

# Too popular to escape the axe

## »Lack of lecturers leaves Portuguese out in the cold

LIZZIE MITCHELL  
Chief News Editor

The Portuguese Tripos is to be suspended because it is too popular, it was suggested at an open meeting on the night of Wednesday 31 January. It has been argued that there are too few Portuguese lecturers at present to put in the number of teaching hours required for the twenty-odd undergraduates studying the language.

Earlier on Wednesday afternoon, the General Board of Education had been engaged in discussion concerning the decision to suspend Portuguese in a meeting at which a majority of senior members expressed concern that the proposal of the MML Faculty Board provided inadequate explanations for the suspension of the Portuguese Tripos. While this meeting was taking place, students from across the University took part in a protest in front of the Senate House, where a giant banner intended for the Pro Vice-Chancellor was covered with hundreds of signatures and flags of Portuguese-speaking nations.

In the meeting at Queens' College's Fitzpatrick Hall on Wednesday night, Jacob Head, CUSU Education Officer and member of the University General Board, revealed that the main threat to the Tripos has come because "Portuguese is too popular". The University teaching officer for Portuguese has been working longer hours than is permitted by the Resource Allocation Model as it currently stands; if Portuguese is to be continued as a full Tripos subject the University would need to employ more teaching officers to meet the demand.

Recent changes to the University's Resource Allocation Model mean that funding for a further Portuguese teaching officer would have to come from elsewhere in the MML faculty. Head suggested that funding is unlikely to be allocated away from more popular languages such as French and German, which are more likely to be repre-



Students protest outside the Senate House during the meeting of the General Board of Education

LIZZIE MITCHELL

sented on the Standing Committee on Academic Vacancies, the committee which reallocates funding when posts become vacant. No member of the committee would be likely to propose the reduction of funding for his or her own language provision, he pointed out.

The University has yet to recommend that the Portuguese department, currently comprising just two full-time lecturers, be reduced. But concerns were raised in the meeting of the serious possibility that the Lisbon-based Instituto Camoes, which funds one of the two full-time members of Portuguese teaching staff, would discontinue funding if such a move were to take place.

The President of the Instituto Camoes was last week angered to discover that the subject was to be suspended only after it had been broadcast on Portuguese national radio. The University was unwilling to comment on the current state of discussion.

Michael Minden, chair of the faculty board which originally proposed the suspension of the Portuguese Tripos, told *Varsity* "We want to restructure Portuguese according to our existing resources". He said that additional funding would be welcome, but refused to comment on future resource allocation.

Last Thursday, Professor Melveena McKendrick, Pro Vice-Chancellor for Education and Professor of Spanish,

sent an email to students warning of proposed changes within the faculty. In it she spoke of the need to "protect and preserve" Portuguese.

Head expressed surprise that the Pro Vice-Chancellor felt it necessary to send out a notice to students threatening the future of their Tripos before any official procedures for making such a decision has been enacted. "Things have to go through the proper channels", he told the meeting, pointing the finger at an administrative system which delegates power to individuals rather than to bodies.

In a resolution at this week's CUSU Council, representatives voted unanimously to defend minority subjects on all University committees.

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Laura Kilbride  
on the  
diminishing  
divide between  
the Arts and  
Sciences



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*Varsity* learns  
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Le Mans,  
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## ONLINE

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- ➔Arts
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# Scientists try to change the time

»Plan to implement European time in Britain

NIKKI BURTON &  
KAT HANNA

Researchers working at Cambridge University are backing a proposal to abandon Greenwich Mean Time (GMT) and synchronise our clocks with those of central Europe amid claims that the change would save lives, conserve energy, and help reduce carbon emissions.

Conservative chairman of the Environmental Audit Committee, Tim Yeo put forward a Private Members' bill last week proposing the trial implementation of Central European Time (CET) in Britain. No final decision has yet been reached. If given the go-ahead the trial would span three years, after which its effects would be assessed.

Yeo proposes to shift British time forward by one hour to GMT+1 in winter and to GMT+2 during British Summer Time. The country would still participate in Daylight Saving Time (DST), the practice of shifting the clock biannually (forward in the spring and backward in the autumn) to gain an extra hour of light.

Research headed by Elizabeth Garnsey at Cambridge's Centre for Technology Management emphasises the environmental impact of abandoning GMT. Garnsey told *Varsity*, "Almost certainly energy is wasted in spring and autumn when it gets light earlier in the morning than is useful." The findings suggest that the extra hour of evening light could save around £485m each year from reduced light usage in the afternoon. In addition, the drop in energy consumption in one year would be equivalent to reducing the

annual carbon emissions of 70,000 people to zero. Other calculations estimate 0.8 per cent reductions in domestic lighting bills and 4 per cent cuts in commercial costs, as fewer working days would finish outside daylight hours. Garnsey was keen to emphasise that "the estimates on energy consumption are very approximate", but she hopes the findings will "encourage further work on the topic".

The Royal Society for the Prevention of Accidents has also spoken of the benefits of switching from GMT to CET. Citing the increase in road traffic accidents when the clocks go back in autumn each year, the organisation estimates that in the past 35 years around 5,000 avoidable deaths on British roads have occurred during these periods. Garnsey told *Varsity*, "I believe the main case [for the abandonment of GMT] is made by

**"the change would save lives, conserve energy and help reduce carbon emissions"**

the accident figures." She said "The road accident figures already demonstrate that GMT+1 in winter would save lives ... We are less certain of the impact of GMT+2 in summer as this has not been tried here."



The sundial in Old Court at Queens' College

DYLAN SPENCER-DAVIDSON

This is not the first time that British government has considered changing the country's timekeeping. Britain experienced year-round British Summer Time between 1968 and 1971. But at the time, parents complained that children had to travel to school in the dark, and farming and construction industries also voiced disapproval. The experiment ended following a Parliamentary vote and all proposals for changing the time system since have failed. Garnsey argues there is now sufficient evidence to warrant another attempt. "We must have this experiment put into practice so we can gather the required information, because all the signs suggest it's a disadvantage to keep on GMT."

Acknowledging possible opposition she said, "they may not want to give [GMT] up, but GMT+1 isn't bad. It sounds like progress."

David Rooney, curator of timekeeping at the Royal Observatory, is pragmatic. "There has always been an absence of consensus concerning GMT. We are currently in the one-hundredth year of discussion since British Summer Time was first proposed in 1907. As a museum, we do not have a view ourselves. Whatever happens to GMT, British time will continue to be measured in relation to the Prime Meridian Line", he said.

If Mr Yeo's proposal to abandon GMT is approved, the change to CET will not come into effect until 2am on October 26 2008.

## In Brief

### University shunned by men

Men may struggle to attain good jobs in the future as an increasing number of teenage boys shun university, government officials have warned. Concerns have been raised after 22,500 more young women than men gained university places last year. Figures also show that in 2006, 57 per cent of first-degree graduates were female. In response to this, the Department for Education and Skills has announced a series of strategies aimed at addressing the gender gap, both in schools and further education. **Rebecca Lester**

### Cambridge: the silent city

Cambridge is officially the quietest University town in England, according to a study of traffic noise levels conducted in 41 towns and cities. Cambridge was ranked 35th in the report carried out by a Danish hearing aid manufacturer, with a recording of 69.8dB, the equivalent noise level of a quiet office. This was only slightly quieter than Oxford, which measured 70.7dB. The noisiest city in the country is Newcastle-upon-Tyne, where traffic levels measured in at 80.4dB, equivalent to "a loud alarm clock constantly ringing in your ear". **Lizzie Mitchell**

### Asbestos in King's

Asbestos has been removed from areas of King's, and warning signs put up in rooms and toilets where encapsulated asbestos is present and at risk of being disturbed. There are also plans to remove the material from the Great Hall and Keynes Hall. Seiriol Hughes, a KCSU member, said, "To my knowledge no student has been subjected to encapsulated asbestos. In the highly unlikely event that they have due to the negligence of the College, then they would be justified in bringing legal action". **Georgia Artus**

### Scooby snacks

The staff at the Cambridge Corn Exchange have appealed for the safe return of a banner advertising a stage version of Scooby Doo, which was stolen from East Road this week. The venue's marketing director, Neil Jones told the Cambridge Evening News, "We are offering a reward of tickets to the show and Scooby snacks to anyone who can offer information that leads to us getting it back. It should be quite easy to spot as it is five-metres long and is brightly coloured". **Rebecca Lester**

### Attack on Corpus students

Cambridge students have been warned to remain vigilant following a recent physical attack, when a group of students from Corpus Christi were assaulted on Friday near the Grafton Centre. The assailants were described as a group of six youths, aged between 16 and 17. The area was monitored by CCTV, but the cameras were apparently out of order at the time of the attack. The youths have not been apprehended. **Tom Parry-Jones**

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## Varsity Asks ?

SPECIAL

### Which subject would you axe next, then?

a) Law

Three years spent scoffing Nadia's downstairs in the Airport Terminal and then off they go to the City for 10 years of selling their souls, their weekends and probably ours too.

b) History

War, disease, pestilence, destruction. History, it's just one fucking thing after another.

c) Economics

Nobody likes a capitalist.

d) English

Pretentious drinks party discourse, a pile of Heffers receipts and an embarrassing penchant for post-modernist poesie. Even Derrida would scoff in disgust.

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# JCSU rent negotiation victory

## »Jesus Senior Bursar refuses to allow CUSU representative into negotiations

NIKKI BURTON  
News Editor

Jesus College officials have caved in under mounting pressure to reduce their student accommodation rent fees, striking a deal with JCR President Ant Bagshaw to lower rents for what is believed to be the first time in the University's history. The agreement was reached after Bagshaw contacted *Varsity* to publicise the details of "personal victimisation" and troublesome ongoing negotiations with senior staff.

Last term, Bagshaw, in his then capacity as Treasurer, and ex-JSCU President Mark Fletcher, were approached by the Domestic Bursar Martin Collins to discuss both undergraduate and graduate room rents. At this point it was agreed on both sides that an outdated system of rating rooms on a 6 to 25 point "amenity scale" would be replaced with a simpler five band system. Bagshaw and Fletcher believed that an agreement had also been reached to secure Jesus room rents at 90 per cent of the market rate for similar rooms on the mainstream rental market.

As JCR treasurer last term, and JCR president since the beginning of the Christmas vacation, Bagshaw has been involved in negotiations over a rent deal worth

£6 million to students over a five year period. Extended periods of negotiation have seriously impinged on his academic studies, and he has been unable to work towards his degree since negotiations started in December. He was angered when it seemed that suddenly "the terms of play had changed". "We're talking about my degree here", he said.

