but I just think they're a bit out of date."

Aaron Gunn, 25



Steph Katapodi, 18

"I don't think that they should be headlining, but they have a few good songs and there aren't any other confirmed acts who are obvious headliners. It definitely won't put me off going."

"Absolutely. McFly are a standout act and I can't wait to see the boys play again. It would have been nice to have had the Stones or someone like that but for me, the McFly lads can hold their own with any of the big names. Can't wait!"

Christopher Hatton, 23



Harriet Hall, 20

"No. I don't see any problem with them playing but they shouldn't be headlining. Last year's lineup was much better and catered for a wider variety of tastes."

"The utter dislocation between the organisers of the Summer Ball and the actual preferences of students is deeply troubling. Nobody, not even those who say they do, wants to see McFly."

Matthew Carberry, 21



# The view from Westminster



Nathan Sparkes  
Writer

Latest news: vacuous speeches, government-defying rebellions and drunken Party Presidents trying to sing without falling over. It can only be the Liberal Democrat spring conference. Perhaps the most exciting news from conference was the attack on the government's NHS reforms. Led by former MP Dr Evan Harris and baroness Shirley Williams, the Party insisted that the reforms should be heavily amended, effectively stopping more involvement from private companies. It's now up to Clegg to bash out a compromise with health secretary Lansley and David Cameron, or risk a potentially fatal backlash from the Lib Dem grassroots. Another point of interest was Party president Tim Farron's speech, which sounds like the left-leaning Lib Dem's complete package. He defended the coalition decision by suggesting a hung parliament would have led to a Tory majority in a second general election, he accused the previous Labour government of Thatcherism, and reinstated the stark disagreements the Party had with the Tories. I'm told this contributed to a buzzing atmosphere at conference, which was only added to by the copious amounts of alcohol consumed - something the Lib Dem conferences are famed for. Apparently some - including Farron - even took to the microphone for a sing-song, although I hear the result was somewhat less eloquent than his speech. Perhaps on the last day, the Lib Dems needed to be brought down to earth. Nick Clegg handled this with devastating effect. In a speech where phrases such as 'alarm clock Britain' and 'radical centre' were

used, Clegg's disconnect with the majority ideology of his Party were laid bare, and his words will have done little to change fears the Party has of him. 'Alarm clock Britain' seems to pitch Clegg on the side of, well, anyone who gets up at a specified time, while he fights those lazy slobs who dare push the snooze button. Although it is a bit silly, it looks like a marvelous piece of spin in comparison to his new phrase, 'radical centre' - the Lib Dems are now the Party of the 'radical centre'. No-one can be in the radical centre. The centre is, by definition, the opposite of radical. This is more or less equivalent to Clegg saying he isn't sat on the fence, but balancing on an enormous fence, with piranhas, sharks and student protestors baying for blood from below. What's more serious for Clegg is that, over the course of conference, the Party passed two motions designed specifically to reassert the Party's social democratic (left wing) roots. This highlights the huge gulf between where Nick Clegg sees the Liberal Democrats, and where the Party really is. It sounds like his current plan is to keep telling them they're a centre ground Party until they believe it themselves. Clegg went on in his speech to describe the Tories as having too much faith in markets, and Labour relying too much on the state, while the Lib Dems based their position on people. How the people would survive without the state or the markets wasn't covered, so I assume what he really means is that he wants to put a bit of faith (but not too much) in the markets, and a bit in the state. Radical indeed. In other news this week, William Hague has come under fire for a failed SAS mission in Libya, but redeemed himself by convincing the Americans to support a no-fly zone over the country. Then there was a by-election in Barnsley, in which Labour comfortably retained the seat. UKIP landed a surprise second, while the Lib Dems finished embarrassingly in sixth.

# CCCU student raises alarm

Juliane Schmidt  
Writer

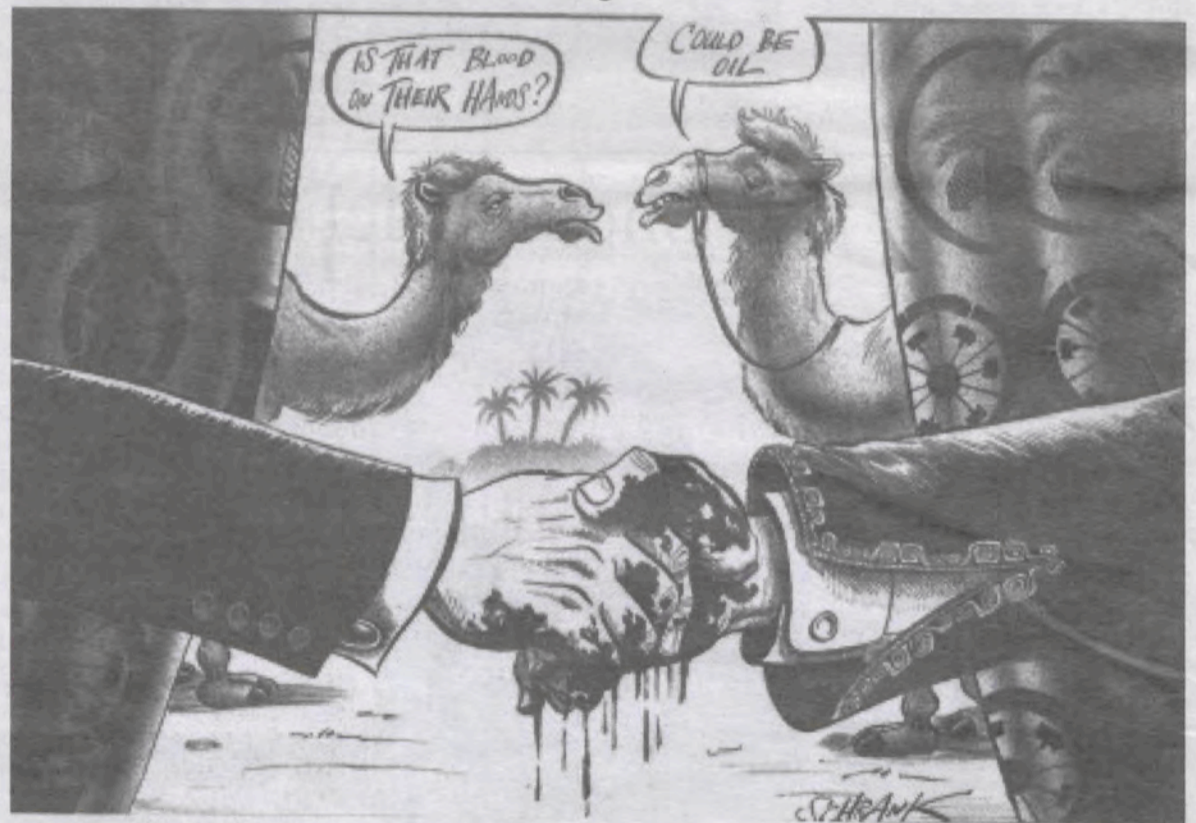
Two weeks ago, on Sunday the 13th of March, a desperate CCCU Student climbed over the glass balcony of the St. Augustine House in Canterbury, threatening to kill himself. The security staff at the Christ Church university building on Rhodasa Town road discovered the man and immediately informed the police at 5.25 p.m. Trying to console the highly distressed man, it took the officers an hour to persuade the 20-year-old student to accompany them down. A great amount of suicides are registered each year. In 2007, 148 people from the general population in Southeast England have been recorded. However, last year in September the Medway coun-



cil took action and worked out a suicide prevention strategy for Kent and Medway for the years 2010 until 2015. The future will tell whether the strategy works to reduce the number of people committing suicide or not. In

this case, the student was placed under section 136 of the Mental Health Act and brought to St. Martins Hospital in Canterbury. The Canterbury Samaritans can be contacted on 01227 457777.

# On this day in...2004



## Peter Schrank, The Independent, 28th March

Blair courted controversy when, in March 2004, he visited Colonel Gaddafi as part of his 'African Farewell Tour'. The cartoon pokes fun at the nature of Blairs' intentions as, although

he went there under the guise of Libya's new found political cooperation, Anglo-Dutch oil giant Shell announced plans for a new drilling operations off the coast of Libya in the same week. This cou-

pled with Gaddafi's well known penchant for autocratic government and illegal weapons hoarding led to furrowed brows over Blairs' willingness to shake hands.

Picture reproduced courtesy of the British Cartoon Archive at the University of Kent. The archive is adjacent to the library cafe and can also be found at [www.cartoons.ac.uk](http://www.cartoons.ac.uk)

# UKC student caught in Japan nightmare

Mike Armstrong  
Writer

Japan experienced chaos due to a nuclear scare after a powerful earthquake and a devastating tsunami on March 11. The complications at the Fukushima Dai-ichi site have prompted nuclear officials to raise the threat level from four to five on a seven-point international scale for atomic incidents – two levels below the Chernobyl disaster of 1986.

Business Administration student at the University of Kent, Vincent Man, 22, experienced the earthquake during his year in industry in Tokyo, 400km (250 miles) away from the epicentre. He said: "I was travelling in Tokyo during the tsunami, and I was confused, then terrified when the earthquake struck. I have never experienced an earthquake before." "I wanted to go

back to my home, however most transport links were cancelled, so I had to stay in a hostel for a few days. A lot of people said that Tokyo is very safe, but following the nuclear power plant incidents, I'm not so sure at the moment."

The tsunami was the result of a record breaking earthquake which initially measured 8.9 on the Richter scale. Experts later increased the rating to measure 9.0 Magnitude – 8,000 times stronger than last month's earthquake in Christchurch, New Zealand. Hundreds of aftershocks continue to rumble along the north-east coast of Japan, some measuring as much as 6.2 magnitude. The Foreign and Commonwealth Office said it: "advises against all non-essential travel to Tokyo and the north-east of Japan. British Nationals in these areas should consider leaving." Chartered flights are currently available to British

Citizens wishing to leave Japan. Japanese Prime Minister, Naoto Kan, remains optimistic claim-

ing: "we will rebuild Japan from scratch, we must all share this resolve." Aid has been re-

ceived from 117 countries and 29 international organisations have offered their assistance.



Pakistan Defence

# University marks territory in Chaucer battle

Daniela Prativiera  
Writer

The University's proposals for building on Chaucer Fields took another step towards reality as signs dictating UoK's right of ownership over the site began to appear at various entrances around the campus. The signs, which clearly state that the area forms part of University private property, threaten to jeopardise the 'Save Chaucer Fields' campaign to have the site named as a Village Green area under the Commons Act 2006. The status applies to any green area legally used by the public as a recreation ground for at least 20 years. If registered, the site would be protected from damage, alteration or changes not made with the aim of improving the green or ones that will interrupt its use as a public recreation and exercise ground.

However, if the new signs are to be believed, then Chaucer Fields is not an area open to the public without necessary permission from UKC. Therefore, the evidence questionnaires currently being collected by the campaign will legally serve only

as evidence of 20 years of trespass. When questioned, UKC representatives claimed that the signs were simply replacements of vandalised or missing signs that have been in place since the 1960's - it remains to be seen how their presence will affect the 'Save Chaucer Fields' application. It has also been revealed that a Statement of Community Consultation has been submitted to Canterbury City Council, with the expectation that a planning application will be submitted in the coming weeks. It remains to be seen whether or not the Statement will be approved, given the protests and petitions which local residents and students have used to display their dissatisfaction. Many feel that not enough of the local community has been given adequate information, with campaigners still expressing environmental and economic concerns.

Speaking through community consultation agency, *Local Dialogue*, Professor Keith Mander, deputy Vice-Chancellor, expressed that these concerns were being taken very seriously. "The



public consultation has allowed us to listen to and address current issues that have been raised, such as noise and disturbance, parking restrictions and landscaping and environmental issues. For example, as a direct result of the consultation, the University is in discussions with Stagecoach regarding providing a night bus for students. This should ease noise and disturbance to local

residents from students. The development has also been moved back to increase the distance between the new buildings and nearby residential properties." He also wished to dispel any "misunderstandings" about the Fields forming part of a "green belt" or being home to any "covenant".

With no official word from either Canterbury City Council or the University on the state of ne-

gotiation between them, Professor Mander stressed that community involvement is still an important part of the build up to this potential development. "We hope that students and societies, such as Creative Campus and The Conservation Society will continue to be involved in the ongoing development process for the Chaucer Fields proposals."

# Should we stop our reliance on nuclear power?

## Yes

Matthew Bodycombe  
Writer

While the escalating nuclear crisis currently developing in Japan has been caused by a natural disaster of unparalleled magnitude, it shows just how helpless the situation can be, should a problem arise. Just look to the situation at Three Mile Island in Pennsylvania back in 1979. One sees that it was a failure of a back up valve that allowed pressure to build up and large amounts of reactor coolant to escape. Yes, part of the failure was that there was poor design of the control room interface and poor training of staff, but I can't help feel that any accident; any failure in a nuclear power plant is a potential disaster of epic magnitude. No matter how well people plan, no matter how many fail safes there are: there is always the potential for faults and error. It was only by luck that a breach was halted at Sellafield in Cumbria back in 2005 and the plant shut down, thereby preventing disaster. Such concerns arising out of the current disaster have certainly given some western countries pause for thought. Germany alone has imposed a three month moratorium on nuclear expansion and a temporary shutdown of seven pre 1980 nuclear sites. In Italy, a referendum is planned on nuclear expansion which commentators predict will result in a negative outcome.

Another major concern is the issue of nuclear waste and



*The Fukushima nuclear power plant in Japan, before the earthquake which caused it to become unstable*

its disposal along with the eventual decommissioning of nuclear plants. No matter how many precautions the industry takes to dispose of materials safely they will continue to exist, posing a potential danger well into the future. What would be the case for the inheritors of this planet, albeit many thousands of years down the line, should they happen on the nuclear waste that we buried? It may be a farfetched theory but we can't be sure what future generations will come across or whether long term changes in geological conditions or rising ground water will expose or erode away containment sites leaking radioactive waste into the water table. With Cesium and Plutonium remaining radioactive for tens of thousands of years, I would argue that one has to consider these things very carefully.

The final pitfall to future nuclear development in this country has to be cost. The plans for expansion of nuclear energy left to the coalition by Labour are still unclear but the last government planned for the

building of up to 10 new nuclear plants at a cost approaching three billion pounds apiece. In this time of economic austerity and cuts, there is little chance that the project would be publicly subsidised. This would leave the energy companies to seek private funding and investment which would inevitably send energy bills soaring and negating any benefit in energy production efficiency in the move away from fossil fuel burning plants.

Therefore, I am afraid that I am sceptical about the whole nuclear project. I know, we must gradually wean ourselves off the reliance on fossil fuels and there is no easy answer to how we will do this. I feel that currently more efficient oil, gas and coal stations are the answer in the short to medium term, but the future, who knows? I do think that recent tragic events in Japan will cause many to rethink whole issue of nuclear power however.

## No

Chris Pleasance  
Writer

Since the earthquake and tsunami in Japan on March 11th, which has been accompanied by the expected media circus, the eyes of the world have been fixed with paranoid attention on the events unfolding at Fukushima nuclear power plant. Panic has already spread beyond news coverage and into government policy. Various European nations are gingerly carrying out safety checks on their nuclear stations, whilst undoubtedly questioning the future of this technology. But we cannot let what happens in Japan deter us from pursuing nuclear energy in this country. Such a decision would be short-sighted, politically motivated, and damaging – not just to our economy, but to our planet.

Nuclear energy is a safe, sustainable, environmentally friendly way of producing large amounts of energy. It has all the advantages of renewable energy sources, but with a huge bonus in reliability. It is more than capable of producing energy twenty four hours a day, seven days a week; unlike solar or wind power. There are currently nineteen nuclear plants in the UK, all operating safely, but only producing 18% of the energy we use. Renewable sources make up just 6.7% of our energy, and even with considerable investment and expansion, this is only expected to rise to 15% by 2020. As the cost of oil and gas rise and stocks run low, you have to ask,

what are our options?

The idea of running a country on nuclear power is not just some futuristic fantasy either. France produces 75% of its energy from nuclear power. As a result, they have some of the lowest energy production costs in Europe and are the world's largest net exporter of energy – pocketing €3 billion a year from it. All of this is done safely and with minimal environmental damage. Why can't Britain do this?

Of course nuclear power comes with its associated risks, but they are well controlled, and we have to remember that events such as Fukushima are very rare and occur only under the most extreme of circumstances. The ongoing crisis is the result of massive damage caused by one of the largest earthquakes in history and the subsequent tsunami. As sad as the situation is, this is clearly not a risk that we face here in the UK. Rapid developments in technology, and research into new fuel-types, are also making nuclear power much safer and will address many of the problems faced by those at Fukushima.

In short, nuclear power is necessary for the creation of a Britain that is no longer reliant on dwindling stocks of carbon-heavy fossil fuels for energy. Whilst renewables could and should play their part in this transition, it seems absurd to suggest, for the moment at least, that they could ever provide the majority of our energy. We need a sustainable, reliable, environmentally friendly energy solution, and nuclear is the outstanding candidate. We cannot afford to let isolated events, such as Fukushima, put us off from using it.

# Are humans really made to be able to cope with fame?

Victoria-Anne Bulley  
Writer

Whether or not Charlie Sheen is actually suffering from a mental illness nobody knows. And, unfortunately, it is just as possible that nobody cares either.

We must face the facts: in reality it doesn't matter what answer Sheen fired back at

Canning when asked if he was bi-polar. It matters even less that his response made tangible sense. When interviewing the highest-paid television actor of all time, the main concern is not what answer you receive, only that you receive one at all. With a celebrity as high-profile as Sheen, any response will do.

The problem, however, is that Mr Sheen may be well aware

of this – judging from his actions recently, he probably is. With the media feeding off of his every action, word or tweet, Sheen has become a man of no consequence. This might sound liberating, but I doubt that there is anything more damaging to a person's mental state. We forget so easily that celebrities are humans, and that like ourselves they require a clear set of mental

boundaries to outline what behaviour is appropriate in different situations. With a relentless supply of positive and negative reinforcements for their actions – regardless of what it is they are doing – somebody will always be ready to take a photograph or print a story. It's not surprising then that their boundaries disintegrate.

Sheen isn't the first celebrity

to look like he's losing his grip on reality, and there will be many more televised outbursts, meltdowns, addictions and tirades to follow. The entertainment industry has never cared much for the welfare of its subjects. We just have to remember that however entertaining they are, these are the dysfunctional, tragic events of real lives – not performances.

# Universities need money, but they still need morals.

Elsbeth Hagen  
Writer

"Rivers of blood will run though Libya". Do these sound like the words of someone you would want influencing one of England's most prestigious universities?

These are the words of Saif Gaddafi, son of the controversial leader of Libya Muammar Gaddafi. This violent statement was aggressively declared in reaction to the current protests for democracy in Libya. Saif is now branded a 'war criminal' but he is also an alumnus of The London School of Economics and it may shock you to learn he graduated with a thesis on Democratisation (a piece which is currently being investigated for plagiarism).

Donations are often made to universities by alumni as a form of gratitude and Saif Gaddafi is no exception; donating £1.5 million specifically to fund LSE's

North Africa Centre. Despite its obvious bias it's a nice gesture right? Somehow it seems to lose its charitable image when you learn that current LSE academics have written articles described as being 'generous' towards Gaddafi in today's standards and a million pound deal had been signed to educate the future generations of Libya's ruling elite.

Yes universities are becoming increasingly similar to businesses, evident in the recent tuition fee reform, but LSE has the largest surplus of funds of any university in the UK. The survival of this university did not depend on these funds and even a student leader at LSE described the act as pure greed.

It is simply immoral to accept funds from dictatorships who are repressing their own citizens and are guilty of abusing human rights. Let us not forget that under Gaddafi's regime UK journalists have been assaulted, citizens protesting for democracy have been murdered and Gaddafi has

earned himself the title of a Tyrant. This donation has been described as 'blood money' and LSE has been accused of 'prostituting' themselves for funding. Current LSE students have echoed this disgust through protests against their university's ties with Libya.

The most worrying aspect of this revelation is how much of an influence such people had on the running of the university. The director of LSE, Sir Howard Davies, declared the university's independence was not at risk by accepting the donation however Davies has been known to travel to Libya to provide the Gaddafi regime with advice on its financial institutions (something he now describes as a 'personal error of judgment') and Saif is quoted to have verbally attacked LSE stating they are 'cowards turning on us'. To me this suggests the donation was more than just a generous contribution.

The links between the director of LSE and the Gaddafi family become more obvious when you



learn Davies invited Saif to deliver a speech at the Ralph Miliband memorial lecture at LSE where Saif and all those present laughed at his declaration that "Libya is the most democratic state in the world". This disgraceful attitude towards peoples suffering has horrified many including the family of Ralph Miliband; a man who fled to Britain in the 1940's to escape persecution from

the Nazis.

With controversial articles, suspicion of plagiarism, dark humoured speeches, a close relationship with a violent tyrant and deals with his future generations, Sir Howard Davies has resigned and Lord Woolf has been assigned to analyse LSE's links with Libya- suggesting that universities should not accept funds from questionable sources.

## Joanna Lumley thinks so - but are we an a-moral society?

Siobhan Morgan  
Writer

I'm sure all of us have overheard old people, (or should I say 'the elderly' to be more respectable?) complaining about the youth of today; how ill-behaved we are, what little respect we have. Street crime and vandalism has earned young people a bad name within society - but is this deserved?

I've often thought to myself, there are young people who behave well, who say please and thank you, and occasionally I've had the door held for me by some nice almost-gentlemanly figure; so is society really that bad?

There have always been unfortunate incidents - surely we are just hearing about it more? After all, a paper filled with good news doesn't make an interesting read on a long and

boring train journey does it? Increased forms of media merely allow more opportunities for us to hear about unfortunate events which have always existed within society.

But, it isn't just the media. It's a lack of discipline from parents which cause manners and respect to be lax or girls to go out dressed as if they were employed in a less-than-ideal form of work; it's technological advances which have made people selfish. It's the lack of community which makes us think smiling at someone in the street isn't necessary, or would warrant some kind of dodgy look.

On Sunday, I was journeying back from visiting a friend and I was attacked on the tube. Not in a 'we have to get you to hospital way' - but scary and shocking nevertheless. Someone was trying to get through the ticket barrier at the same

time as me to avoid paying, but they hadn't accounted for my incompetence at navigating a bag around the ridiculously small walkway. I ended up sprawled on the floor with bruised ribs and being shouted at. This isn't how a moral, civilised human being behaves.

After arriving back in Canterbury I got onto the bus feeling sorry for myself, and at one of the stops someone said 'thank you' to the bus driver. I sighed in my seat and thought for a second: 'there is hope for society.' Then something dawned on me - is that all it takes, a basic acknowledgement and I think society is good?

Our society has become so rude, aggressive and disrespectful that a simple 'thank you' makes me sigh with relief, that is truly sad - a mere 'thank you' is all that represents the good in society.

## Why we should keep artefacts in Britain.

Victoria Ewing  
Writer

There have been increasing instances of museums returning artefacts to their country of origin. The most recent of these is the Natural History Museum's plan to return 138 bodies to the Torres Strait near Australia.

The Torres Strait residents view these remains with deep spiritual significance. Worldwide, museums are coming under increasing pressure from different countries with similar arguments.

Although returning artefacts to their original culture seems a valid argument, one must question whether it's best for the future of both the artefact and future generations.

The Torres Strait Remains for example, were taken in the nineteenth century. These remains allow scientists to learn how we evolved, amongst many other

things. As technology continues to evolve, scientists have the opportunity to continue learning more. Returning them is a great loss to science.

There are other issues and concerns. Housing historical artefacts in major cities such as London allows millions of visitors to view them every year - generating money for the tourist economy. Also, the place of origin may not be the best place to house them: in countries of economic difficulty the protection and ability to maintain their condition would be questionable.

Remains are returned at a risk to their future condition. To think that future generations will be deprived of these treasures and the understanding of civilisations they offer is devastating. Museums in developed countries must take responsibility for their future preservation.

# Questions for...Mark Bergfeld, NUS candidate

*'We need a leadership that doesn't buckle or compromise in the face of difficult questions'*

Katherine Graham  
Comment Editor

*This week I got the chance to put some questions to Mark Bergfeld, who is running for President of the National Union of Students (NUS). He is perhaps best known for backing 'legitimate force' in the fight against the rise in tuition fees. Currently a member on the national executive council of the NUS he feels let down by Aaron Porter's rejection of violent protesters as a 'small minority'. Bergfeld is standing on the platform of free education, and I asked him what he planned to do if he got into office.*

**What are your reasons for running for NUS President?**

The students' movement has inspired me to stand for the position of President. Having lead the student protests I, as much as anyone have been disappointed by our 'official' leadership.

We need a leadership that doesn't buckle or compromise in the face of difficult questions. We now face the most devastating education cuts and fees, but we also face an opportunity to defeat these plans. My motto is: if you fight you can win, if you don't fight you've already lost! It is time to fight within NUS and on the streets.