Members of Jesus' senior management team attempted to change the terms of the deal last week, less than three weeks before the college room ballot. Bagshaw was granted

**"the process would not be helped by conducting [discussions] through the pages of Varsity"**

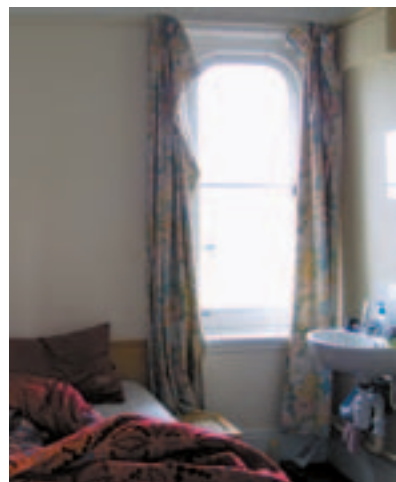
a meeting with Senior Bursar, Stephen Barton, but his request to be accompanied to the meeting by Ashley Aarons, CUSU Services Officer, was denied. Mark Fletcher condemned the ruling against a CUSU presence as "ridiculous", believing that it "heavily implied that the College has something to hide." Mark Ferguson, CUSU President, told *Varsity* that "It is our belief that if a JCR President wishes to have a CUSU representative, or any other member external to the college, present with them to give help, then they should be allowed to do so".

When contacted on Tuesday this week, Senior Bursar Barton said of the rent issue, "Discussions are still continuing (and have not yet reached a point where a proposal can go to the College Council,) and I think the process would not be helped by conducting them through the pages of *Varsity*." However, by Wednesday afternoon a compromise had been reached, thought to



Jesus College Student Union President Ant Bagshaw celebrates the end of negotiations

LIZZIE MITCHELL



A room at Jesus

LIZZIE MITCHELL

be securing student rents in the region of 95 per cent of the market rate. This is a considerable decrease by Bagshaw to the 105 per cent rate that Jesus rents currently stand at. He said "It's been very difficult to forget the previous provisional agreement" but conceded "this is a good enough compromise". He added "*Varsity* did get him riled".

While pleased with the agreement, Mark Fletcher said, "The

negotiations have been handled really badly, with misinformation and petty games; the CUSU representation argument is just one part of that".

Despite pressure not to publicise the matter outside of the college, Bagshaw released a statement after the agreement had been reached, saying "It's very difficult when the college makes, annually, a substantial financial loss to convince the powers-that-be not to

place that burden on the undergraduates... Rents should never be used to plug gaps left by insufficient government funding for our education."

The proposal, if it is to be implemented at Jesus, must now be passed by the University Bursarial Committee on Monday February 5. If the motion is passed, the changes should come into effect in time for the room ballot at the college next week.

# Footballers plan polar bear delight

ORLANDO READE

A St John's football team, St Legend's College Johnsbridge Invitational XI, found themselves with unexpected financial clout on Sunday after winning a raffle held by CUSUents at Club Twenty Two. They claimed the top prize of £1,000 and weekly queue-jump, free entry and champagne.

The team is carefully considering how best to invest the money. Amongst the options are a charitable donation, a tour to Oxford, a games console and a quad bike. It emerged last night that the current preference is for the procurement of a stuffed polar bear, to be set on wheels and taken to matches. The team's website purports to support the awarding of

league points for "banter".

Raffle competitors included the Girton Rowing VIII and the Peterhouse 1st XV Rugby team. The winner was announced at 1am. St John's 3rd XI football team captain Malcolm Reid told *Varsity* how he "vaulted into the DJ box, kissed the guy on the cheek, grabbed the microphone off him and proceeded to yell semi-incoherently to tumultuous booing! I then took my shirt off, almost got a proper beating off the entire Jesus rugby team, and bought a £40 round on my credit card".

Captain of St John's Football Club Ash Simpson welcomed the money as "very good for the college" and said he had been encouraged by the "very good job" Malcolm Reid is doing. He

expressed his hope that the funds would be used "to benefit John's football as a whole".

In October the St John's 3rd XI football team were a sad sight to behold. Ten men in an array of dishevelled clothing, limping to and from matches with a goal difference which resembled the Faroe Islands' odds for the next World Cup. Their rebirth began when first year Malcolm Reid was appointed captain after previous incumbent Jimmy Longman's dramatic resignation.

Vishnu Parameshwaran explained that "over the Christmas holidays we gained more than sponsorship and kit - snug pink lycra vests, on the back of which is inscribed "Sign On". We gained an indomitable team spirit and an unquenchable resolve".

The Invitational XI's inaugural

match was against the widely feared Trinity Hall 2nds. Manager Charles Marshall donned bishop's robes and mitre, jodhpurs and the "Linehan sausage necklace", which was presented to the man-of-the-match afterwards. The team has imposed a strict ban on training and warm-up exercises and chose to spend the period before the match carefully choreographing goal celebrations. A posse of midfielders were spotted enjoying French cigarettes shortly before kick-off. The team were led onto the field to the strains of "Highland Cathedral from a lone bagpiper".

One player told *Varsity* the entrance was a reflection of the team's "fierce Scottish traditions". Johnian confidence proved misplaced as Trinity Hall swept to a 3-2 victory.

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# \$600m for DNA firm

»University spin-off snapped up by US giant



The DNA Helix

KATHARINE HAIGH

Solexa, an affiliated offshoot of Cambridge University which designs DNA sequencing technology, has been acquired by US-based Illumina for \$600 million.

The company's first product, the 1G Genome Analyser, broke a technological milestone by becoming the first system to analyse over a billion bases of DNA sequence per run. This rate of data processing should help scientists researching genetic diseases. A sequence of DNA encodes the necessary information and detail for organisms to survive, function and reproduce.

Previously, the goal of generating over a billion bases of DNA sequence at a time seemed overly ambitious. Cambridge chemist Dr. Balasubramanian commented "in less than ten years we have seen our ambitious vision completely reduced to practice in a working commercial system". He added that it was very much a team effort, involving "brilliant scientists and superb management".

The project was initiated when it was discovered that DNA holds the key to identifying and treating a number of genetic human disorders

such as Huntington's Disease and Cystic Fibrosis.

Such technological advancements as those made by Solexa mean that scientists are one step closer to better treatments for and even prevention of such conditions.

The company, one of the most commercially successful to come out of the University, was founded in 1998 after Cambridge chemists Dr. Shankar Balasubramanian and Dr. David Klenerman recognised the need for low cost, high quality sequencing that would enable researchers to undertake large DNA-based projects. The product has recently been installed in leading global genome centres, including the Cambridge-MIT Broad Institute and Washington University Genome Centre as well as others across the world. John West, Chief Executive Officer of Solexa, who will assume the role of Senior Vice President at Illumina, expressed excitement at the merger and said "This transaction is expected to provide significant benefits to Solexa stockholders, customers and employees". Dr Klenerman emphasised the importance of the move for Cambridge University, and told press that "The University and everyone associated with the company should be justifiably proud."



TOM PARRY-JONES

Police make an arrest in Lion Yard

## Cashpoint heist

»"Cloning device" found in city centre

TOM PARRY-JONES

Two men were arrested outside the Nationwide bank in Petty Cury on Wednesday, after a "cloning" device was found on the cashpoint directly opposite the Lion Yard shopping centre. A crowd of bystanders looked on as security guards carried a camera concealed behind a fake panel, and restrained two men. As well as the alleged card fraud, the two men had apparently tried to mug someone as they withdrew money from the cash

**"guards carried away a camera concealed behind a fake panel"**

machine. Police arrived at the scene shortly afterwards, handcuffed the suspects, and led them to a car outside Christ's College.

A spokesperson for Cambridgeshire Police confirmed that they had responded to a call from a member of the public just before 1:30pm, regarding what the caller had called an "attempted robbery". They subsequently verified that two boys from London, aged 15 and 17, had been charged with "possession of a controlled article for use in fraud" and "theft from another". They were due to appear in Cambridge Magistrates' Court for a preliminary hearing.

Paramedics were also called to the scene, where they attended to an elderly lady with minor injuries, who had allegedly been pushed into a wall by the suspects as they tried to escape. While two arrests were made, a significant number of onlookers suggested that there were three men in the gang that installed the device.

"Cloning" attacks first came to prominence in 1996, when security consultant Andrew Stone was convicted of stealing £130,000 from bank accounts across the UK. Stone, who was jailed for five and a

half years, had secretly filmed Abbey National customers using a telephoto lens, and used the footage of card details and PIN numbers to gain access to bank accounts. It is only in recent years that the attacks have become more widespread, with con-men physically attaching devices to cashpoints that can read the magnetic strip on the card, or take video footage of customers. Criminals are then able to retrieve the device, with the details, at a later date. The equipment recovered in Cambridge was allegedly one of the latter types, containing a hidden camera.

Cash machine fraud has become a major crime, with the BBC estimating that criminals reap over £100 million in profits each year, and this has spurred a number of banks into taking action. Barclays has started to install a new type of cash machine which is designed to make it more difficult to physically attach such devices. The new cashpoints, with convex card-slots, can already be found in Cambridge.

A spokesperson for Nationwide referred worried students to a statement from APACS, the UK payments association. It suggests that, if you suspect that a cash machine has been tampered with you should immediately inform your bank or the police.



The cash machine TOM PARRY-JONES

## VARSITY

### Graduation Yearbook

**Varsity are looking for editors, photographers and designers to help produce this year's Graduation Yearbook.**

**If you want to be part of the team, email:  
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# Proposed CUSU streamlining

## »DPC plans to go to referendum

JAMIE MUNK

Controversial plans for a major restructuring of the CUSU Executive are set to go to referendum after passing unanimously through a second vote at Council on Wednesday night.

If passed, the reforms, drafted by CUSU's Development and Planning Committee (DPC), would divide the 27-strong Executive into separate teams which would report every week to a massively streamlined Coordination committee. This group would supersede the weekly Executive meeting held under the existing system.

Members of the DPC were keen to stress the failings of the current system. Adam Colligan, Selwyn JCR President and a leading architect of the new constitution on the DPC, pointed to the "complete disaster" of last Lent term, when CUSU President Laura Walsh narrowly survived a vote of no confidence at CUSU Council, as symptomatic of existing problems. He told *Varsity* that it was this, together with the organisational chaos surrounding the Access shadowing scheme in the same term, that provided the spur for "taking the entire organization back to the drawing board".

Council's passing of the plans came within days of the one year anniversary of Walsh's survival of the vote of no confidence, as reported in *Varsity* on February 3 2006. The controversy had centered on plans to abolish the sabbatical position of Women's Officer proposed by Walsh and the then Services Officer Jennifer Cooper, as well as the DPC's plans to drastically reduce the size of the Exec to just 8 voting members. DPC chair Lizzie Sharples believes that the new structure would prevent such a situation from happening again. "Currently the Exec severely

lacks structure which hinders how well it can function", she argued, adding "What we need to guard against is a breakdown of communication amongst the Exec and the sabbs, which was a major cause of the problems last year".

DPC members were keen to stress that the proposals would not make the coordination group into a 6-strong elite Executive within the wider team. "The committee will definitely be kept in check", Colligan reassured. Instead, he argued, the new teams would "create a better opportunity to become involved with CUSU campaigns".