**In your opinion what is the main role of the NUS in a student's life?**

That's a really good question. Most students do not feel any affiliation with NUS at this moment in time. Why? Because they have been excluded from its democratic processes.

We need a national Union for whom no fight is too big or too small, a Union which fights for the individual and the collective. We need to re-build a tradition of Unionism, rather than corporatism.

Politically, it shouldn't just

fall in line with whatever party is in power but defend students' interests and that of the wider trade union movement at every twist and turn. That means leading politically rather than just following the blow of the wind.

**What would your initial plans be for any alterations to the NUS structure?**

At this year's conference we will be submitting a motion to restore delegate entitlements to the level of 2008. Many large universities have had their delegate sizes slashed, other institutions hardly have any delegates. This makes it hard for ordinary students to get involved with NUS, let alone discuss or vote on policy.

The National Executive Council on which I sit has had its power taken away. That power has now been transferred to external trustees and the full-time apparatus of NUS. If it really is our Union who fights for our future we cannot have investment bankers sitting on the board of trustees determining what direction our union takes.

**You have come out in opposition to Aaron Porter's renouncement of violent protests. How would you have handled the situation differently?**

Whether you agree with the scenes of Millbank, an NUS President should not call his own members 'despicable' and call them a small and tiny minority. In the wake after Millbank students were being witch-hunted. Porter left them standing in the rain. I saw it as my obligation to defend the students and put forward an alternative view to what happened at Millbank.

After Millbank, Porter said that students should distance themselves from the demonstrations. I threw myself into organizing protests on a weekly basis. I handled the situation very differently.

If I had been President after November 10 I would have called for an indefinite student strike starting the following week. It would have put the government under serious pressure as their universities would have been ungovernable. They would have had to confront an NUS which called the shots.

**You also argued against Porter's statement that it was a small minority of students who created the violence. This suggests that you believe the majority of students are willing to protest and walk out. Are you not overestimating student discontent at government policy?**

I am not overestimating the student discontent. On November 24, more than 130 000 students demonstrated. In every small town in this country there were walk-outs against the increase of fees and education cuts. At every big university we had occupations.

Even the students that did not participate in these actions clearly are not happy with fees and cuts to education. In many cases people will not demonstrate because they are scared. Fear is the flipside of anger, and thus is discontent.

**You are arguing for free education, is this a realistic platform to stand on?**

We have seen what the introduction of the market has led to. How could one possibly stand for anything less than free education?! Once they have introduced fees, nothing will hold our politicians up from introducing higher fees.

Free higher education is a necessity in the 21st Century. In the 19th Century, men and women fought for free primary education. In the 20th century, people fought for free secondary education. The 21st century is ours.

We might not get free education tomorrow, but it helps us



to keep on fighting for a better world. Society needs education. Any society is better off with highly educated people.

**This is the same platform that the Lib Dems stood on at the last election – why should students believe you?**

Why should students believe me?! That's too funny. I will not be going into a coalition with the Tories or any coalition and sell my soul to some Etonians.

**Many university chancellors and vice-chancellors have come out in support of higher fees. How would plan on changing their minds?**

We will not convince the VCs by rational arguments. They say the future of higher education depends on higher fees. We need to make sure that students stand shoulder to shoulder with their lecturers when they are on strike. We need to openly say: Our VCs are the highest public sector managers. They earn above 250k on average. Some of them are on 500k. Who is greedy?

**How do you plan on going about changing and influencing**

**government policy?**

Thousands of students lobbied the Lib Dems in the run-up to the May elections. We have seen that it has failed. NUS did not get a seat on the Browne Review. They have no ambition to negotiate with us at this moment. Hence, we cannot continue with business as usual. The government is intent on excluding the vast majority of working class people from higher education. They say the system cannot afford to educate us. We need to break with our politics of business as usual. We need to work toward strikes and shutdowns on a local level, and large-scale demonstrations of hundred thousands on a national level.

**Do you have a plan B if it turns out that free education is utterly unfeasible?**

Free education will always be feasible. The money is there. Two weeks ago, RBS paid out 9 billion pounds in bonuses. That's more than the government invests into higher education. Why can't that money go into our universities rather than in the pockets of a few individuals?



# Make mine some scepticism



Tom Warner  
News Editor  
newspaper.news@  
inquiremedia.co.uk

Like a surly barman, the United Nations is rolling up its sleeves and preparing to eject another of the World's tinpot dictators from the metaphorical 'Pub of Nations'. The temptation is to order oneself a double measure of triumphalism and spend the rest of the night jiving to the tune of Security Council-approved bombing raids - A seductive option perhaps, until a cursory glance around the establishment reveals that there remains a surly contingent of autocrats and theocrats in attendance. These are gangsters by any measure, and they will not be worried by the events of the last week.

Let us then temper our understandable joy at the long-overdue chastening of Muammar Gaddafi, with the knowledge that there are few states with such a paucity of support or utility. Despite the apparent relative unimportance of Gaddafi's Libya, neither China nor Russia endorsed UN action and preferred instead to abstain. If there is anyone who considers recent events in Libya to be the daybreak of a new era of interventionism, then they would do well to look at some of the other dictators and who they're in bed with. If there is more intervention on the way, then its unlikely to garner the consensus needed for UN backing.

Let's take a cursory look at the rogues gallery. President Lukashenko of Belarus and Uzbekistan's Islam Karimov are both well within the Russian sphere of influence, both nominally (through the CIS) and in reality. The same is true of Azerbaijan's questionable Aliyev regime. The Saudi's are perched upon a fifth of our planet's oil reserves and have just bought \$60billion of US weaponry. The aforementioned diminutive North Korean Premier maintains a firm, if fractious, relationship with China and as such is off-limits for the time being. Intervention in Cuba by the United Nations is unthinkable. Most other contemporary dictators can be found on the African continent, whereupon insignifi-

cance becomes the limiting factor rather than great power politics. While Gaddafi has given the UK a bloody nose more than once, the same cannot be said for most of Africa's other autocrats. Zimba-

bwe is an oft-mentioned potential target, but the country's burgeoning trade relationship with China all but rules out regime change. Nobody cares about Fiji.

So a great proportion of the

world's panoply of gangsters are free to behave with something approaching impunity, safe under the wings of their powerful friends - it would be naïve to claim otherwise. But, we can at least celebrate the

UN's temporary strength, and take pleasure from the sight of Colonel Gaddafi being hurled into the gutter outside like an unwanted kebab. I'll certainly drink to that.



abc



Portwall Paper

## In The Name Of The Great Outdoors...



Victoria Anne  
Bulley  
Culture Editor  
newspaper.culture@inquire-  
media.co.uk

I read an article recently which put forward the idea that the children of today are the most out-of-touch with nature than children have ever been before. I didn't write any facts or figures to quote here, but I don't think numbers are required. Do we really need another survey to tell us how we are scared of the outdoors, and that we can fear for our own safety (let alone that of children) when outside alone, even in daytime? But it isn't just a fear for our security which keeps us holed-up indoors, it is also our own modern day attachment to other forms of entertainment – so many of which are digital, anti-social, and gen-

erally don't supply us with the same rush of endorphins that the natural world can.

This isn't a tirade against television and videogames. As someone who played *The Sims* so much so that I can still hum theme songs from 'Build-Mode', I don't have the right to attack Electronic Arts. I gave them that portion of my youth happily, and I probably still would – had I the time and a sufficient hard-drive. However, in no way whatsoever did I miss out on the joy of the outdoors. And if faced with the question of where my heart lies, it wouldn't be found anywhere within the walls of my house – it would be in my garden.

I wasn't raised in a remote picturesque village or anywhere that can be called the countryside. Whilst my more inner-London based friends

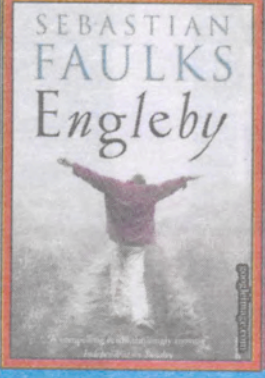
would say that I don't live in the City, other friends from less suburban areas than mine would tell me that I do. But regardless of the fact that where you live has an impact on your contact with nature, I still believe that it doesn't matter too much. I, for one, am fortunate enough to always have had a back garden, and I am grateful for this because I know it is something that many people aren't raised with. Mine is not even the biggest garden that I've encountered. I know this because mountain bikes aren't built to be ridden around on lawn in repetitive circles, and neither is it that much fun. But so what? Bicycles aside, all that really mattered to me was that I had a big enough space into which I could fit my imagination – and I had more space than needed for this.

What then becomes of the child with no garden? I won't pretend that I have all the answers, but I

will say two things. The first is that what you've never had you'll never miss, and the second is that although I had a modest wonderland of a garden to grow up in, its extension was my local park. Parks provide an experience of the outdoors that even the biggest backyards won't match, and it's inspiring to know that these spaces – as natural as they look – were cultivated (predominantly in industrial boom that was the Victorian era) for the purpose of giving people a place to relax outdoors without ever having to travel too far. They might seem like useless empty green spaces, but here and there our minds need a break from synthetic sources of recreation. They are there to give us something which should probably have by default.

The natural world is important; I have never doubted this. What I fail to understand, however, is how we can expect today's youth

to adopt an appreciation for the environment when – in many cases – they've never even had much of a relationship with it. When I think back on my childhood, most of the images, sounds and smells that come to mind are of being outdoors. The place I visit for a brief run in the morning is the same place where my father taught me to ride a bike. I have a connection to natural spaces that stems from my early exposure to them, regardless of how city or countryside-like my home is. If we really want to encourage ourselves and younger generations to care for and preserve the environment, what we really need to do is give ourselves some time to actually experience it. For what other reason should we try so hard to save it?



# IQ



&
   
 UNSIGNED
   
 AT
   
**THE ATTIC**
  
 THE BRIGHTEST NEW
   
 MUSIC FROM THE
   
 SOUTH-EAST EVERY
   
 SATURDAY

# The demise of the chick flick

In light of Hollywood's new release, *No Strings Attached*, ANYA BROWNE asks: what happened to the classic chick flick?

After seeing *No Strings Attached* I finally felt compelled to write an article on the many romantic comedies being produced by Hollywood in this current recession period. This film initially did well at the box office, taking \$20.3 million. But why wouldn't it? With Natalie Portman and Ashton Kutcher half naked on the poster implying casual sex has just taken place, this film has all the right ingredients. Receiving a rating of 15 gives the audience a good indication that raunchy scenes can be hotly anticipated throughout.

However, the whole plot, the dialogue, and premise are quite frankly sub-standard and recycled. How can appalling films like this be allowed to be made? And more to the point, how do they make so much money? What happened to the good old days when we had *10 Things I Hate About You*, *When Harry Met Sally*, *Legally Blonde* and *Bridget Jones*. Yes, all of them were slightly generic, with the same boy meets girl, girl meets boy plot, but they were romantic. And funny. And ended in true love. I'm left feeling disheartened when I know that all that is replacing these classic rom-coms is *No Strings Attached*, *What Happens in Vegas*, *Valentine's Day*, and *Knocked Up*, which trivialise one-night stands and unplanned pregnancy. With the exception of the last, Ashton Kutcher features in all of them. Go figure.

Money is the driving force for these films; casting directors know that if they put a hot A list celebrity or two in the film it will make money, and when times are hard Hollywood is also affected. Producers say it's a good time for Hollywood's bulletproof brands; well-known names such as PIXAR (*Toy Story 3*), Seth Rogan (*Green Hornet*) and Ben Stiller (*Little Fockers*) are benefitting when audiences want to put their money into something familiar. Ashton Kutcher's pulling-power on the audience can be put down to nothing other than familiarity. Other films like Steve Carell's *Get Smart*, the *Sex and the City* movie, and latest instalment from the *Chronicles of Narnia* should all also benefit from the recognition factor. But films with lesser-known pedigrees, like the graphic-novel revenge-movie *Wanted*, from Russian director Timur Bekmambetov, and Dakota Fanning's Southern Gothic sex-abuse movie, *Hounddog*, will have to rely on smart marketing or rave reviews to break through and achieve only a percentage of what the generic Hollywood block-busters will.

Producers know they can make a fortune out of a recycled script that just has different actors and locations. The dialogue is cheesy and cliched with no real thought; Ashton tells us, 'I think I'm falling in love with her', which, lets face it, we all saw coming a mile off. We need good writers for dialogue, especially women's dialogue, when it's essential not to make characters seem like new-found feminists; 'Do you wanna do this? Use each other for sex, at all hours of the day and night, nothing else'. Does this work?

Obviously not. The writer of this script, who is female, even has to resort to a scene about menstruation to derive some kind of comedy.

The newest strategy emerging from Hollywood is to have as many stars as possible crammed into one movie, the classic example is last year's release *Valentine's Day*. This film echoes its English equivalent *Love Actually* which also encapsulates entwining stories and numerous characters played by well known actors. However, *Valentine's Day* does not come close to *Love Actually* which benefits from Richard Curtis' comic writing ability. *Love Actually* is set around Christmas, the perfect angle to allow cheesy behaviour and cliched lines. But Valentine's day is probably one of the most hated holidays by singles and couples alike; the film is made cheesy and commercial by its cliched setting and gorgeous Hollywood celebrities after another is piled into the cast-list, just to boost our egos slightly.

America feels the need to advertise with hot good looking guys and girls to entice viewers. What happened to the quirky guys in teen films? Joseph Gordon-Levitt was marketed as the nerdy but cute new kid, and the late Heath Ledger as the down and out grunge guy, in the *Taming of the Shrew* spin-off *10 Things I Hate About You*. And it worked! Neither come close to looking instantly adorable like Ashton Kutcher or Channing Tatum, but their film credibility shows a variation of characters rather than the common stereotype.

Many of the classic British chick flicks like *Bridget Jones*, *Four Weddings and a Funeral*, *Love Actually*, and *Notting Hill*, were all written by one man, Richard Curtis. Most would not expect a man to write with so much depth about women and relationships, making it humorously detailed while being true to life at the same time. On the other hand, *Mean Girls* (written by Tina Fey) took nearly \$129 million worldwide, proving we need more female writers to demonstrate and even parody women's behaviour. Not just for high school teen films and not just the early 30's working life, but the in-between. The University years are about it all; sex, work, earning money, finding a career path, making friends, going out and still getting up to finish that essay on Shakespeare. Why aren't English University students portrayed more in the movies? Apart from *Starter for 10*, we are fairly unrepresented when it comes to the world of cinema.

We need films that will stick in the minds of audience for being witty, intelligent, true to life and quirky. It's these kinds of films that will stick with the next generation. I guarantee *No Strings Attached* will not be one of them. It might make millions at the box office now, but in ten years time it'll just be another trashy American rom-com, generic and boring. Hollywood tells us that 'movies are great therapy. So why don't they start giving us something which is actually worth watching?



This week inQure has been asking followers:

'WHAT HAS BEEN YOUR BIGGEST FASHION FAUX-PAS EVER?'

**SARAH:** My biggest fashion faux-pas was in my early teenage years; my favorite outfit was a pair of baggy dark jeans and a black hoodie with a white mystical horse on the back of it. I think I may have gone through a 'grunge' stage. Oh dear!

**@JayusTheJay:** I had this long sleeved black tshirt with some white tribal design on it. I wore it at least once a week for 4 years...

**KATIE:** Apart from the many disasters my Mum forced on me, the worst has to be the bright pink top with multi coloured net-like sleeves I wore all the time when I was about 12. To top it all off there was a picture of a girl on the front and the caption 'hippy chick' underneath.

**@Anna\_Maysey:** I used to wear chenille jumpers over black trousers and Sketchers. Beautiful.

**@louisedarcy:** I used to wear neon pink cycling shorts. Jodphurs with lumberjack checked shirts. I also had a few shell suits lying around.

**@companycalls:** I used to rock a pair of silver (yes, silver) cargos that could turn into shorts; I was not a cool 11 year old.

**JAYNA:** It's gotta be when I was about ten, and was changing from a tomboy to a girly girl. I had these bright pink flares that I thought were amazing; I used to wear them with a red adidas hoodie and those trainers with the roller blades built in! Oh dear...

**@Tunifishi:** I used to think it actually mattered what I wore.

**HANNAH:** My fashion faux-pas was a pair of huge purple cord flares from Tammy-Girl during my wannabe emo days. CRINGE.

follow inQure on twitter  
@inquirelive

NEXT ISSUE:

Stranded on a desert island, what one thing could you absolutely not live without?

# We think you should write for us.

If you would like to become involved in InQuire, please email [chairwoman@inquiremedia.co.uk](mailto:chairwoman@inquiremedia.co.uk)

No experience required. Just passion.

## FASHION BIOGRAPHY

# PHOEBE PHILO

Victoria-Anne Bulley

Phoebe Philo is something of a designer extraordinaire. With her rise to prominence in the world of fashion being as elegantly seamless as the clothes that she creates, there is no doubt that she does her job well.

Paris-born but raised in Britain, Philo honed her creative skills at the prestigious Central Saint Martins College of Art and Design, graduating in 1996, a year after Stella McCartney left the same institution. By 1997, McCartney had taken on the role of Creative Director at the Chloé fashion house, and it was here that Philo's big break occurred as she was appointed McCartney's design assistant, leading her to move to Paris. Naturally, when McCartney left Chloé in 2001 to focus on establishing her own soon-to-be-thriving label, it was Philo that stepped into her shoes. The rest, as they say, is history.

By 2002, Philo had launched the first ever accessories line at Chloé, and three successful years later she was named British Fashion Designer of the Year by the British Fashion Council. During the same space of time, Chloé became an internationally acclaimed fashion house.

After departing from Chloé in 2006 and pausing to start a family, 2008 saw Philo taking the helm at Céline. Another string of achievements later and she was once again awarded the title of British Fashion Designer of the Year for 2010.

Céline has done nothing but flourish under her leadership. For the Spring/Summer 2011, the collection consists of a series of clean-cut, often uncomplicated and un-elaborate feminine designs which hang gracefully off the body without attempting to conceal it. Without question, Philo's creative vision has always been relentlessly clear: a kind of understated high-fashion, tailored modestly for everyday life. Anybody that shares her ideas and aims will surely appreciate this clarity of design that manifests itself in her work.



'Enchanted, origami-like structures... soft, pleated, vaporous. Delicate designs that levitate and swirl, like creatures in a fantastic marine universe...'

Welcome to the exotic new world of VALENTINO

Hannah Morris, Features Editor

va  
va  
VOOM

It's a well known fact in the fashion industry that no one does haute-couture like Valentino Garavani. Legendary fashion-house *Valentino* was founded by the company's namesake, along with Giancarlo Giammetti, in 1960; in the past fifty years the Italian label has been dressing the most glamorous of A-Listers, from Jackie Kennedy to Julia Roberts, Claudia Schiffer to Princess Margaret. When he and his scissors finally retired from front-line fashion in 2008, no one thought that *Valentino* was replaceable. The fashion world undoubtedly prepared itself to watch a label, which it had adored and admired for so many years, take a regrettable turn.

It has to be said, however, that the old ways are not always the right ways. There is not a pair in fashion who embody this mantra more vividly than Maria Grazia Chiuri and Pier Paolo Piccioli the creative design duo and the new faces of the *Valentino* team as of 2008. Since the pair were appointed they have been on a creative journey that has revolutionised the label. Perhaps for the better? There is a real danger – when embracing a task like the one Chiuri and Piccioli have recently faced – to be so overwhelmed by the legacy of a predecessor that opportunities to forge new paths are forsaken in favour of old habits, possibly for fear of displeasing established customers. It is exhilarating to note that this is a pitfall which Chiuri and Piccioli effortlessly avoided.

'Enchanted, origami-like structures ... soft, pleated, vaporous. Delicate designs that levitate and swirl, like creatures in a fantastic marine universe ...'. Welcome to *Valentino* haute-couture Spring/Summer 2011, as described by its creators. Models glided down the runway as if floating during the collections debut in Paris earlier this year; ethereal and mermaid-like in glitter-



ing and translucent fabrics, the garments were elegant and detailed in true *Valentino* style. Yet simultaneously there was a freshness about the collection which felt modern and in-tune with a new audience; a polite dismissal to the dated ways of the old House of *Valentino*. As Maria Grazia Chiuri states: 'Mr Garavani believed in

following your personal vision and standing up for your point of view. It's a philosophy we've adopted'.

Whilst ready-to-wear collection's are replicated, reproduced then regurgitated by the high-street as a matter of course, there is often the tendency among many to view haute-couture as expensive, and irrelevant to the modern-day, fashion-conscious individual. Considering that hand-crafted, haute-couture dresses often take five-hundred hours to make and are only exclusively available to the wealthiest individuals in the world, its no wonder there is a stigma attached to this particular practice. However, haute-couture is symbolic of the very pinnacle of talent and creativity; it should be considered less as a piece of clothing and instead a piece of art. Cultivated and nurtured with love and care, embodying the very essence of its creator; there is an enduring and eternal quality to

couture that transports it from the time and place in which it was created, causing it to become intangible.

'A haute-couture collection,' Piccioli notes, 'always arises from a dream, an emotion, a moment of beauty'. This vision, energy and passion – which he and Chiuri have carried within them throughout their three years at *Valentino* – has been completely transferred into every garment that is created. This pair have the knowledge and respect of *Valentino*'s history, which they fuse with a passion and energy to create something fresh and original that the brand can be truly proud of. Long may it continue.

'To us, couture exists to make us dream. An haute-couture collection always arises from a dream; an emotion; a moment of beauty'.

Pier Paolo Piccioli

SHOW MUM YOU CARE WITH THESE DELICIOUS MOTHER'S DAY DELIGHTS



## BREAKFAST IN BED EGGS FLORENTINE

### HOLLANDAISE SAUCE:

100G/3½OZ SOFTENED BUTTER, CUT INTO CUBES  
2 FREE-RANGE EGG YOLKS  
½ TBSP COLD WATER  
½ TBSP LEMON JUICE  
SALT AND FRESHLY GROUND PEPPER

### EGGS FLORENTINE:

2 ENGLISH MUFFINS, SPLIT IN HALF  
2 LARGE HANDFULS OF BABY SPINACH  
4 FREE-RANGE EGGS, POACHED

PREHEAT THE GRILL TO MEDIUM. PLACE THE BUTTER INTO A SMALL SAUCEPAN AND MELT SLOWLY OVER A GENTLE HEAT BEFORE REMOVING.

PLACE THE EGG YOLKS INTO A BOWL SET OVER A PAN OF GENTLY SIMMERING WATER AND BEAT UNTIL PALE AND THICKENED. ADD THE WATER, LEMON JUICE, SALT AND FRESHLY GROUND BLACK PEPPER TO THE EGG YOLKS AND BEAT FOR ANOTHER 30 SECONDS.

ADD A LITTLE OF THE MELTED BUTTER TO THE EGG MIXTURE IN THE BOWL AND STIR FOR 1-2 MINUTES OR UNTIL THE MIXTURE BEGINS TO THICKEN.

REPEAT THIS, ADDING THEN WHISKING THE MELTED BUTTER UNTIL THE SAUCE REACHES THE CONSISTENCY OF DOUBLE CREAM.

SEASON TO TASTE THEN KEEP THE SAUCE WARM BY RESTING THE BOWL IN A PAN OF LUKEWARM WATER.

PLACE THE BUTTERED MUFFINS ONTO A BAKING TRAY.

ARRANGE THE STEAMED SPINACH ON TOP OF THE MUFFINS, TOP WITH THE POACHED EGGS AND POUR THE HOLLANDAISE SAUCE OVER THE TOP

PLACE THE TRAY UNDER THE PREHEATED GRILL FOR 1-2 MINUTES, OR UNTIL THE TOP IS BUBBLING AND JUST TURNING GOLDEN-BROWN AND SERVE IMMEDIATELY.

## BAKED WITH LOVE EASY-PEASY CUPCAKES

### CUPCAKES:

110G/4OZ BUTTER OR MARGARINE  
110G/4OZ CASTER SUGAR  
2 FREE-RANGE EGGS, LIGHTLY BEATEN  
1 TSP VANILLA EXTRACT  
110G/4OZ SELF-RAISING FLOUR  
1-2 TBSP MILK

### ICING:

300G/10½OZ ICING SUGAR  
2-3 TBSP WATER  
2-3 DROPS OF FOOD COLOURING  
HUNDREDS AND THOUSANDS

PREHEAT THE OVEN TO 180C/350F/GAS 4.

CREAM THE BUTTER AND SUGAR TOGETHER IN A BOWL. BEAT IN THE EGGS, A LITTLE AT A TIME, AND STIR IN THE VANILLA EXTRACT.

FOLD IN THE FLOUR USING A LARGE METAL SPOON. ADD A LITTLE MILK UNTIL THE MIXTURE IS A SOFT CONSISTENCY AND SPOON INTO PAPER CASES UNTIL THEY ARE HALF FULL.

BAKE IN THE OVEN FOR 8-10 MINUTES, OR UNTIL GOLDEN-BROWN ON TOP AND A SKEWER INSERTED INTO ONE OF THE CAKES COMES OUT CLEAN. SET ASIDE TO COOL FOR 10 MINUTES, THEN REMOVE FROM THE TIN AND COOL ON A WIRE RACK.