But the restructuring is not without its critics within the current Executive. Jacob Head, Education Officer, argued that the success of CUSU "is much more dependent on the people involved than the structure". "I don't think the structure will work", he told *Varsity*, adding "there'll be too much administrative

### "We're taking the entire organisation back to the drawing board"

hassle".

President Mark Ferguson voiced nothing but praise for the DPC's proposals. He sees the restructuring as serving to "rationalise what CUSU is doing", and anticipates that the teams will be able to run "more organised and focused campaigns" than they do at present.

The referendum on the new constitutional changes will be run alongside the CUSU Executive elections later this term.

## CUSU Presidents: A rogues' gallery?



2001 - 2002 Pav Akhtar



2002 - 2003 Paul Lewis



2003 - 2004 Ben Brinded



2004 - 2005 Wes Streeting



2005 - 2006 Laura Walsh



2006 - 2007 Mark Ferguson

## Raj Bavishi on UCAS selection



Claims of 'social engineering', when it comes to determining who gets an offer from which university and why, never fail to evoke vitriolic diatribes from those who dream of the day when the selection process is completely transparent and fair.

In the past, feathers have been ruffled and fires stoked over a broad range of topics, from which geographical catchment area an applicant hails from to whether information about the type of school an applicant attended should be handed to universities. Admissions tutors offer the rationalisation that this information is only used for statistical purposes. Few believe it.

So news that next year's university applicants will face the question of whether parents "have been through higher education" is alarming. UCAS claim that the information will be used to build up a more complete background of the applicant and should not be used for the allocation of places. But what reason do we have to believe them?

The government wants this information for its campaign to attract more working-class students into higher education. But typecasting parents who do not have degrees as

### "typecasting parents who do not have degrees as working-class is dangerous"

working-class is dangerous. Many of our parents have made successes of themselves despite not attending university. Using the government's interpretation of the question, students from such families would qualify as 'working-class students' and their acceptance to university would be seen as a victory for Tony Blair. Not only would this represent a distortion of the facts but would also set a worrying precedent.

As seems to be the perennial way, it is the middle-class that voice concerns that they're being shafted. Again. "Taxes, tuition fees and now this". The hyper-sensitivity to the 'working-class', (who obviously want to be nannied by the government and supported by the taxes of those who can clearly afford it,) constantly ignores the fact that most of those who can afford it do pay their fair share of tax. And that of many other people.

Questions about our parents' degrees and wages, which already appear on UCAS forms, are completely irrelevant when it comes to deciding who is deserving of admission. Acceptance should be based on the merit of the applicant and their merit alone. Interviewers should have sufficient training to spot potential and sufficient experience to see through public-school-taught interview technique.

That my parents went to university has had little or no bearing on my sister or me. It certainly should not influence her application next year.

## Lords of the Dance: A light spot of Capoeira

Students attending the Portuguese demonstration were confronted with the unusual sight of capoeira dancers outside the Senate House. Originally created as a martial art by the African slave population of 16th century Brazil, it is part of a tradition of fight-dances. In these dances, members of a certain group would engage in skilful, non-violent combat to music, with the ultimate prize of a partner for the victor. The dance itself is distinguished by acrobatic movements, and competitive tactics, while the accompanying music can vary wildly in style and tempo.

Capoeira was banned in Brazil in 1890 when it became associated with movements against the government. The art continued underground with secret venues holding covert dances. Players were forced to adopt pseudonyms, as the punishment for participation was the severing of the tendons in the back of their feet.

 capoeira-cambridge.co.uk



JOE GOSDEN



# Papal endowment for Fisher House

»Unprecedented gift intended to ensure survival of Catholic Chaplaincy

JUSTIN HUTCHERSON

The Cambridge Catholic Chaplaincy has received an unprecedented donation of £20,000 from Pope Benedict XVI.

The Pope's gift is intended to contribute to the £2,000 Fisher appeal, which aims to establish an enduring foundation for the Chaplaincy. The Chaplaincy currently receives no university funding and very little from the Church.

Staff and members of the Chaplaincy expressed their surprise on receiving the donation. Fr Alban McCoy the Chaplain told *Varsity*, "It's remarkable". "We're overwhelmed. The donation came completely out of the blue", he said.

The University, a largely Anglican institution, has only one Roman

Catholic College, St. Edmund's. On being asked by *Varsity* how the dominance of Anglicanism affected the Chaplaincy's work, Fr Alban said, "The Chaplaincy's ministry is made easier by the presence of Anglican Deans of chapel and Chaplains. We have warm relations with almost all and they are helpful in pointing Catholic members of their colleges in our direction. We also have Masses in all colleges except one [Jesus] and are warmly welcomed in all."

The Chaplaincy serves the pastoral needs of senior and junior Catholic members of the University, providing a bar, library, chapel and meeting place for its members. It sees itself as an academic resource, offering an extensive list of talks and events from "Catholicism for the Curious" to the annual Fisher Lectures, at which the Pope himself spoke in 1989. On average, 450 students from across the colleges attend services on Sunday.

Set up in 1895 by a Papal indult, the Catholic Chaplaincy is the result of a change in the law, which obliged the University to accept Jews and non-conformists as well as Roman Catholics.

Including the pope's donation, the appeal has currently consolidated £880,000. Its aim is to ensure the continuation of the Chaplaincy for the next 113 years.



Pope Benedict XVI preaches to the masses

VATICAN

# Animal rights activists investigated

»Police probe Oxford anti vivisectionist group over three letter bombs

ELLIOT ROSS

Police in Oxford are investigating whether three letter bombs sent last week were posted by animal rights extremists. A woman was injured when one of the devices detonated in her hands.

Three separate scientific research companies were targeted with simple explosive devices.

The nature of the alleged attacks suggests that Oxford may be facing a new threat from animal rights extremists claiming to belong to the Animal Rights Militia (ARM).

The use of letter bombs is a tactic favoured by the ARM. Activists working in the name of the ARM are apparently content to protest in a manner which endangers human life and have previously announced their intention to assassinate scientists connected with animal research.

Mainstream animal rights activists have warned that direct action is likely to continue if Oxford University continues to limit non-violent means of protest.

The first letter bomb was sent to a

company in Abingdon. It partially exploded on being opened. The second device was sent to another Oxfordshire company but did not explode. A third bomb was sent to a company in Birmingham and also failed to detonate.

Police described all three packages as A5 jiffy bags "containing a crude

**"Oxford may be facing a new threat from animal rights extremists"**

firework-type explosive" and have confirmed that they are pursuing animal rights extremists as a priority line of inquiry.

The envelopes containing the devices were all marked with the

name of a prominent animal rights campaigner, Barry Horne. Horne was convicted in 1997 and sentenced to 18 years in prison after he had pursued a nation-wide fire-bombing campaign. He died in hospital in November

the University.

A company spokesman said, "We are shocked to have been targeted in this way and are relieved that our colleague was not seriously injured. We have provided forensic DNA services to the police for twenty years and this is the first time we have experienced anything of this nature."

Last year a YouGov poll showed that support for biomedical research on animals had risen to 70 per cent. The University of Cambridge had planned to create a research facility to experiment on monkeys in 2004. Despite receiving the support of Prime Minister Tony Blair, the proposals were shelved due to financial concerns, including the potential expenses involved in protecting the laboratory from anti-vivisectionist protestors. Last month saw the founding of a new political party, Animals Count', which will campaign exclusively for the promotion of animal rights.



2001 after going on hunger strike.

The companies targeted in the latest attacks carry out DNA testing and provide forensic services.

Orchid Cellmark, the first company that was attacked, refused to comment on any relationship with



THROUGH THE LOOKING GLASS



# Trinity reaffiliation greeted with “absolute apathy”

»TCSU to reaffiliate within year  
»*Varsity* casts deciding vote

TOM WOOLFORD

On Sunday 28 January Trinity College voted to re-affiliate to CUSU. The twentieth vote, without which the quorum would have been invalid, was cast by the *Varsity* reporter sent to report on the outcome of the evening. The vote was passed by a margin of 17 in favour to 3 abstentions.

CUSU president Mark Ferguson claimed that the re-affiliation was “important for Trinity students”. “Through further engagement with the student body we can work on their greatest concerns”, he claimed. “TCSU are now directly funding the work that we do for Trinity Students - and with every JCR now funding CUSU, and the work we do for their students, the relationship between CUSU and the JCRs is obviously strengthened.”

Opinion seems split among Trinity members on the decision. Stuart Gooch, finalist engineer, was typical of a large percentage in describing his reaction as “absolute apathy”. Simon Morrell was “pleased”. First year philosopher John Young said he “didn’t know there was a vote” and that he was “disillusioned with [student] democracy”. SPS student Sophie Smith voiced concern at the loss of automatic NUS membership and ten per cent student discount at TopShop.

Mark Ferguson was delighted to have Trinity back on board. “Trinity’s re-affiliation is, of course, fantastic news for CUSU”, he said. “Within a year TCSU have been won back over to CUSU and I think that’s something that the whole exec can be proud of ... I hope that this is an indicator that we have taken the concerns of many students very seriously”.

TCSU president Gavin Johnstone explained what he thought caused Trinity to vote in favour of rejoining CUSU. “I think what carried the affiliation vote was the feeling that the new CUSU officers are much better than the last team.” Cited at the open meeting in support of TCSU’s affiliation motion were improved communication between CUSU sabbatical officers and JCR presidents, the decision of CUSU not to support the NUS decision to change for student cards, plans to charge CUSU’s structure and the need for collegiate support of a central union in order for Cambridge students to be represented were also Trinity student Mike Morley was less than convinced that

re-affiliating was appropriate. “Disaffiliation to CUSU was never meant to change the life of an individual student. It was designed to send a message. CUSU wasn’t working, it was out of touch with its students”, he said. “CUSU has not changed - seeing Mark Ferguson dressed as a beer bottle does not make CUSU more relevant. Its failing programme of Ents is less popular than ever”. He added that “to re-affiliate now is to send a mixed message”.

Less than 72 hours’ notice were given of the motion for the open meeting. The email notice of the motion read: “A motion regarding potential re-affiliation to CUSU for 2007-2008 will be discussed at the Open Meeting tomorrow, Sunday at 7.30 pm in the JCR”. Many have claimed that this did not make it clear that affiliation could take place without a referendum.

“It seems somewhat bizarre that a disaffiliation needs a referendum, but affiliation does not”, continued Morley. “Will TCSU be affiliating to the BNP without a referendum, if someone cares to propose the motion?”

Mark Ferguson hopes that the proposed restructuring “should ensure that our core function - representing students, and campaigning on their interests is carried out to the best of our abilities”. TCSU president Gavin Johnstone “would be surprised if the issue resurfaced in the near future”, since “the point that Trinity was unhappy with CUSU last academic year has now been made strongly”.

Other students at Trinity have suggested that the real reason why the issue is unlikely to resurface is because very few people actually care.