FOR THE ICING, SIFT THE ICING SUGAR INTO A LARGE MIXING BOWL AND STIR IN ENOUGH WATER TO CREATE A SMOOTH MIXTURE. STIR IN THE FOOD COLOURING.

TO ICE THE FAIRY CAKES, DRIZZLE THE ICING OVER THE CAKES, SPRINKLE WITH DECORATIONS AND SET ASIDE UNTIL THE ICING HARDENS.



## The book that changed my life: *Surfacing* by Margaret Atwood

Nick O'Kelly  
Writer

Every so often you come across a book that changes the way you view the world. *Surfacing* by Margaret Atwood, did exactly that for me. Published in 1972, the novel was groundbreaking in its postmodernist representation of female and national identity. Almost forty years on, it stands as controversial and innovative as ever, a bleak testament to a world that has changed less than we would like to believe.

*Surfacing* traces a woman's search for her missing father on a remote island near Quebec, where she spent her childhood. Accompanied by her lover and a married couple they set up camp in the protagonist's childhood home. As the novel progresses, and the hope of finding her father alive subsides, the unnamed protagonist descends in to madness, unable to differentiate between past and present and increasingly alienated by her peers. The novel darkens as reality and fiction blur and the narrator becomes engulfed in a paranoia channelled through vivid, and disturbing, linguistics.

It is the language of this book that absorbed me so fully. At-

wood manages to blend a cool minimalism with an almost fiendish literariness, steering the narrative away from the sense of victimhood that is often (and often unfairly) associated with postmodernism, and in to a surrealism that is fresh



guardian.co.uk

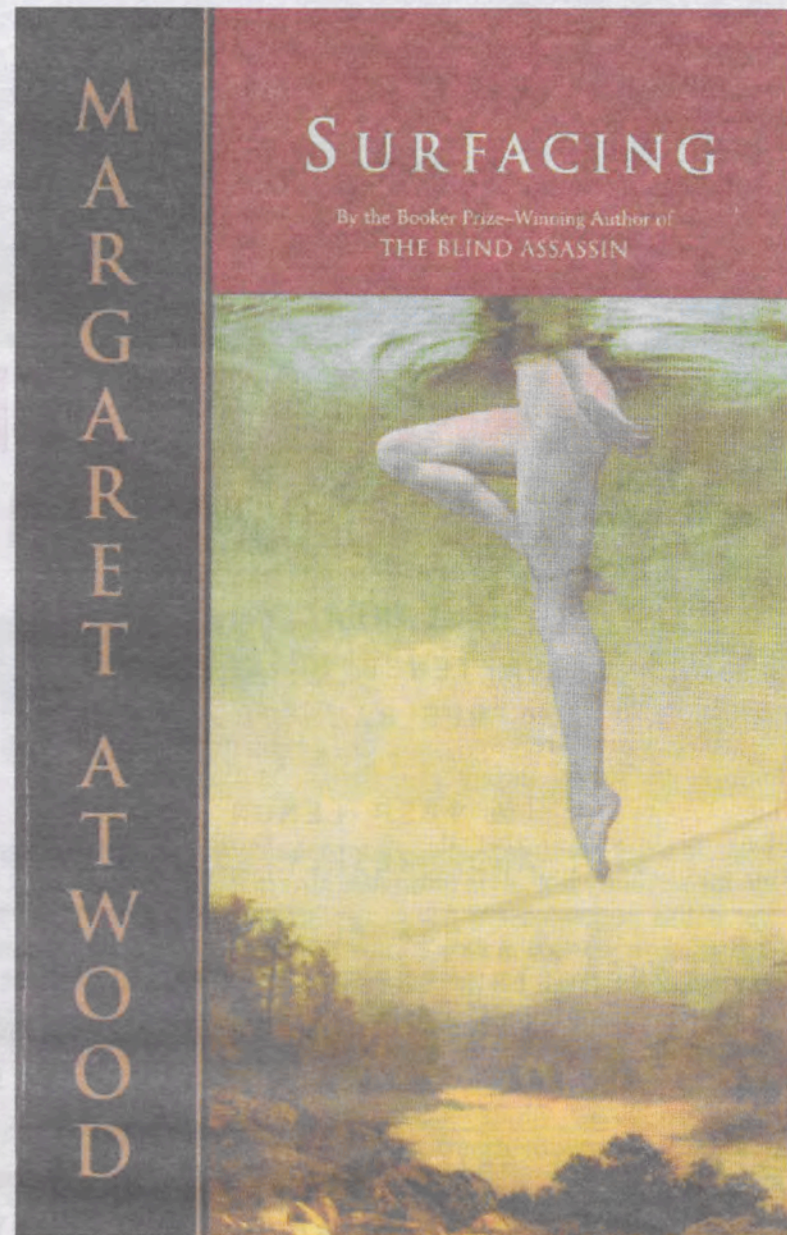
in its animation. The words of *Surfacing* are imploded, meaning exploded. Atwood creates a new language, an uncontaminated language, and to attempt to decipher it is to be forced to think in a new way.

The book defies genres and categories. It is about feminism, it is about nationality and it is about corporatisation. No theme is left untouched by the author. Everything is relative to what surrounds it. Paralleling the protagonist's

mental breakdown is the deconstruction of language and it is here that the power of language is more evident than in any Dickens or, dare I say it, Shakespeare 'I lean against a tree, I am a tree leaning'.

*Surfacing* challenges the very foundations of being human. It has an element of universality about it, even if some of the avenues it explores appear time and place specific. It deals with the human psyche as much as it does the Western tensions of nature vs. technology. It brings no resolution and it does not preach. The protagonist is far from a beacon of goodness, she is often proven to be wrong, judgemental and dislikeable.

It is in this lack of fixed meaning, an elusive ambiguity that glides between graphic and, at times, aggressive language that the novel creates something new. As a reader, you're left questioning everything, nothing can be pinned down. It changed the way I viewed the world because it confronts things I have would never even have thought to confront, such as language and authority over it. As the protagonist's mind fragments, so does a prescribed world view. If you want to read something that's different, something that you won't forget, read this.



## Faulks returns from Bond adventure with the on-form *Engleby*

SEBASTIAN FAULKS  
*Engleby*



Laura Nunn  
Writer

4/5

Philosophically charged and guaranteed to have you questioning the workings of the human mind, Sebastian Faulks' *Engleby* is the latest edition to

his inspiring works. Faulks maintains his strong literary style which he firmly establishes in his perhaps more familiar novels *Birdsong* and *Charlotte Gray*, contrasting the dark mechanisms of the mind with humour "in the deepest shade of black".

*Engleby* offers an insight into the mind of the somewhat troubled fresher, Mike Engleby, who details his life to such an extent that the reader may find it overwhelming, and in some places slow to a suffocating extent. However, this almost lethargic narrative is well worth persevering with as the novel proceeds and I can guarantee that by its end, you will feel compelled to re-read it in order to piece together the events more coherently. Nonetheless, with the disappearance of Jennifer, a fellow



youreadinggroup.co.uk

student at Mike's university, the novel intensifies significantly, allowing the reader to

delve deeper into the mind of the narrator – leading them to conclude for themselves the in-

volvement of this 'protagonist'.

Faulks clearly structures his novel according to the processes of Mike's mind, making the book scarily realistic. Some may find this style a little confusing though, since we are constantly weaving in and out of the past and present, but we must be patient and also consider the significance of routine in the narrative.

*Engleby* strays into the realms of psychology more so in the concluding few chapters when we are introduced to the world of straight-jackets and endless questioning, but the routine-filled structure does not falter. Despite the events being drawn to a definitive close, the reader still feels in need for more answers – which may be seen as a negative but for those more keen to gain something from Faulks' literature, it could be an incentive to evaluate our own state of mind.



## T:24 exceed expectations with *A Midsummer Night's Dream*

Katherine Graham  
Comment Editor

T:24 brought the much loved Shakespeare Comedy *A Midsummer Night's Dream* to the Gulbenkian on the 9th-11th March. As possibly one of Shakespeare's most popular plays it has become one of the most revived, and so it's difficult to do anything new with it. But this didn't stop the Drama Society's production from creating a very entertaining evening.

The comedy value was certainly ramped up. In what can be a very dark play the director, Lawrence Watling, decided to bypass these aspects of the script. This meant the audience instead enjoyed the boyish fighting of Lysander and Demetrius, in pure Bridget Jones-esque style which kept the action moving all the way along; so much so that the two and a half hour produc-

tion seemed much shorter.

There were two standout performances of the night. The first was Jenny Kendal as the down-trodden, world-weary Helena. Her exasperation as events unfold and unrelenting desperate love for Demetrius were so pathetic, and her comic timing so brilliant that you could not help but empathise with her (whilst laughing at her lack of self respect.) Second was Miles Mitchell as Lysander. His confidence on stage as the lover of Hermia was played with just the right amount of excess to display the boyish youthfulness of his character – although his love of getting his trousers down at every opportunity helped as well.

Unfortunately the strong performances of the four lovers – as well as the mechanicals – was slightly let down by the weaker acting of the Athenian Court and the Fairies. However, this was a minor glitch in an oth-



erwise admirable production.

Although it could be said that Watling decided to take no risks as he directed rigidly to the original script, he showed exemplary insight in the casting of Puck as a female. Although dubious at first as to the legiti-

macy of this, as the play unfolded the choice to have Puck played as a would-be-lover to Oberon was novel and seemed justifiable when you listened closely to the script. Rosie Lesile brought just the right amount of wickedness and fun to the character and

was entrancing throughout.

It was nothing exceptionally new, overall. But the direction, set, music and the majority of the acting made it a pleasant evening – and my goodness, it was funny!

## Royal Academy shows off its national treasures

Julien Jean  
Writer

The prestigious Royal Academy of Arts proudly presents – for the first time in thirty years – their finest sculptors and carvers. The esteemed London institution has thoroughly selected British artists to represent and artistically fly the British flag. Henceforth, the category of Modern British Sculpture, which has been arguably heterogenic for the past years, has come to unite and bring together national values through a series of themes the curators, Penelope Curtis (director of the Tate Britain and sculptor Keith Wilson) have honorably tried to arrange.

Walking through the main gallery's front door immediately confronts the public with sculpture in its broadest sense. Edwin Lutyen's 'Centaph', in the first room, monumentally promotes sculpture to the imperial status of a national art, giving a very imposing tone to the show.

As the viewers wander about in the galleries, they are taken through a re-visitation to ancient works by modern sculpture. Comparisons of forms, exotic materials and cultural influences from all around the world fill the rooms and fit perfectly as an introduc-

tion to modern British sculpture.

Notably a 'Sanchi Torso' from Madhya Pradesh in India, a nineteenth century Totem Pole from Canada and a majestically immense and powerful bronze statue of Queen Victoria on her throne (by Alfred Gilbert) appear as a physical timeline, showcasing historical and artistic records of what inevitably led to the development of the British sculpture of today. Until the 7th of April 2011, sculpture and installation lovers will be able to discover how contemporary artists see Britain. A formal and ab-

stract artistic analysis of its past, its landscape and its modern society will bring every Briton directly back to their doorstep.

One of the first installation works made in the UK 'an Exhibition' is exclusively put on show in the seventh gallery. Victor Pasmore and Richard Hamilton present a room filled with hanging, colourful and transparent screens setting a labyrinth-like path to the next galleries. Engineering, architecture and originality are combined to bring an exciting impression to the public, enhanced by a

childish yet formal simplicity.

"An Exhibition has no subject, no theme other than itself; it was self-referential. Once the first mark is made by putting a plane in that space that could lead to another consequence of putting the second plane in and so on", explains Hamilton.

While some would not hesitate to call the exhibition eccentric and controversial, due to provoking works like Damien Hirst's "Let's eat outdoor today" (1990), a huge vitrine featuring a fly-invaded picnic with raw meat and a cow's head on a plate, the

show presents a real interest in developing themes such as landscape in modern society and dullness of everyday life. The latter, becoming quite classical with the emergence of the ready-mades during the mid-twentieth century, is brilliantly brought to light in the eleventh gallery: 'In search

Royal  
Academy  
of Arts



of the Ordinary life'. Assembled chairs and an electric heater containing an enamel and yellow acrylic-painted fish take a leap into the poet Philip Larkin's world where society is alienating.

The Royal Academy has once again lived up to its reputation and put on a show that is somewhat impressive in the diversity of work which reflect transnational cultures by the size of certain pieces and by the choice of remarkably fruitful sculptors. All in all, artists like Henry Moore (from the Henry Moore Foundation) Jacob Epstein, Jeff Koons or Hepworth progressively – and maybe unconsciously – deal with subversive artistic concepts (sex, abstraction) and by these means continually create what Britons can proudly call Modern British Sculpture.