## Disaffiliation A history

Trinity’s decision to disaffiliate last year was followed by that of three graduate student unions: Trinity, Magdalene and Downing. Downing MCR reaffiliated last term. The disaffiliation stemmed from dissatisfaction with CUSU on the grounds that it was badly run, incommunicative, out of touch and ignoring student issues. On 2 February 2006 a vote of no confidence against the then CUSU president, Laura Walsh was unsuccessful, with 27 votes for, 27 votes against and 10 abstentions.



Trinity College reaffiliated to CUSU on January 28 DYLAN SPENCER-DAVIDSON



## New Hall

### Smudged Love

A frustrated New Hall student made her amorous intentions lip-smackingly clear this week as the build up to Valentine’s Day began in earnest. Sidling up to the fellows’ photo-board in the dead of night and undeterred by the protective glass frontage, she etched a heart in red lipstick around the aloof visage of one male, middle-aged English fellow.

## St John’s

### Members Unleashed

An eager young Johnian Classicist has been firmly reprimanded by Facebook after photos which she posted were condemned as offensive and unsuitable. The album, entitled “The release of the phalloi from the underpant”, featured footage of three young bucks enthusiastically fulfilling this instruction atop the bed of a traumatised female poet. Our spy was assured that the bashful trio provided a chocolate-based apology in the morning.

## Magdalene

### Manhunt on for piss artist



Sodden students at Magdalene College are on the trail of a phantom toilet terrorist who has left urinedrenched paper towels across accommodation facilities. One damp member said he was “pissed off”, and college authorities have joined the chase for the elusive excremental impresario. A threatening notice bemoans the “disgusting” practice and exhorts residents to “Stop treating [the toilet] like boys and start treating it like potty-trained, grown up men”. Soggy housekeepers are on maximum alert tonight and are confident of exposing the urinary liberal if he strikes again.

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THROUGH THE  
LOOKING GLASS



MON  
18TH  
JUNE





People often comment that the life of the critic is a particularly easy one, imagining that your typical, smarty-literati-pants probably works from home, has several pairs of really nice pyjamas to wear during the day and several really nice polo necks to wear in the evening for when they appear on *Newsnight Review*. In fact, this version of the life of the critic is fairly indistinguishable from the life of the lazy student bohème - just substitute *Newsnight Review* for the pub. When people ask me what I want to do after Uni I usually reply, "continue to live in the manner to which I've become accustomed", and it has recently occurred to me that, if I stubbornly refuse to change my daily routine, one day I might just be able to make a living out of my crappy opinions simply because I wear really nice polo necks.

We can all dream, but the sad truth is there's probably a lot more-broadcasting, book writing and gen-

**"one day I might be able to make a living out of my crappy opinions"**

eral effort involved than I would care to admit en route to the *Newsnight Review* sofa. But why should this be the case? Why should Terry Try-Hard get to tell you what he thinks of the latest film release or published novel - intoning his opinions with all the glib self-reverence of a seasoned wanker - just because he has the most desperate desire to make himself heard? Without wanting to enter into the rich history of debate surrounding the position of the cultural critic, it suffices to say that our critics should be people we like, and not just antsy little smart arses who've gotten where they are in the world simply because they've put the most effort into getting themselves recognised.

Unfortunately, these antsy little smart arses are often to be found successfully thrusting themselves into the public eye, at Cambridge and beyond.

But hopefully this won't be the case for much longer. As our cultural consumption becomes more and more on demand, people will eventually be able to choose the critical voices that they listen to. The mantle of cultural authority will disintegrate as critical opinion becomes increasingly attuned to people's real preferences. Take, for example, YouTube, where lowest of the low-brow content attracts millions of viewers. What if our critics were as readily available in a similar kind of democracy of choice? One day this will happen, and out of all the desperate, scrabbling intellectuals, competing for our attention, we will choose the most unlikely candidate to spearhead cultural opinion, while Melvin Bragg will be forced into Celebrity Big Brother just to keep his Bentley serviced.

# Middle Earth rhetoric



JONATHAN BIRCH

A few weeks ago, US National Intelligence Director John Negroponte announced al-Qaeda leaders are "rebuilding their strength" in Pakistan. He was not suggesting that Osama Bin Laden has been spied lifting dumbbells to Eye of the Tiger. He was referring, rather, to al-Qaeda's cultivation of connections with "affiliates throughout the Middle East, North Africa and Europe". What exactly they're telling the affiliates Negroponte couldn't say.

Deprived of the Afghan training camps developed before September 11, what can al-Qaeda figureheads offer to would-be terrorists from Somalia to Britain? Too dispersed to enjoy anything more than the most tenuous, occasional contact, these fugitive militants must be in possession of a secret satellite network or a secret Internet. Sensibly, neither the US nor UK deny that tenuous, occasional contact is probably all there is. Less sensibly, they continue to believe that dismantling this loose infrastructure with military force is the way to win the War on Terror.

Negroponte's statement marks a general trend: politicians are moving away from referring to terrorists by name, preferring instead to present terrorism as a nameless, faceless force for evil. President Bush's State of the Union address last week was true to form, abounding in references to "the terrorists" and "the enemy". To which of the plethora of groups,

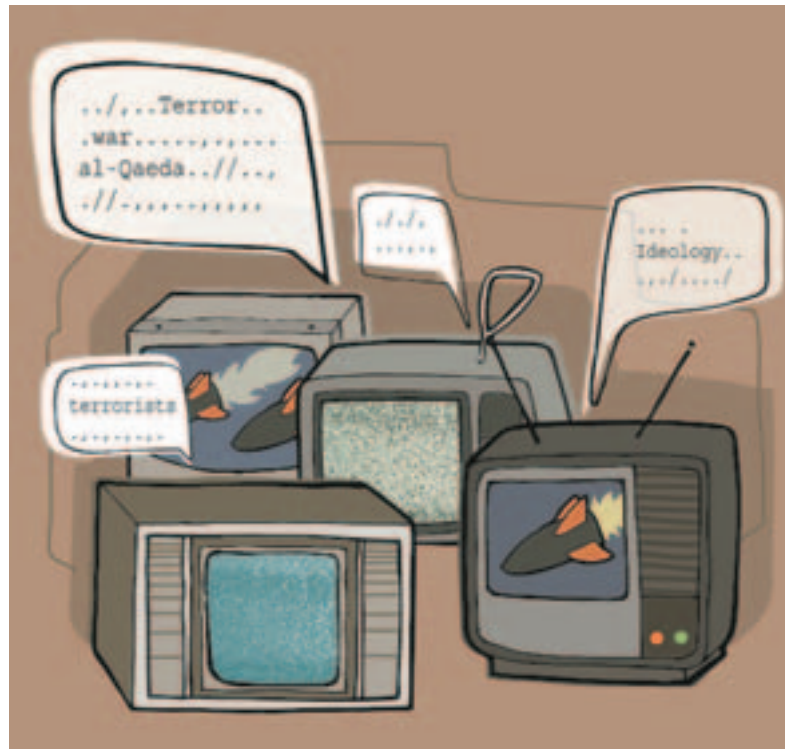


ILLUSTRATION BY PIPPA CORNELL

**"the notion of Islamic Fascism has been invented to justify what is ultimately a flawed strategy"**

individuals and states lumped under these headings Bush was specifically referring is anyone's guess.

In al-Qaeda, judging from the press conferences and speeches, we

have a real-life Sauron. We are presented with an image of a dark corrupting force linking every potential terrorist across the globe. To destroy it, we are told, is to destroy the problem.

This logic was applied when the US recently justified bombing raids in Somalia by claiming local Islamic militants were working for al-Qaeda. It is unlikely these militants could have carried weapons or instructions all the way from Pakistan, so what work exactly were they doing? Blair and Bush believe they have the answer: the militants were spreading an "ideology", that same faceless dark force by another name.

The ideology is, according to Bush, "Islamic Fascism." The historical comparison is crude. If Islamic Fascism really is the goal, al-Qaeda

might be expected to target Islamic states with fully or partially democratic governments (such as Iran, Syria and Pakistan). An ideology that happens to be anti-Israeli and anti-Western is not inherently Fascist.

A more pertinent question is this: can an ideology be fought? An ideology is not Sauron. Cut off the followers from their figurehead and the edifice won't collapse like a house of cards. The reverse is likely: followers of an ideology revere martyrs more than living figureheads. When martyrs are created by a bombing raid, their brutal deaths at the hands of the enemy suddenly appear to justify the cause for which they fought.

The US has resurrected the Cold War policy of containment. The aim then was to fight Communist insurgencies wherever they occurred; the aim now is to fight Islamic insurgencies by the same rules. But the US never managed to kill off Communism and experienced a spectacular failure in Vietnam along the way. It may have prevented the USSR from dominating the global balance of power, but terrorists are not playing the same game. They want their cause to endure. And with every new intervention, the cause moves becomes more indestructible.

The so-called battle of ideologies is set to end in failure. To win, the West must convert moderate Islamic opinion. This is impossible by military means. Are the orchestrators of the War on Terror unaware of the problem? It's more likely, surely, that the notion of Islamic Fascism has been invented to justify what is ultimately a flawed strategy. The US uses the flimsiest of excuses to justify ineffective military action, because the alternative is to admit that military action may fail to stop terrorism. And, with five years of foreign policy and one election campaign based on the promise that it will, such failure is too much for Bush to contemplate.

## Equal rights, adopting a tough line



TOR KREVER

Satanic was how Moscow's mayor on Monday labelled gay rights parades. Further south, Italy's fragile coalition government teetered amidst plans to recognise the rights of gay couples. So it came as no surprise that the Blair government's plans to ban discrimination against gay couples wanting to adopt children created a similar tumult. It's just the kind of issue that is likely to rouse the moralising publicists of the political and religious right.

A divided cabinet wrangled, but real excitement was sparked when Catholic leader Cardinal Cormac Murphy-O'Connor warned Catholic agencies would close before handing over children to gay couples. Church-run agencies, he declared,

should be exempt from the law.

Is the whole fiasco, as Madeleine Bunting suggested in *The Guardian*, simply "an absurd distraction"? The services provided by faith-based adoption agencies in the UK are publicly funded and in this regard Bunting is quite right: it would be absurd for the government to exempt from an anti-discrimination law some of its own funds to be used discriminatorily against gay couples.

At the heart of this controversy is an issue that is far from absurd. It touches on a tension between group and individual rights central to pluralist societies. What happens when groups claim the right to behave in ways forbidden by public law?

Citizenship in a society carries with it the responsibility to follow the laws of that society. These laws exist to protect both individual rights and the collective rights we have decided define our society. So if particular groups make rights-based claims that conflict with these laws, we need to prioritise the competing claims. And if the rights in question are fundamental ones, then we have a particularly urgent duty to reconcile them.

But how can religious freedoms

be balanced with the right to protection from discrimination? We may decide that the Catholic Church can discriminate against non-Catholics in the hiring of priests, as this very process rests upon a key tenet of Catholicism.

But we should not be too quick to assume that all activities are necessarily deserving of protection. The free exercise of religion need not require that a religious group be exempt from laws for non-faith based activities. It would be unacceptable for the Catholic Church to discriminate against, say, females, blacks or non-Catholics in hiring a janitor. A blanket exemption from anti-discrimination laws would seriously undermine, not further, fundamental rights.

Is a refusal to give children out for adoption to gay couples a central plank of Catholicism? Will a reversal undermine the ability of ordinary Catholics to practice their religion? It's open to debate, but I'm sceptical.

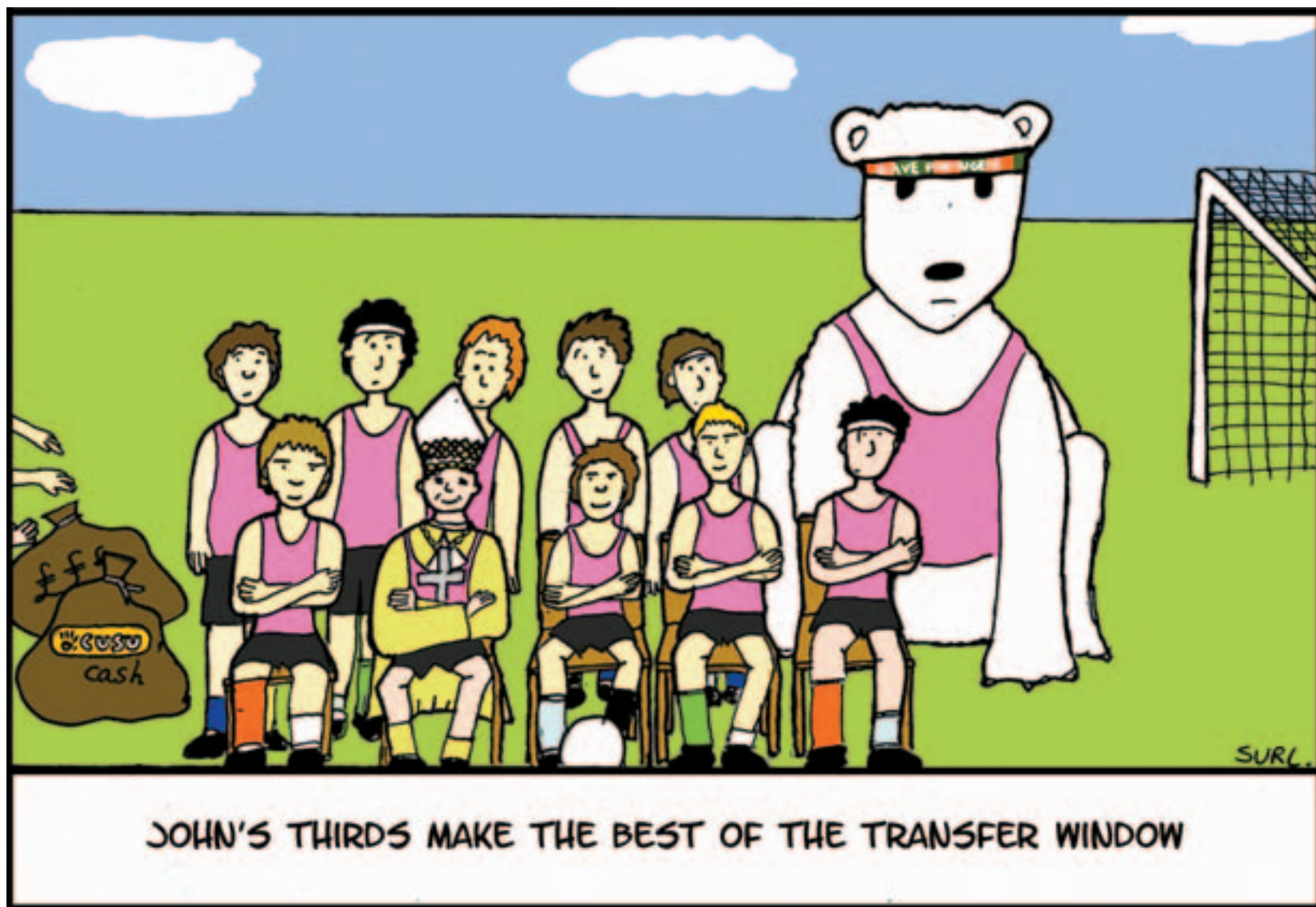
Meanwhile, publicists decry the government's encroachment into religious freedoms, the first step, Murphy-O'Connor warns, towards an ultimate ban on religion in public life. Scaremongering aside, some

commentators have warned that the mere attempt to decide, case by case, whether an activity is central to a faith risks chilling or deterring the free exercise of religion.

But the courts and government have to continually grapple with the question of what is a legitimate religion, and by extension, what practices are central to a religion. Groups often claim religious status for reasons such as tax exemptions. And in these cases we certainly don't stonewall inquiries because it might discourage some followers. It seems peculiar that concern over chilling would be sufficient to dissuade lawmakers from making inquiries as to what constitutes core beliefs when failure to do so may mean the violation of some individuals' fundamental rights.

The gay adoption row won't be the last time religious freedoms clash with individual rights or even anti-discrimination laws. But this issue's latest incarnation serves a timely reminder that, contrary to the wishes of some religious leaders, we should not be too quick to accept blanket exemptions from laws for organisations simply on the basis of protecting religious freedom.





# Club-night politics

» Misogyny and exclusion in CUSU's "sexy" advertising



JACOB  
BARD-ROSENBERG

**O** the three adverts for CUSU ents I received this week, I've had grave reservations about two of them. The first encouraged people to attend a club wearing no underwear and check that other people were dressed similarly. The second was an advert for a night at which "sexiest people get in for free". These advertisements seem to go against the spirit of inclusiveness and respect for members that I would hope characterise any students' union.

The Women's Union, alongside various welfare campaigns, is integral to the running of our students' union. And yet the fights that this campaign faces are often compounded by the nature of union ents. The Women's campaign is important not only for those students directly represented by the organisation, but for the ethos of

the university as a whole. Any form of misogyny must therefore be seen as a challenge not only to female identity, but also to pluralism amongst the student body.

One major problem that CUSU is constantly attempting to overcome is the fact that within a university with a collegiate structure, there is very little means of direct contact with students. There is no central union building with a bar. At the same time, much of the work students' unions do in other universities is delegated to college JCRs and MCRs. These factors mean that CUSU ents are a major means of outreach to the student body.

Often people see a strict division

**"CUSU needs to remember that it represents not only a majority, but all students"**

between politics and leisure, but such a separation is very dangerous if ents begin to contradict the politics that keeps the students' union inclusive and dynamic.

What message do these nights send to our members? Do we really belong to a union that wishes to reward people for fulfilling mascu-

line stereotypes set up for masculine ends? Do we really think less of someone who does not fit the stereotype of being good-looking, inebriated and, in the case of women, scantily clad?

What would happen if, for example, a group of people chose to attend an ents event and all but one or two were let in for free? Could CUSU really expect support on any future issue from those forced to pay? There is no doubt in my mind that this sort of advertising actually damages a lot of the good work that elements of our union are doing.

Of course, the attitude expressed in these advertisements echoes the sentiments one finds in the tabloid press and on various popular radio stations. But surely as a students' union we have a level of responsibility to our members not to alienate them or prescribe a specific reification of their gender and sexuality. If our union is to remain autonomous, then its job is to provide services that fit the members, rather than making the members fit the service.

Club-nights are particularly susceptible to the potential for reification. A club is a sexually charged and gendered space with very little means of communication between people. Objectification transforms people into merely men or women and this labelling process, whilst to an extent consensual, is conferred by the conservative nature of the space rather than the people themselves.

In such a charged atmosphere we can only be too careful. Only last year a gay couple was reportedly separated by bouncers for kissing at

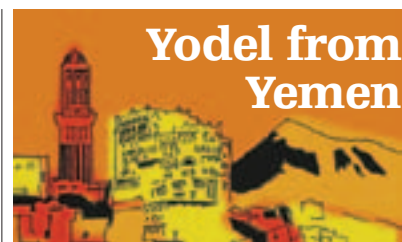
a club-night. Whilst CUSU should attempt to present popular ents, it must look beyond entertainment which relies heavily on misogyny. CUSU needs to remember that it represents not only a majority of students but all students.

We shouldn't simply be happy with the ents that exist. Certainly not just because there are few alternatives for the evening and, with an

**"It's all too easy to impose an idea of what is fun"**

essay due by the end of the week and the past 12 hours spent in a dusty library, we're in need of social contact. Ents for students by students should be autonomous, rather than buying into popular trends for convenience's sake. It is all too easy to impose an idea of what is "fun".

If conservative attitudes to gender, sexuality, sex and relationships are really what the totality of Cambridge students want, then carry on. If, on the other hand, we disagree with the imposition of stereotypes, then we need to think more about the message our ents are sending to our members. Can I propose a "sexists get in free" night? And as the last proponents of current ents crawl in, let's lock the door forever.



## Yodel from Yemen

BAYAN PARVIZI

Mention Yemen to most people and you will get two responses: terrorism and desert. Say you are thinking about studying in Yemen and most people think you are mad.

And, admittedly, people's perceptions of this state are not wholly unfounded. It was in Aden (Yemen's second city) that Al-Qaeda declared their War of Terror on the United States. Kidnapping is rife, although unlike the gruesome kidnappings and murders of foreign nationals in Iraq, Yemenis have proven to be gentler to their detainees, one tourist kidnapped in 2006 went as far as declaring that the hospitality he was shown made the fortnight spent in captivity the highlight of his trip. Nevertheless, the advice of the Foreign and Commonwealth Office warns against "all but essential travel", meaning Brits stay away, on the whole. Despite these grim warnings Yemen's tourism industry is growing steadily, with groups from France, Germany and Japan arriving daily – and who could blame them?

Yemen's history is unrivalled by other Arab states. Home to the Queen of Sheba, the Romans named this fertile land *Arabia Felix* due to

**"having swallowed most of the goo, I found myself anchored to the sink for several hours."**

her rich natural resources and spices. Yemenis are deeply proud of their culture – nearly all men carry jambiyas, daggers worn around the waist, and chew *qat*. A mild stimulant that is deeply entwined with Yemeni culture, *qat* transgresses social class, sex and religion. If you are prepared to chew the leaves of this bitter plant for hours, plastering your teeth in green goo in the process, you will gain priceless kudos among the locals. I must admit my own attempt was unsuccessful and having swallowed most of the goo, I found myself anchored to the sink for several hours.

Beyond the capital the mountain-top village of Shahara is Yemen's answer to Jordan's Petra. Dazzlingly beautiful, yet we found ourselves virtually alone. Equally untouched is the island of Socotra. The Galapagos of the East, it is a botanist's dream, sheltering 800 indigenous plant species found nowhere else in the world.

Hordes of tourists enter Dubai daily for what is little more than southern Spain with camels, so it is remarkable that Yemen does not have a substantial tourist industry. Foreign money would greatly benefit the state but large groups of tourists would dilute its charm. For, in Yemen, visitors finally get a chance to play Lawrence.