# Brian Cox - the baby-faced, floppy haired rock star of space

Henry Farmery  
Writer

Popular science has a floppy haired, wide smiled poster boy and he's blowing up abandoned Brazilian prisons for fun (and as loose metaphors about the death of stars). Could 'Wonders of the Universe' be a herald for a new style of popular science on television or is it a dumbing down of the concepts far beyond the generation Xbox's beleaguered attention span? 'Wonders of the Universe' is a long way from the subtle, unassuming TV science of Sagan but that's not to say it's worse. Brian Cox manages to convey a deep and spiritual passion for Science in his latest se-

ries, a follow up to 'Wonders of the Solar System'. As a fan of 'Wonders of the Solar System' (the current series' predecessor) I was worried that this series would somehow lack the depth of its predecessor; after all the universe is far away isn't it - how can we even know enough to derive an entire series? My fears are quelled as Cox bounces jauntily around the world dispelling any mysticism about some of the most complex goings on in our universe. Cox starts with the basics of chemistry (with the help of a demonstration involving blowing bubbles) and manages somehow to elucidate the birth, life and death of stars. On the way he postulates on the origins of life on Earth, explores how ancient civilisations viewed

the sun and consumes a sizeable chunk of the BBC's CGI budget. Brian's love of science does shine through and the CGI mixed with purposefully bungled chemistry experiments ("and that's why I love Chemistry almost as much as I love physics" he pronounces) really does result in a truly watchable product. The BBC announced this week that it will be turning down the volume on 'Wonders...' after it received 118 complaints that the music was too loud. I didn't find the music a distraction (indeed, Brian Cox should know a thing or two about music), but Cox does have a habit of putting me on edge. He is more comfortable in front of the camera in this series than his live venture 'Stargazing' but he still gives the



impression he'd rather be speaking from behind his desk at CERN. So, is Cox the poster boy, physics rockstar of popular science space porn? Not quite, his nerdy demeanour has a habit of quashing

the rockstar vibe. But that's not to say this isn't worth watching, 'Wonders of the Universe' is visually stunning and informative. Science on TV has a New Hope...

## The album that changed my life: Takk... by Sigur Rós

Jay Unsworth  
Writer

There are many features to a 'changed my life' moment, especially when it comes to music. For some, it's hearing the first chords of 'Please Please Me' by The Beatles in '62. For others, it's the opening riff of 'Smells Like Teen Spirit' by Nirvana. Throw out the first 5 seconds of 'Wannabe' by The Spice Girls and you have a lot of cultural relevance in the first few simple notes of a song.

But this was never the case for me. Sure, I know the lyrics to most of Nirvana's songs, could never tread the hallowed ground that McCartney/Lennon held and the less said about the Spice Girls the better. No for me, it was the first time I heard *Takk...*

*Sigur Rós - Takk...* (Icelandic for 'Thanks') is an album that proved that nu-metal and pop punk were not the greatest genres to ever be produced by man. Post-Rock in nature yet Shoegaze by those in the know, *Takk...* is an album that exemplifies that starting softly and sweetly then ending in a devastating crescendo creating a sound that has to be heard to be believed.

*Takk...* is mostly instrumental; it relies on music rather than lyrical strength, and that is a good thing. The band are Icelandic, but have invented their own gibberish language, an enigmatic series of sounds. They call it 'Hopelandic' and because of these anonymous musings emanating from the lead Jónsi Birgisson, you can't help but get sucked



into the bands ethereal vortex. What's surprising about this is even if you've never heard of Sigur Rós, I guarantee that you've heard some songs off this album. 'Hoppípolla' (Hopping into Puddles) has been used for the BBC's Planet Earth series, as well as many other reality TV shows where there is a tense moment of sadness, only for it to be turned onto its head in elation (I'm looking at you, X Factor...). Same can be said for Sé lest. 'Glósóli' starts the action with a quiet trickle of sound from distorted guitars and pianos before rising up into a volume fuelled thunderbolt of life that is a perfect set-up for

the rest of the album. Other stunners, like 'Sæglópur', 'Mílanó' and 'Heysátan' show that Sigur Rós are not a one trick pony. These songs produce moments of quiet contemplation before snapping you back into focus; it doesn't take long before you realise that you're not simply listening to *Takk...*, you're being controlled by it. And why has this album changed my life? It is simple really. After listening to *Takk...* I purchased their previous three albums ( ), *Ágætis byrjun* and *Von*. Thus, my new favourite band was discovered. And long may it continue.

## Editor's TV Pick

The Only Way is Essex  
Sunday & Wednesday  
10pm pm ITV2

Chosen by Sarah Sully - IQ Editor



## A disappointing first season at the new Marlowe

Hayley Gillam  
Entertainment Editor

In terms of architecture the Marlowe Theatre stands alone in the city centre with sharp lines, metal structuring and glass aplenty, a giant attempting to compete with the towers of the 941 year old Cathedral. With £23.5 million to work with, architect Keith Williams was under pressure to produce something spectacular.

Yet design aside, the current opening line-up is nowhere near as impressive. 'An Audience with Pam Ayres' is as far as the comedy side of the schedule proceeds in both talent and celebrity. It will be an incredibly impressive feat for such a booking to fill the 1200 seat capacity. The 31st of January to the 5th of February hosts 'Peter Pan on Ice' which rings alarm bells of further expense. 'Grease the Musical' is looking hopeful and may prove a hit with the student population of the city and with an orchestral pit, capable of accommodating up to 80 musicians, the Philharmonia orchestra is one of

the more promising bookings, yet not necessary for 4 separate dates. Pantomimes are often guaranteed crowds of all ages around the festive season, but with local legend Dave Lee as the single confirmed star for this year's production of Cinderella, bookings of tickets will not be at a rapid rate high any time soon. The theatres unrealistic aims stretch to the 'name a seat' plan costing £500 per pew, a hefty feat for seats predicted amongst gossipers to be empty. Considering the costly build residents of Canterbury have every right to be annoyed by the lack of money spent on the purpose of any theatre, performance.



# Coen brothers' lend golden touch to Westerns with *True Grit*

Gemma Shields  
Writer

The Coen brothers have done it again and revived the genre of Western film with their compelling depiction of Charles Portis' novel *True Grit*. The pair have successfully reworked Portis' tale, which was formerly introduced to the screen in 1969 by director Henry Hathaway in his notorious adaptation starring John Wayne. The Coens' portrayal of the film is debatably 'grittier' than Hathaway's, as it delves into the common tropes of Western cinema, yet remains somewhat contemporary in its sharp and redolent script.

The film is significantly shorter, but arguably more intricate than Hathaway's, as we witness the controversial relationship between a stubborn 14-year-old girl Mattie Ross (Hailee Steinfeld), a drunk and disorderly US Marshal Reuben J. 'Rooster' Cogburn (Jeff Bridges) and an egotistical Texas Ranger, La Boeuf (Matt Damon). The



threesome reluctantly journey together across Indian territory to bring revenge upon the infamous Tom Chaney (Josh Brolin), a man who murdered Mattie's father in her hometown of Fort Smith, Arkansas. The framework itself is authentically western, however the Coens manage to construct a number of captivating exchanges between the trio, as they trek across the somewhat melancholic and haunting topography of Amer-

ica's inexpressible wilderness.

At times the dialogue and deep southern accents are mumbled and difficult to understand, however this merely adds to the genuine grittiness that is so flawlessly grasped by both Bridges and Damon. The authenticity of the film is faultless in its cinematic brilliance and enhances the action packed atmosphere, which overshadows a subtly serious undertone.

Hailee Steinfeld deserves to be credited for her outstanding portrayal of the gritty tomboy Mattie Ross, as her flawless performance brings a fresh and, most importantly, authentic presence to the world of Hollywood. Unlike the somewhat generic and repetitive young actors we encounter in cinema today, Steinfeld is breathtakingly com-

posed and mature, making her extremely likeable to a universal audience. Naturally, Bridges and Damon equally give exceptional performances, however this does not draw attention from Steinfeld's confidence as such a young and groundbreaking performer.

The vigorous attitude Steinfeld uses to portray Mattie is utterly compelling, and coincides extremely well with the

stubborn approach Bridges uses to depict the infamous Marshal Cogburn. The satirical script is filled with mockeries and puns that the pair continuously throw at each other throughout their journey, taking the audience away from the conventional 'good versus bad', 'cowboy versus Indian' storylines that are normally depicted in western cinema.

Nevertheless, the untraditional script does not affect the authenticity of the plot, but rather makes it more enjoyable for a broader twenty-first century audience. In the age of science fiction and apocalyptic cinema, there is unfortunately little room for a traditional mid-twentieth-century western. Nonetheless this does not stop the Coen brothers from grasping an adventurous depiction of Portis' novel and turning it into something that can be universally enjoyed.

If you appreciate an action packed film filled with adventure, suspense and copious witty remarks, then *True Grit* is undoubtedly a visual masterpiece that should not be missed.

## Brighton Rock at the Gulbenkian

Jennifer Read-Dominguez  
Writer

Brighton definitely rocked the Gulbenkian's cinema with a collaboration of old and young generations rolling up to watch the remake of the 1947 book. The audience was automatically drawn into the Mod's and Rocker's era focusing on the off-shoot gang culture that dominated this period. The film is bombarded with stars, injecting the pride back into British film making industry. The main character, Pinkie, played by Sam Riley, is the typical teenage bad-guy every girl loves to hate. Innocent Rose, played by Andrea Riseborough, is seduced by him in an attempt to prevent her from 'talking' about an incriminating photo taken prior to a murder Pinkie has committed. The film continues with Pinkie's endeavours to run the main mob of Brighton and avoid the clasp of capital punishment. Like Rose, the audience helplessly falls for Pinkie in a downward spiral of disaster.

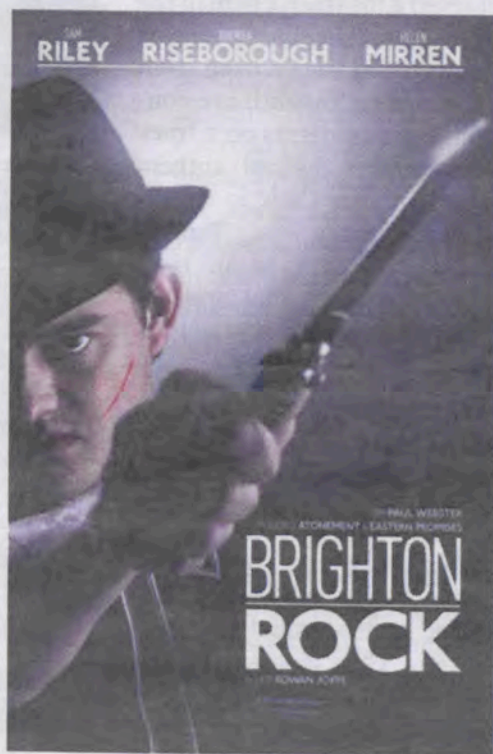
The only salvation offered is Rose's inquisitive boss - tea shop owner, Ida, played remarkably by Helen Mirren but critics have slated the re-make for its attempt

to outdo Richard Attenborough's role as Pinkie Brown, which was already established as 'perfection'.

Furthermore, despite it being called 'Brighton Rock', noticeably the majority of the film was shot on Eastbourne Pier; 'Eastbourne Rock' would have been more fitting for this remodel. My invigorating impression of Brighton has been somewhat dampened by the dark, sinister story line, but that is the point. The downbeat playing of Pinkie is a much more realistic portrayal of a small town criminal and it balanced the fast paced storyline. My eyes were relentlessly seduced by the seaside terrorism, which engaged my mind with the history of mob society. Worryingly, although the film is set in the 1960's, it almost replicates the growing gang culture in Britain at this present time. The disequilibrium is never quite resolved in the climax; as a result, the audience is compelled to feel frightened at the prospect of

youths embarking on a criminal path in the near future.

The chilling aspect of the story line reaches further than the Brighton coast line and hits home to any individual. Judging from the murmur of voices subsequent to the end of the screening, the film 'good' or 'bad' appeared to have got everyone talking.



## Ones to watch: Ryan Gosling

Victoria-Anne Bulley  
Culture Editor

I have yet to see *Blue Valentine*, but I know that I will. Purely because it features someone who I think is one of the most talented young actors of our generation, Ryan Gosling.

You might simply have to refer to him as 'the guy from *The Notebook*', but I won't encourage such references, because he's worth more than this (which is not to say that I did not love *The Notebook*). But there are just so many other films in which this actor has excelled.