Varsity

Blue Politics

In the last hundred years, Oxford has produced nine Prime Ministers, including Attlee, Thatcher and Blair; Cambridge’s number stands at two, both pre-war. In the twentieth century, Cambridge produced more Soviet spies than Prime Ministers. Peterhouse-graduate Michael Howard tried and failed to redress the balance in 2005, but the Conservatives might have more luck with Oxford-educated David Cameron, who defeated Cambridge’s Ken Clarke in his leadership election. In the Varsity Blues politics match, Cambridge seems to have gone out in the first set.

Proffered reasons have included the pre-eminent status of the Humanities at Oxford in comparison to the dominance of the Sciences at Cambridge and that, traditionally, Oxford has been the chosen path for the public school boys with a desire to follow their grandfathers to Westminster. More often cited, however, is Cambridge student apathy. Visceral diatribes assaulting falling Union membership numbers, poor rally turnouts and empty JCR seats are commonplace. Yet ‘apathy’ does not seem the appropriate term. There seems no lack of interest or passion amongst the eager hordes of future MA Cantabs where other spheres of student action are concerned. The University has, after all, produced more Nobel Prize winners than anywhere else. Cambridge’s 83 dwarfs Oxford’s 47, which leaves the Dark Blues trailing behind Stanford and the Grandes Ecoles. However, even if not ‘apathetic’, Cambridge is certainly un-politicised. This week, the Trinity JCR (TCSU) voted to re-affiliate with CUSU with 15 voters. Indeed, the vote was swung by the Varsity reporter, sent to cover the story.

In Cambridge there seems little desire for the cut and thrust that dominates the Oxford political scene. Active political involvement is lower in Cambridge because our undergraduates don’t cajole each other out of their comfort zones into the world of political intrigue. In Oxford the tactics used are more cutthroat, immediately raising the stakes, so it’s no wonder more students get caught up in the process. Disqualifications in Oxford Union elections are commonplace; in Cambridge, the last one came over ten contests ago. It is unsurprising that the most controversial years of Cambridge Union elections in living memory were in the 1960s - the decade that produced some of the most senior Cantab-educated politicians of recent times. Likewise, rumours of the machinations at our Cherwell counterparts make it seem that blood flows more easily than the printer’s ink in the Other Place; happily, affairs are much more placid here.

But whilst recognising that Oxford’s ruthless political manoeuvrings dwarf the to-and-fro of Cambridge politics, we must remember that, as Michael Portillo might remind us, your experiences at university aren’t everything. Blair was barely involved in student politics; and Winston Churchill eschewed Oxbridge to go straight into the army. As Oxford-educated PM Harold Macmillan said, it’s “events” – or a big slice of luck-that makes all the difference when climbing the greasy pole.



letters@varsity.co.uk

LETTER OF THE WEEK

Dear Editor,

Could you give your listings editor some growth hormones, both cultural and mental? I turn to page 22 to see what is most stimulating and imaginative in Cambridge cultural life and I find “this is pretty much just typing now” and “the end...of the week. but you [sic] it symbolises something” and “learn about film, boast, beret, pull, words”. This says nothing and seems to congratulate itself on its world-weary illiteracy.

Dear Editor,

We are writing to voice our disapproval of the proposals to suspend the Portuguese Tripos from 2008.

Portuguese is the fifth most widely-spoken language in the world and Brazil is the world’s eleventh largest economy. In Cambridge it is a thriving subject. Its undergraduate student numbers have grown exponentially in recent years and a third of current Ph.D. students in the Department of Spanish and Portuguese are working in a Portuguese area. Portuguese has been twice singled out for praise by University Reviews of the MML Faculty, and is regarded by the Faculty and by the University as one of its success stories.

The proposal to suspend the Tripos was initiated not by the University but by the Head and Deputy Head of the Department of Spanish and Portuguese, under no pressure from either the University or the Faculty of Modern and Medieval Languages. We believe that the decision reached was short-sighted and autocratic. The matter was not discussed in faculty board meetings attended by student faculty reps, thereby completely bypassing students’ participation in the decision-making process.

Given the Department’s excellent reviews, its increasing student pop-

ulation and funding from the Instituto Camões, we cannot understand why the Tripos has been threatened with suspension.

Isn’t the job of a critic to provide i) clear information ii) occasional wit? iii) coherence?

The Listings Editor seems so bored by his job that he should retire and learn how to punctuate and write in sentences. “Drinks are so cheap that getting so drunk...” is presumably incomprehensible because it is wittily imitating a drunk’s tribute. Depressingly inarticulate, it fails to list or amuse or make sense.

ulation and funding from the Instituto Camões, we cannot understand why the Tripos has been threatened with suspension.

**Tessa Burwood, Rocky Hirst, Gemma Sykes, (St John’s) Jessica McCormick (Newnham)**

Dear Sir,

I would like to congratulate CICCUC on the launch of their excellent ‘Cross Examined’ campaign. Posters and hoodies clamouring the phrase have burst through the Cambridge frost like snowdrops.

Not an expert on law, I looked to a higher power to explain what all this might mean. Wikipedia informed me I would be facing “an interrogation of a witness called by one’s opponent”.

This sounded pretty scary, but a guide to cross examination soon prepared me for what to expect. “The complete avoidance of open-ended questions is crucial. In the ideal scenario, you will control the witness through a series of carefully crafted questions that...lead inescapably to the lie emerging from the witness’s lips.”

No further questions your honour.

**Joe Marwood**  
**Christ’s College**

Yours (in despair at this anti-educational style appearing in a Cambridge University paper with an honourable tradition of competent journalism),

**John Parry**  
**Cambridge**

Tell *Varsity* what’s on your mind - each week, the best letter will win a specially selected bottle of wine from our friends at Cambridge Wine Merchants, King’s Parade



Dear Sir,

Being a filthy vegetarian I am duty-bound to respond to the case made by Tom Evans for meat-eating in an outraged manner.

It was implied that vegetarians were a big bunch of meanies with our “oppressive anthropomorphism”, (a truly fantastic phrase). A rebuttal is in order.

Evans suggests that he cares about animal suffering, saying that he sees no reason not to kill animals if it can be done painlessly. The trouble is that if you don’t agree with animals being hurt for your convenience, then you should really go to at least some length to ensure that the meat you eat comes from animals who don’t have miserable lives. Of course, you may throw up your hands in horror and say it’s all too much effort (and heaven forbid we give up convenience for our principles), but if you don’t do what you can then you lose the moral high ground, and certainly the right to condescend to people you deem inferior simply because their actions are consistent with their beliefs.

**Michael Wallace**  
**Trinity College**

Varsity

The Independent Cambridge Student Newspaper since 1947

Varsity has been Cambridge’s independent student newspaper since 1947, and distributes 10,000 free copies to every Cambridge college and ARU weekly. Varsity is proud to be the holder of numerous student media awards and a vast number of alumni now working in international media. Varsity also publishes *BlueSci* magazine, *The Mags*, and an online edition at [www.varsity.co.uk](http://www.varsity.co.uk).

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# Features & Arts

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I AM THE  
TRUE HEIR TO  
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ONLY I HAVE THE  
HAIR, THE EYEBALLS,  
THE NECK AND, LET'S  
FACE IT, THE TITS FOR IT

With all my love,  
Your darling Margaret

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# Michael Howard

As David Cameron enters the race debate, **Lucy McSherry** discusses Brown, Blair and the Conservative fixation with immigration with the former Tory leader

**W**elcoming wouldn't be the word I would use to describe Michael Howard. I didn't expect that I would be forced to initiate a handshake with a glad-handing politician, or ever be thankful for the "what college, what course" questions I have come to loathe. But, in Michael Howard's impersonal office, after his barbed comment on being interviewed – "Depends who's doing it, I like some, I don't like them all" – small talk is something to be relished.

His defensive attitude towards interviews seemed impenetrable as I try to break the ice, with my version of the same banal Cambridge questions. Initially, his responses are abrupt monosyllables, although the ice is briefly broken when he quips that, due to his Union presidency, his exam results were "not brilliant". But Cambridge isn't what either of us really want to talk about. Howard is first

and foremost a politician, and, for him, perhaps this is an opportunity to justify his role in the Conservative party, past and present.

Indeed, it was Howard's front bench reshuffle in 2005 that made David Cameron and George Osbourne key figures in the party. This is something that one would expect him to wear as a blue badge of honour. Yet, when I ask if he knew that they were going to become such major players in the party, he only replies, "Yes." I prompt him to expand, apprehensive that even political questions will receive monosyllabic answers. But he does elaborate, saying that the pair are "extraordinarily talented people".

Although Howard, as Home Secretary, was lauded for his reduction in crime ("eighteen per cent," he quickly informs me), Cameron's current wave of popularity is not something that the former leader ever really experienced. Some claimed that

Ann Widdecombe's infamous comment that "there is something of the night about him," did significant harm to his reputation. His first attempt to run as leader of the party in 1997 resulted in him coming last of five candidates. Perhaps such expe-

'He's spent many an interview explaining his defeats and appears resigned to answering questions on his failed leadership'

riences explain the unexpected comment on the future of David Cameron: "I do think he will be Prime Minister. What I cannot say with certainty is whether he'll win the next election. I think he has a very good chance but it depends on all sorts of things that might happen between now and then."

As he voices such opinions, a natural air of experience and authority comes over him, but his defensiveness returns, well-practised; he talks as if he's spent many an interview explaining his defeats and appears resigned to answering questions on his failed leadership. Yet, when I ask him what he would identify as the problems of his tenure it takes him a few moments to answer. "Well, I only had eighteen months from the time I became leader until the General Election so I didn't have a lot of time... David's got much more time so he's able to take a much more considered view of what the party needs to do and where it needs to go and, emm, I think

## FROM THE ARCHIVE November 18th 1961



Michael Howard resigned from CUCA following the invitation made to Sir Oswald Mosely to speak in Cambridge, prompting a split with his contemporary Ken Clarke (right). In 1997, the two men ran against each other for leadership of the Conservatives.





THE TIMES

he's doing a really good job."

Certainly Howard seems keen to stand up for the decisions he made: he tells me that he thought people would be interested in "the practical problems which they were facing, which is why we talked about schools, hospitals, crime, tax and, em, immigration." The hesitation before he mentions immigration seems unconscious, and I didn't notice it until I listened back to the interview. But it's a disruption to the confident and assured defence of his decisions, perhaps indicating that Howard knows that his focus on immigration is considered one of his major errors. I wonder how many times, since the election, he has tried to justify his choice of policy.

Howard may have been outspoken since his defeat by Tony Blair, but surely but there are some things he admires in the way his rival has held office? There is a long pause and Howard looks away. Then, without a trace of hesitation, he answers, "Not much I'm afraid. I think he has squandered the best opportunity any Prime Minister has had in recent times because he came to office with a huge majority, with great public good will and with a real appetite for change and reform... and it's all fallen to dust in his hands."

## ONLINE

Matthew Gregory talks to Jesse Norman, author of *Compassionate Conservatism*, about the Tories struggle to find a moderate, modern voice.