First of all, there's *The United States of Leland*. I don't wish to say too much about the film; only that it involves Gosling playing an extremely awkward 16-year old boy (Leland) whose intensified perception of the world around him leads him to commit a horrific crime. Despite the awkward level to which Leland is displayed as emotionally detached and socially inept - often speaking in a somewhat monotone manner - Gosling still manages to make this charac-

ter seem shockingly human.

Then there's *Half Nelson*, an independent film of a small budget that sees Gosling portray an enthusiastic and inspiring yet severely drug-addicted teacher who strikes up an unlikely friendship with one of his students. It is a simple film, realistic and totally uncliché. But it hits home. That this effect could have been achieved with another famous young actor other than Gosling, I am not so sure.

Next, and possibly my favourite of all his roles to date: *Lars and the Real Girl*. I ask anybody with a heart to see this - even before explaining its premise. Once again finding himself in a slightly off-beat indie film, Gosling portrays a man (Lars) who adopts a human-size doll as his girlfriend. Laugh as much as you wish to right now, because by the end of the film there will be tears. It is a beautiful, odd, and heartbreaking story - so much of which is due to Gosling, who can portray the stony outward appearance of a character as easily (and often somehow at the same time) as their inner turmoil. So, if you've only ever watched *The Notebook*, you have catching up to do.

# Is The Vaccines' debut album immune from the hype?

Luke Randall  
Writer

3/5

First there was Dr Dre, The Strokes, Placebo and now The Vaccines are to be added to the cannon of medical based music. With much publicity and hype being placed on the London four piece it is apt that the title of their debut album is *What Did You Expect From The Vaccines?*, but is what we expect the same as what has been produced? The opening is certainly promising, as a firm stamp of confidence is pressed with 'Wreckin' Bar (Ra Ra Ra)' a song that dismisses the idea of being bought comfortably into

an album, with it's Joy Division or The Horrors-esque riff leading straight into the lyrics. While the guitar riff's benefit from this urgent energy the lyrics suffer. Yet for an opening track you may be swept up in the excitement of it all but under closer inspection you begin to question a song in which F. Scott Fitzgerald is peculiarly name-dropped. The Vaccines' debut carries high tempo, somber tones for the first four songs. When the pace is slowed by 'Wetsuit' it allows time to breath and appreciate that maybe The Vaccines are not just a band with one guitar riff to their name, and allows



for the bare frailty of Justin Young's vocals to be heard.

The album peaks with 'Post Break-Up Sex' which accom-

modates everything that The Vaccines do well with this debut, which is when the balance of the vocals around the struggles of young love are not outweighed by a heavy rhythm. While there are several songs that highlight The Vaccines' strengths, such as 'If you wanna' or 'A Lack of Understanding' there are just as many tracks that fade into familiarity and obscurity. As a debut album, The Vaccines show strong promise in fulfilling the hype that surrounds them, but with *What Did You Expect From The Vaccines?* It may have been too soon to ask them to fulfill it now. The Vaccines aren't quite The Cure, yet.

## A third success for Noah

Olivia Marsh  
Writer

The Third Album from Noah and the Whale, *Last Night on Earth* comes almost two years after the success of their second album *The First Days of Spring*. The album shows a maturity which has been developing since their debut *Peaceful, the World Lays me Down* in 2008. Anyone expecting a repeat of the upbeat, pretty ukulele tune '5 Years Time' will not find it in *Last Night on Earth* which has a much more sombre tone and reflects the ever changing band, as they've spent more time on the festival and tour circuit, and matured as both musicians and individuals. The album is reminiscent of the wise aloofness of Belle & Sebastian who have been recognised by the band as one of their greatest influences. 'L.I.F.E.G.O.E.S.O.N' the first single to be released from the album epitomises the brilliant characterisation created

by Charlie Fink. Fink develops characters and weaves a narrative with a tone of melancholy that cannot but infect the listener. One of the lyrically stronger openings on the album is from 'L.I.F.E.G.O.E.S.O.N' "Lisa likes brandy and the way it hits her lips/She's a rock'n'roll survivor with pendulum hips". Similar characters and narratives are constructed in 'Tonight's The Kind of Night' and 'Wild Thing'. However 'Just Before We Met' and 'Give it all Back' are clearly much more personal to Fink and are particularly stunning. An album defined by beautiful yet sometimes melancholic lyrics and soft beats, *Last Night on Earth* is definitely a grower as you have to come to an appreciation of the lyricism which is not gained from the initial listen. The album shows development and pain but does not necessarily stand out from the numerous other bands who are producing a similar kind of sound right now.



## The Naked and Famous make their debut

Hayley Gillam  
Entertainment Editor

4/5

The New Zealand based band The Naked and Famous gained a flurry of British media attention upon the BBC's sound of 2011 shortlist. With the current hype surrounding winner Jessie J as well as the runners up such as James Blake, Warpaint, The Vaccines and Nero it seemed only a matter of time before this Auckland based five piece revealed their talent. Having reached the top spot of the charts in New Zealand with first single release 'Young Blood' achieved a measly 64 here in the UK charts. The heavy drums and powerful vocals from front woman Alisa Xayalith are contributing ingredients on a track that deserves festival anthem status, but somehow is receiving considerably less. 'Punching in a Dream' is an even stronger attempt that appears to be, in terms of commercial success, failing equally as miserably, with minimal radio play. Reception aside the ever growing use of synthesising at an attempt at an 80's throwback on the current music scene is accomplished by the band with ease on tracks such as 'The Sun', 'Spank' and personal favourite 'Frayed'. This combined with pop-like guitar sequences leave the band at a confusing crossroads of genre categorisation.



The constant brandishing of the word 'alternative' from music critics is punishing to read, yet for The Naked and Famous it is difficult to produce a substitute. An album release may be exactly the boost this band needs, the songs presented in a collective form, a group effort of persuasion. The joint effort of lyrical delivery from Thom Powers and Alisa is not fully experienced on a single track live, this is perhaps something that needs more practice to result in a reflection of the studio sound. It appears that the band is not conforming to the production of deliberate commercially

successful singles and padded the album out with remaining drivel. Instead they have created an album as it should be, a jigsaw of musical talent a story like experience. The story may evidently be a debut, a breakthrough clearly an unfamiliar experience for the band, but they deserve credit for the outcome, despite the rough edges. Comparisons to MGMT are in abundance, yet these newcomers will have to choose their next single release wisely if they are to gain the summer crowds at Latitude festival and beyond that I believe they so greatly deserve.

# Live & Unsigned: bands grace the stage of the Attic - albeit lacking social graces!

Teresa Lee  
Writer

Last Wednesday night saw the Attic host its usual Live & Unsigned evening - a chance for local bands to play to an avid audience of... other local bands. It was an unusually busy night for the Attic, with the audience headcount peaking at around twenty. This number increased significantly later on in the night, but I don't tend to count this, as it consisted of mostly partygoers pre-drinking and hoping to jump the queue into the Venue downstairs.

Solo artist Tylah Walters kicked things off with his sweet, mellow set of original melodies accompanied by chords from his electro-acoustic guitar. His sound is unique, comfortably upbeat yet a touch of the soulful, and distinct; I was not displeased to find one tune floating lyric-less around in my head the next day.

Next up was band The New Inventions, an energetic indie set that got us all happily bopping along. This band also has a most remarkable feature, and I would recom-

mend going along to watch them if only to observe one unique phenomenon; the facial expressions of the drummer. Truly, you had to be there to understand what I mean, it was quite something to behold. He seemed to be simultaneously confused, in pain, and having the time of his life. Clearly feeling the music, and with good reason too, they played a great set. According to the band's lead singer and songwriter (Chris, a nice guy), the band has an extensive repertoire spanning over five albums worth of original material. Unfortunately they could not give us a greater sample of their work as the next band had to come on. That was when the tone of the evening decided to plummet.

Silent Descent crowded the stage with an unusually large number of guitarists, who in any case seemed to decide that the stage was too small for them and so they spilled over onto the floor. This was fine - it added a little interest - and their music, heavier than the previous two acts, was of a good standard but sadly over-

shadowed somewhat by the antics of the charming lead singer who decided to spit on the floor and burp into the microphone.

This trend of endearing comportment continued into the next act, a solo guitarist and singer whose name I didn't catch but who in any case was so hideously drunk he probably would not have been able to give me a lucid answer, had I asked. From what I could tell behind the aggressive strumming and crude lyrics, the quality of his musicianship was actually not bad. Alas I am left only with the memory of excessive profanities, a most highly politically-correct song (concerning Twilight, being gay and bleeding bums), swearing at audience members, and his continuing to play on past the Attic's closing time.

All in all, an evening with a start more civilized than its end, and an impressive display of musical ability from all parties concerned. However, though music lessons were clearly not required here, some acts would benefit greatly from a couple classes in decorum.



Live & Unsigned at the Attic offers a chance for local up-and-coming artists to showcase their material. The event is free, and runs every Wednesday from 7:30pm.

## CSR to host their first live event at Alberrys

**ALBERRYS**  
WINE BAR

**CSR Take-Over**  
FRIDAY 25TH MARCH 9PM  
**Alberrys Wine Bar**

5 DJs PLAYING A VARIETY OF MUSIC  
WORLD/HIP-HOP/INDIE/ROCK/ELECTRO/DUBSTEP

FREE ENTRY PLUS  
DRINKS FROM £2 PITCHERS FROM £8

ALBERRYS.CO.UK - CSRFM.COM  
FACEBOOK.COM/CSRFM - TWITTER.COM/CSRFM

Victoria- Anne Bulley  
Culture Editor

Tomorrow (Friday 25th March), for the first time ever, Canterbury Student Radio will be hosting a set at Alberrys Wine Bar in the Canterbury city centre.

The takeover will feature five DJs from the radio station, each playing a range of music to ensure that this will be a night for all tastes. Genres will include a mixture ranging from world music, hip-hop, indie, rock, electro, house, dubstep and more.

This is a big advancement for CSR, and the night will offer a chance for the radio station to interact with the Canterbury community on a live level, allowing for those in attendance to meet and greet some of the faces behind the voices - and also have a great time whilst they're at it.

Being the first event of its kind for the station, the hopes are high that this will not be the last time that CSR is able to get out into the city centre. As well

as serving to reach out to - and hopefully adopt - more listeners, the night will also be a chance for the DJs to showcase their skills and gain some much coveted events experience.

There will be a number of drinks offers on the night, with beverages available from two pounds and pitchers costing £8. The best, however, is yet to come: entry is free.

For further information about the event or about the radio station itself, tune in at 97.4fm, or go online instead and visit [csrfm.com](http://csrfm.com). More details are also available on Facebook, at [facebook.com/csrfm](http://facebook.com/csrfm).

The takeover will take place from 9pm and run until 2am. Who knows, it may well be the start of bigger things.

If you would like to hear yourself on the radio or get involved with the production of CSR please contact the student media co-ordinator Mel Lewis on: [m.e.lewis@kent.ac.uk](mailto:m.e.lewis@kent.ac.uk)

### Live Events in Canterbury



this week:

Cargo - Spectrasoul  
at The Attic on the 26th  
March 9pm -2am.

Busted Loose  
at the Venue  
on Friday 25th March.

Pete Molinari (Full  
band show)  
at the Farmhouse on Fri-  
day 25th March.  
Tickets available online  
at:

[www.thefarmhousecanterbury.co.uk](http://www.thefarmhousecanterbury.co.uk)

## Badminton soar in Varsity

Sally Gower  
Sports Editor

To UoK's surprise and perhaps delight, CCCU had managed to accrue a balcony full of support, dwarfing UoK's handful. This only served to provide UoK with more reason to take a victory from the biggest fixture of the year. With a vicious crowd looming above, the first games saw UoK's number one singles player Oliver Crabb take to Court One, whilst Matt Westwood and Jonathan Yu took up the number one doubles spot on Court Two.

Crabb got the fixture off to the perfect start. Even with the baying crowd above, Crabb rallied shot for shot with the opposition, managing to gain applause and gasps of astonishment with some brave shot selection and powerful hitting timed with aplomb. After a while out of the team due to disciplinary reasons, Crabb ultimately proved his worth showing the devastated supporters that he was a cut above the opposition, taking the game in two sets with a succinct and resounding win.

Court Two saw the hard-hitting duo of UoK's number one doubles pairing Westwood and Yu take centre stage as Crabb's game came to a close. Westwood and Yu proved their mental strength as well as their physical dominance, hammering their way through the opposition with booming smashes echoing through the hall from Westwood and adept net play from Yu. The second set saw the UoK pair pick up their pace to wipe out the CCCU's with paramount ease.