Also, listen to the *Varsity* podcast of Jesse Norman's talk at the Trinity Hall Politics Society.

Howard is confident that Gordon Brown will be the next Prime Minister. But he warns that Brown has done "a lot of damage to the economy; it hasn't all become apparent yet and it may not become apparent for some time; these things take a long time to work their way through. He's made Britain much less competitive than it used to be." So how will Brown perform as Prime Minister? "I think he will find it quite

'Brown has done a lot of damage to the economy. I think he will find it quite difficult to make the transition to Prime Minister'

difficult to make the transition to Prime Minister because, from what I gather, he works in a particular way in the treasury and he won't be able to work that way when he becomes Prime Minister. I think he might find it quite difficult but we'll have to wait and see."

Although Howard is opinionated about the future of government, when the next General Election rolls round, he will step down. He says he is looking forward to his retirement, to "going to the cinema, watching football, doing the things I like to do." But the defensive streak continues to the end, as I ask him if he has enjoyed his time in politics? "I didn't really go into [politics] to enjoy it. I went into it to achieve things, to make a difference and that I think I've done."

## Rob Haworth

On the last decade of Conservatism



Since 1922, when the Conservative Party created the role of "leader", all incumbents up to 1997 went on to become the Prime Minister. By contrast, all of John Major's successors have so far failed to gain office. Viewed objectively, the powerlessness of the post-Thatcher Conservatives has been an aberration - a red smear on blue canvas.

It would always take something revolutionary to reverse Labour's 1997 landslide victory and the Tories' "defeat of the Century". In light of Labour's re-branding, amongst the Tories there was constant clamour for renewal. But Hague, Duncan Smith and Howard are

'The powerlessness of the post-Thatcher Conservatives has been an aberration'

cut from the same political cloth, and the former pair even bear a physical resemblance. Yet another balding man stood up to talk immigration with one breath and One-Nation Conservatism in the next, only to be uncompromisingly flattened at the ballot or despatch box. It was like *Groundhog Day*.

So why did the grass roots allow such self-flagellation? Perhaps it was a dearth of alternatives - the Tories had been the dominant electoral force for a generation, and new talent and ideas were lacking. Bright young things entering Parliament in the 80s joined Labour - in the case of Tony Blair, probably not for reasons of ideology.

Candidates for the Tory leadership in 2001 were Ken Clarke, the prominent Europhile, and Michael Portillo who admitted to homosexual experience in his youth. Neither characteristic finds much favour with the *Daily Telegraph* or *Daily Mail*. Only the retired colonels from Tunbridge Wells were happy when, on the grounds that he had attended Sandhurst, the anonymous IDS eventually triumphed.

Howard's premiership will ultimately be remembered for 2005's pun-fest of an advertising campaign. "Are you thinking what we're thinking?" - erm, no. Not unless you're thinking something unprintable. Those caught in early 90s negative equity, pension crises and mass redundancy did not have such selective memories, unfortunately for Howard.

It remains to be seen how Cameron's reinvention of the Shadow Cabinet will sit with voters, but at least from previous generations he is personally distanced. Attempts to reinvent the Party at large, by parachuting candidates from the 'A-list', have been less successful - in their selection of prospective MPs, local Conservative Associations, persistently overlook them. As with their choice of leaders past, the Tory grass roots just still aren't thinking what we're thinking - and maybe that's the fundamental problem.

## HOWARD'S HISTORY

**1941** - Born in Gorseinon, Wales, the son of a immigrant shopkeeper, Bernard Hecht (later anglicised to Howard)

**1962** - Graduated with a 2:2 in Law from Peterhouse, having been President of the Union and a part of the 'Cambridge Mafia', a group including Ken Clarke and John Gummer

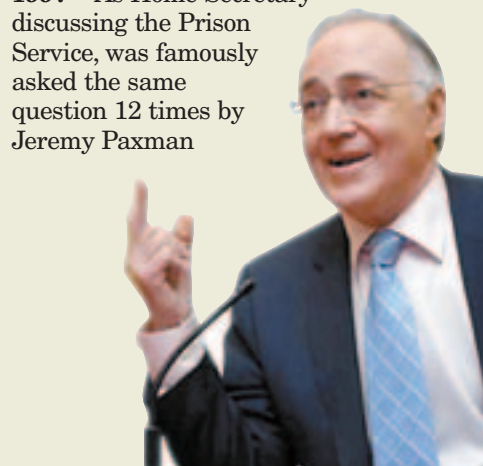
**1966** - Contested and lost the general election in the safe Labour seat of Liverpool Edge Hill

**1975** - Married Sandra Paul

**1982** - Selected as the Conservative candidate for Folkestone & Hythe, entering Parliament a year later

**1985** - Made Trade & Industry Secretary

**1997** - As Home Secretary discussing the Prison Service, was famously asked the same question 12 times by Jeremy Paxman





# Questioning Quantum

Whether studying the sciences or analysing art, **Laura Kilbride** considers both sides of the equation only to find the boundaries blurring

Leaving the Milton lecture, appalled that I know almost nothing about the English Civil War, I am beginning to think that my choice of Physics over History at A-level may have been a slight short-sighted. As an arts student who hungrily prays on stray copies of *New Scientist* you tend to be regarded as a bit of an anomaly, or else it is assumed that in taking an interest in your desk partner's equations you are patiently and very badly chatting them up. "Shhh" sounds and angry looks prevent the discussion continuing but, if it were to persist, then I might be able to justify why for me it was eminently worthwhile foregoing the Levellers in favour of the structure of the atom this time round.

In the olden days we envision the poet-in-toga stood on an upturned bucket slagging off the scholastics. Today we explain our inability to write a sonnet or add up our bill in terms of the left and right sides of our brain and to a large extent take on our part in the arts/science split somewhat naively, through choices taken as young as fourteen.

Privileging one discipline over the other seems a particularly English phenomenon - it is certainly not the case elsewhere in Europe, where the I.B. encourages a mix right up to university. Within the holistic Steiner school system hardly any distinction is made, with biology lessons unfolding in the act of the child learning to draw.

Although the British still continue to plug

alone freedom in which to marinade whilst deciding, is clearly a massive contributor to the split and the government's latest swing towards backing "specialist" schools,

woman] cannot live on bread alone" and we English students are insistent that we must have our peanut butter also.

Thus it emerges that, despite being

Leonardo da Vinci is the obvious example. Beginning with the worthy childhood ambition of learning to fly, he scrutinised the structure of birds' wings through anatomical sketches, became a chemist in his innovations with oil paint and, as a bit of light relief when he wasn't agonising

'The last century has seen Kandinsky painting under the influence of  $E=mc^2$ '

over the Mona Lisa, idled over designs for a helicopter. The last century has seen Kandinsky painting under the influence of  $E=mc^2$ , which conjured for him an amorphous theory of matter, whilst Einstein's seminal 1905 paper was mostly prose, a conceptual piece. Eliot similarly uses scientific metaphors to paint his theory of the artist and in this newspaper just last week, Thomas Endlein's photography was described an intimate meeting of art and science.

The gist of my argument is by no means singular. This year has seen should-be poet laureate Simon Armitage writing on the links between physics and poetry and the Poetry Society organise a series of conferences in Newcastle set up to discuss just that. The construction of a line of poetry for metrical purposes can be seen to be analogous and as difficult as a physics equation and similarly both use a form of language at a microcosmic level as building blocks for greater theories of the universe, apprehending it as enthralling and uncanny.

With such similar aims and methods in mind it seems ludicrous, even backwards, to privilege one discipline over the other, to do so is to defeat the end of the thing in itself, although, as the educational set-up illustrates, these categories are easy to fall into. And whilst physics will not help me write my essay, the pursuit of arts and sciences as two sides of the same coin is something which should certainly concern us when it comes to evaluating our own experience of learning.

'It is assumed that, taking an interest in your desk partner's equations, you are patiently and very badly chatting them up'

the rhetorical ring of the "three Rs", the choice to drop art or history and now, more worryingly, only continue with one language can only serve to pressure students to classify themselves.

Although varying between colleges, Cambridge strongly recommend three science A-Levels for science applicants. Whilst the arts allow a little more leeway, History and languages continue to dominate most applicants' school-leaving repertoire.

At that age I had no idea what it was I wanted to do, and in fact still don't, but the fact that there is no room for mistakes, let

successful in one discipline, can hardly help the situation.

This habitual divide becomes a major issue within the minefield that is funding, with each side crying out against the injustice of swish new laboratories or gratuitous grants for drama workshops. Both are persuasive; science, almost triumphant, offers the possibility of practical solutions to things like cancer but art hits back, on the tack that health itself is meaningless without some form of culture to help us realise its value. As Goethe said "man [and

perceived as opposite, reciprocity exists in which the arts are dependent on the "usefulness" of science to survive, whilst science needs the "why" to kick start the investigation into "how", which art can claim to provide. However, this distinction becomes entirely untenable when you consider that, at their very core the essential aims of art and science are identical: both seek to describe the world in a way which renders it new and fascinating, the marriage of which has long been the mark of true creativity.