The next two games saw two fresher faces in Foong, playing the second singles, and Patel partnering the injured Sam McDonough. Foong set out positively against the CCCU opposition, who ultimately proved to be too strong, and succumbed to a loss in the second set. Foong demonstrated huge amounts confidence and ability being able to step up to the plate, and prove himself as a big game player, securing his spot in the line up for next year.

With McDonough playing on what was seemingly one and a half ankles, Patel exerted substantial amounts of effort bounding around the rear of the court whilst McDonough showed complete dominance of the net. Playing to their strengths allowed

**Christ Church 1sts 3**

**Kent 1sts 5**

McDonough to compliment Patel's rear court power by intercepting the weak returns generated by Patel. Showing once again UoK's strength in depth, the pair stepped up their game to take the final set, leaving the score at 3-1 in favour of UoK.

The final round of games were the reversed matches, where the UoK first players play the CCCU second players and vice versa. Whilst once again displaying all the winning attributes as he did in the first game, Crabb's opponent proved too physically strong for him as he lost the game in three sets.

In the next match, Foong also displayed ability which surely would have put him in good stead with the captain. However, despite coming off the back of a loss, Foong's opponent used precise accuracy to run him around the court, eventually forcing the error from Foong. After another loss the score then stood at 3-3.

On Court One, Westwood and Yu showed assured calmness with the win never in doubt. This time Yu chose to be the powerhouse at the back of the court, whilst Westwood showed a cat like prowess at the net, intercepting and killing almost everything that was returned with sheer speed. With this game secured in two sets the score now stood at 4-3.

The task was now down to Patel and McDonough. Patel dominated the rear court showing no mercy, hitting pure smashes to set up his partner for the kill. The effectiveness of this combination cannot be doubted as the game plan was executed to perfection and after taking the game in two hard fought sets, the victory was Kent's: 5-3 overall.



## Tredwell receives MOTM award for England heroics

Adam Campbell  
Writer

After a tense victory over the West Indies in Chennai and Bangladesh's subsequent defeat at the hands of South Africa, England's World Cup circus will roll on into the knockout stages and it appears, after his Man-of-the-Match display, that they may have found their new lion-tamer in Kent off-spinner, James Tredwell.

Although Tredwell may not be a familiar name with many readers, he is no new member of the England set-up; having been part of the triumphant England squad at the World Twenty20 last year, a tournament in which he didn't play any games, as well as subsequent tours of Bangladesh and Australia, in which he didn't take any wickets and made only three appearances. Such anonymity appeared to await him yet again when taking a place in the England squad for the current tournament, apparently purely as back-up for England's clown-in-chief Graeme Swann.

However, after seeing his squad hit by a combination of injuries and inconsistency, Captain Andrew Strauss employed Tredwell as a second spin option over specialist 'dart-chucker' Michael Yardy and the now seemingly finished cutter-merchant Paul Collingwood for the crucial final group game in Chennai, granting him his tournament debut alongside fellow perennial drinks carrier Luke Wright.

This fresh blood proved a worthy tonic for an England team looking tired in body and mind. It was to be expected after a gruelling winter schedule with both debutants playing major roles in a game that encapsulated England's campaign so far, and containing more twists and turns than a drunken fresher on their first walk home from Club Chemistry.

Batting first, despite a good start, England were in trouble at 151-6 when Tredwell strode to the crease to join Wright. Steadying the ship, these two batsmen managed a partnership of 41 runs, the



majority coming from Wright, a contribution which, aided by some late hitting from Wright and Bresnan enabled England to post a defensible total of 243.

Tredwell's telling contribution to the game, however, was yet to come. Thrown the ball in the seventh over of the West Indies reply, Tredwell, faced by Chris Gayle in rampant form; having hit the two previous overs from Tredwell's end for 18 runs each, could have been excused for longing for the safety of the dressing room. However, he is made of stern stuff and claimed the crucial wicket of Gayle (his first in One-Day-Internationals) with the penultimate ball of his first over. Buoyed by this success, he proceeded to bowl with skill, control and nerve in the face of some huge West Indies hitting, to claim two more wickets in his next three overs, making international cricket look easy. Unfortunately, as anyone who watches the game knows, this is never the case.

After Tredwell was withdrawn from the attack and despite the best efforts of Ravi Bopara, the

West Indies began to rebuild through Ramnaresh Sarwan and Andre Russell who took the score to 222-6 leaving England staring at elimination. This is where the final scene of Tredwell's brilliant day unfolded, with the West Indies needing just 22 for victory he trapped Russell through LBW, setting up spin-twin Swann to engineer a collapse of epic proportions, leaving them 225 all out, 18 short of victory. Thus, England were sent hurtling happily into the quarter finals and Tredwell was left to claim the Man-of-the-Match champagne along with the accolades of his teammates and pundits alike.

As the most unpredictable team in the tournament, it is impossible to say what this win could be the start of for England. Perhaps the launch pad for an imperious stroll to the trophy, or possibly the pre-cursor to abject capitulation in the next round? Needless to say, one thing is sure; whichever path England decide to take, James Tredwell will no longer be merely a passenger on it.

# “Unbelievable tekkers?” Scott’s got it covered

## Penalties decide outcome of intense match between women’s football in Varsity

Hayley Gillam  
Entertainment Editor

**Kent 1sts** 2

**Christ Church 1sts** 2

*Kent won 4-3 on penalties*

Despite not securing a victory in any competition for over two years, Kent Women’s Football ran out worthy winners after a thrilling penalty shoot out, proving with Varsity – anything can happen.

One of the early Wednesday kick offs, the rivalry was clearly evident from the off as the crowds began to surround the Parkwood pitch fixture.

Neither team had beaten the other this season, with two draws all to lay claim to and last year’s Varsity fixture decided once again on penalties – but to Christ Church’s advantage.

Against the run of play, Christ Church took the lead mid-way through the second half with an edge of the area strike agonisingly trickling its way past Kent keeper Justine Cole. Kent continued to have the majority of the possession and were awarded a

free-kick in a promising position just before the break. Jodie Goodwin’s stunning strike which left the keeper in no-man’s land bounced back off the crossbar for Sharon Odofin to head into the back off the net and equal the tie.

Kent had the chance to take the lead shortly after when they were rewarded a penalty for a poor challenge in the area, but hit the bar.

Christ Church continued to look dangerous on the break but with Cole quick off her line and captain Laura Kendle running a well organised defence, the claret and blue’s failed to break the deadlock and Kent were next to score. Striker Rochelle Scott – who was later awarded Man of the Match – retrieved

an over the top lob from the defence and calmly sidestepped the keeper, converting into an empty net – much to the joy of the ever-growing crowd on the sidelines.

With less than fifteen minutes to go, Christ Church piled on the pressure and after numerous set pieces, scrambled the ball across the line, bringing the game back on level terms.

After the match went through

extra-time, penalties were all that could separate the teams and with Kent’s earlier miss, the mental strength lay with Christ Church. Tyanna Jan, Rochelle Scott, Laura Witnell and Emma Sharp all converted their spot kicks for the home side and with the opposition hitting the bar with their second penalty and placing the last in the keepers arms, Kent were winners.

Captain Laura Kendle said, “It was a great match and I am incredibly proud of the girls. Every year, this game could go either way and as we lost to Christ Church on penalties last year, we had to get one over them this time round. After a tough season, a win of this nature is exactly what we needed and it was great to do one over our local rivals in front of so many spectators!”



# Stalwart efforts saw us prevail in the long run

## Our experience: Springtime Paris with Kent Running and Athletics Club

Neil Van-Beinum  
Writer

The Running and Athletics Club organises a trip abroad every year and this time we decided to head to the French capital for its annual half marathon. A Eurostar train from Ashford took our group of fourteen to Paris for the first weekend of March – in merely the time it takes to doze through a couple of boring lectures.

Our first morning was spent registering in the “athlete’s village” and collecting our bibs and electronic chips for the event. That afternoon, we wandered around some important-looking old Parisian buildings, before having a meal and an early night at the hotel.

Sunday was the big day and the morning broke with a cloudless spring sky. Many of us had never run this distance before, although we had been doing plenty of training runs, and felt a bit nervous as we rode the Paris Métro to the start. On arrival at the park we changed, stretched and wished each other luck before pushing our way into a crowd of nearly 23,000 other coureurs.

The beginning of the event was sounded by blaring dance music. Each runner hustled forward and crossed the start, which activates a timing chip. It was then up to each person to concentrate on simply putting one foot in front of the other for the next 13.1 miles.

Brass bands and drummers had been set up every mile or

so to keep up morale with jaunty cover songs. Towards the centre of the city, the streets were lined with spectators, who clapped and shouted “allez!”, or looked annoyed at being unable to cross the road.

Thousands of bananas and oranges were snatched hungrily from the pit stops, then munched and the remains trampled into the tarmac. We sweated and puffed our way around, watching

the kilometre signs and famous landmarks go by. Running with a river of people through the city was motivating. But by the final few kilometres, we were nearing our limits. Our legs and lungs protested louder and louder from having been worked for so long, but eventually the final archway and time display could be seen.

Crossing the finish line meant that runners could slow to a walk

for the first time in at least 90 minutes (for mortals). We could then guzzle energy drinks and, most importantly, bag our free medals.

All of the members who took part had put in stacks of effort. We wanted to go and lie in a hot bath for hours on end. But we were elated and that evening we congratulated each other as the official chip results were published.

One of the great things about a sport like running is the sense of reward from relying entirely on oneself to meet a challenge. We celebrated by heading out for some food and well-earned booze. We even had enough leg power to climb the stairs of the Eiffel tower the following morning, and enjoy the views with a resting heart rate this time. Bring on next year’s trip!



# INQUIRE SPORT

## Kent crush Christ Church in Varsity clash thriller

Daniel White  
Website Sports Editor

The entire week of Varsity was nothing short of magical. The atmosphere, the quality of the games on offer and, of course, the fact that Kent retained the Varsity Cup in relatively comfortable fashion. Quite a contrast to the previous year, which had seen the overall result decided on the last few nail-biting games.

It is fair to say that despite the dramatic result, last year's Varsity failed to spark the imagination of numerous students and media outlets. However this year, there was an atmosphere in the air different to the norm. A sense of anticipation. The week started off remarkably even between the two sparring Universities. Kent would win Kickboxing, but then Christ Church would immediately respond by claiming victory in the swimming. It was a pattern that would continue until the Wednesday, the biggest and most significant day of Varsity; where a variety of sports, from Football and Hockey to Tennis and Pool were on show. As mid-day approached, the rumble of Christ Church supporters could be heard making their way onto the campus, with shrieks and chants of the loud if unoriginal: "UKC W\*\*\* W\*\*\* W\*\*\*". Christ Church was threatening to dominate the support on our very own campus. How wrong I was.. Within seconds of another rendition of a UKC-bashing chant from the Christ Church supporters; a swarm of Kent students seemingly from no-where, began to engulf the sports pitches at Parkwood, preparing to witness



the plethora of sports on offer in the hectic afternoon schedule. What followed was an eruption of noise and excitement for the rest of the day, whether it was the air-horns, clapping or incessant cheering, by both sets of supporters. Any chants that Christ Church could now muster, would now be matched by the vociferous Kent voices. A notable example to the tune of the song "Monster" by "The Automatic" with the lyrics of, "What's that coming over the hill? Is it unemployment?" Whether or not you believe this so-called banter was going too far; it was brilliant to witness hundreds of Kent

students singing the same song.

Aside from the bubbling atmosphere that was unfolding, there was the matter of the actual sporting contests between these rivals. It is difficult to highlight a personal favourite when there were so many brilliant performances by various Kent sides. The men's basketball team "UKC Knights" definitely come close after claiming a sensational last-gasp victory over their Christ Church counterparts. The sheer domination shown by Kent's two Pool sides which resulted in crushing defeats for Christ Church is also worth a mention. Yet the stand-out game for

me was the Women's football. A game that had almost everything; goals, missed opportunities and breath-taking end-to-end action could ultimately only be decided by a nerve-wracking penalty shoot-out. Witnessed by a large crowd; every spot kick was followed by deafening cheers or groans depending on what team you were supporting.

When Kent claimed the victory, following a saved Christ Church penalty, the cheering somehow managed to get even louder, and for the first time I had noticed something. Varsity wasn't just about the sporting contest. It was just as much

about the atmosphere which had been created around campus, the sense of camaraderie between groups of people and the coming together of an entire university - something that I hadn't seen before in my time so far at Kent.

On that Wednesday evening, when it was discovered that we had retained the Varsity Cup, there was a sense of pride amongst people that they went to the University of Kent - from the numerous Facebook messages of triumph to the Twitter messages spreading across campus.

This is the real reason why Varsity is so special.