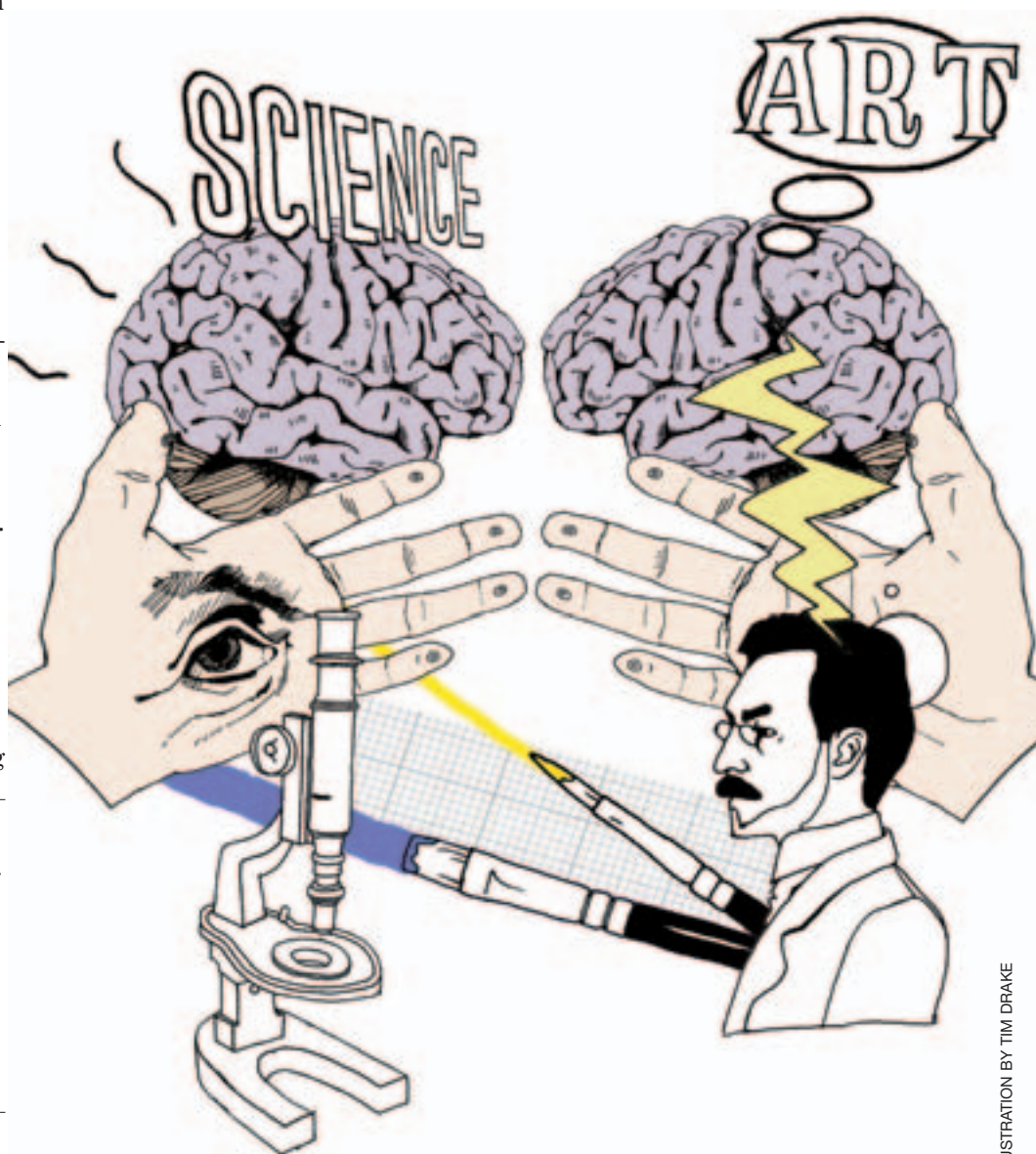


ILLUSTRATION BY TIM DRAKE

**More on the debate:**  
[varsity.co.uk/features](http://varsity.co.uk/features)



# Out the Bleak Midwinter

This week has been declared the most depressing in the year. In an attempt to soothe the ache of chilblains and essay crises, Catherine Hall and Alfred Rudd find esoteric ways to escape

"Summer is fading." Larkin's reason for perpetuating his eternal gloom was conceived at the year's warmest time. "They fuck you up, your mum and dad". That might be the case, but a cold, bleak February in Cambridge can achieve much the same.

It was at just this time of year that we, the English ladies of New Hall, began to feel the drag. "Morale is low" we informed our Director of Studies, our thoughts transmitted through the College's corridors in the form of a handwritten note. To our poetry we returned, expecting nothing other than firm comeuppance. Before long, a foreboding sign; an invitation. "My rooms", the summons directed, for what purpose we did not know. One frosty morn we scholars, bemused as to our fate, did collect outside his office, unsure

what did us await.

"Rap, rap" upon the wooden door. Silence. A face did reveal itself, lit pale from a single pane. "Why, come in, take a seat, I'm afraid last night's fire is all but gone". We perched on green leather and brass, on stools or on the floor – the whole ensemble as jumbled as the well-thumbed literature piled amongst us. "February looms, and low times bringeth", he said. A pregnant pause. We awaited the inevitable. "Hardy, Milton et al can cheer a winter evening", we knew already. Their critics, when regurgitated in essay form, cannot. The small

man's brows had merged, as if deep in thought. A suitable reprimand for our apathy could not be withheld much longer.

With a gesture at the clock: "It's ten to nine. The Gardens have opened. Please hurry". An unexpected-

ed development to be sure and, with that, we left the confines of his crowded study. Well, time spent walking through tree-lined avenues often helped to cure

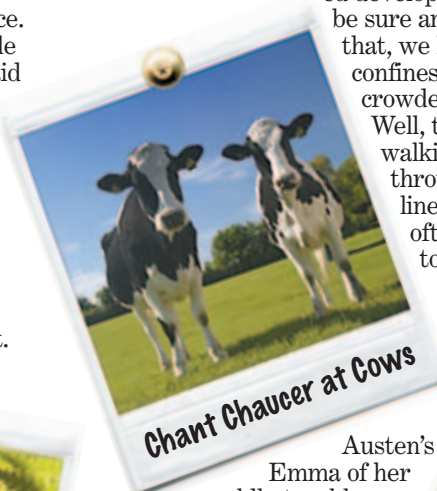
uplift the soul.

Leaving the college's glorious confines we did turn our backs on Great St. Mary's and, hungering for winter fayre and warming fire did forsake the local taverns. Instead, we searched for a public house more rarely visited and found a treat indeed. Its pre-eminent amongst pubs is established by postcards so prominently displayed upon its walls: they are addressed "To: The Cambridge Blue, England". The landlord, like proud father, tells you the story – "no matter where from, and despite such scanty information, they never fail to arrive."

At some indeterminate point towards journey's end, a glance at lips did reveal them bleached of wine's former cherry stain. Necks which I had seen clad in scarf were no longer, and the air failed to show my companions' icy breath. As I looked around I realised, the study was still there. Had it ever gone away? Who knows, who cares. Even if you do nothing to escape the essay this winter, leave a little time for daydreaming.



Pay a visit to King's College Chapel



Chant Chaucer at Cows



The Botanic Gardens



Leisure time at the U.L.

Austen's Emma of her worldly troubles and our hero clearly hoped the University's Botanic would have a similar effect. From then, dear reader, I know not the precise path we took. I recall Mill Road, its shops proffering esoteric delights. I saw cows by the Cam, convivially chewing the cud as we read them Chaucer. "Have you really never been to Evensong at King's?" Our prior inexperience was noted, and it was decided to attend. It merely takes an hour to

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# Liaisons Dangereux?

COURTESY OF MOMENTUM PICTURES

Stuart Smith wonders if foreign film-making is leading a cinematic revolution of the underdog or whether Hollywood still holds the reins

Everyone has surely, at some point, heard the throwaway dismissal of subtitled films: "if I wanted to read, I would stay at home and read a book". Particularly in past years, foreign language cinema, complete with endless subtitles, was considered about as appealing as an evening spent watching paint dry. And to a certain extent, this a view must have been held by those in the world of film distribution, as it isn't that long since subtitled films began appearing on screens other than those at the most dedicated arthouse cinemas. Yet, less than two weeks ago, at a major multiplex in Washington DC, only one film had two lines worth of showings on the board above the box office. And it wasn't Beyoncé Knowles' *Dreamgirls*, or *The Pursuit of Happyness*, or new horror vehicle *The Hitcher*. It was *El Laberinto del Fauno*, or *Pan's Labyrinth*, Guillermo del Toro's fairy-

tale-cum-anti-Fascist-parable, played out entirely in Spanish with English subtitles. In the last three months alone, *Pan's Labyrinth*, Mel Gibson's *Apocalypse* and even more recently, *Babel*, roughly half of which is in subtitles, have all made a sizeable impact - not just on the inevitable awards circuit but also at the box offices here and in Hollywood. So what has changed? Have audiences become more discerning? Are foreign language films only now being given the access that they've always secretly craved? Or are they simply the next victim of the greed of the movie industry?

It's certainly not the case that foreign films have completely lacked a bedrock of support. From Kurosawa's *The Seven Samurai* through Mathieu Kassovitz's *La Haine* to *Run Lola Run*; there are many examples of great foreign films that have made an impact upon the public consciousness. What appears to

have changed is the amount of mainstream coverage these films receive, to the extent that a film like *Pan's Labyrinth* can outperform films like

'All these films, despite talking in a different language, are perhaps rooted more in the soils of Hollywood than those of their native lands.'

French  
Fancy:  
Audrey  
Tatou,  
above,  
in  
*Amelie*

*Children of Men* in its opening weekend across the pond. It wouldn't be completely incongruous to note here that Alfonso Cuarón, *Children of Men*'s director, came to Hollywood's attention thanks to Mexican crossover hit *Y Tu*

only have benefited from its trailer, which ran ahead of most of the major releases in winter 2006. Replete with an ever-generic turn from dependable Mr Voice-Over Guy, the typically energetic Hollywood trailer made no mention of the Mayan language the film was made in. Similarly, *Pan's Labyrinth* was treated to an extensive print campaign emphasising, as with

'If foreign cinema conforms to Hollywood tropes, the danger remains that we may end up with a range of Hollywoods around the world distinguishable only by the language spoken on screen.'

*Amelie*, the overwhelmingly positive critical reaction, alongside the director's previous English-language hits, namely *Hellboy* and *Blade II*.

The question remains, however, why one foreign film gets the benefit of this marketing push and another doesn't. One possible answer is not necessarily a positive one. At its most simplistic, there is an obvious if elusively definable character to the cinema of different regions. Your average film produced in the Hollywood studio system is tangibly different from your average film produced in France which is again subtly varied from a film coming out of the Far East. In short, language is less significant than it first appears. To return from the three most recent examples, *Pan's Labyrinth*, *Apocalypse* and *Babel*; would they be at all distinguishable from any other Hollywood production had they been shot in English? In particular, with *Apocalypse* just like *The Passion of the Christ* before it, Mel Gibson produced a perfectly straightforward action vehicle, the very kind that he himself would have taken a leading role in ten years previously, that just happens to be in a foreign language. *Pan's Labyrinth* is a masterpiece of modern cinema, rich and intelligent; but its political side wouldn't look at all unusual alongside the likes of *Syriana* and *Munich*. Even more tellingly, the trailers for *Pan's Labyrinth* played up the fairy tale elements, slotting the film very much into the post-*Lord of the Rings* trend for epic fantasy parables around Christmas time. Nor is it completely insignificant that the aforementioned *La Haine*, Kassovitz's searing black and white masterpiece starring best buddy Vincent Cassel, was partly an attempt to emulate in its own way the electric partnership of Scorsese and de Niro films. It seems that cinema cannot escape the lure of the American silver screen. All these films, despite talking in a different language, are perhaps rooted more in the soils of Hollywood than those of their native lands.

All of this leaves *Amelie* still looking really quite exceptional, a foreign film that is appreciably foreign beyond simply being in French, but still a huge success. Ultimately, the reality of the recent mainstream success of subtitled films might be more damaging than positive. If it becomes accepted wisdom that in order for foreign cinema to truly have an impact in overseas markets, it needs to conform to certain Hollywood tropes, then the fear might be that soon we will just have a range of Hollywoods around the world distinguishable only because of the language spoken on the screen. As good as Russian vampire epic *Night Watch* was, it would ultimately be a disaster if its global success left the impression within the Russian film industry that the only kind of film ultimately worth making is a Westernised Matrix clone.

The situation is, of course, not all doom and gloom. Films like *Pan's Labyrinth* and *Babel* are, first and foremost, excellent films that thoroughly deserve the success and exposure they have received. It is a welcome change to see both films not only nominated in the Academy Awards' Best Picture Category, but also leading the pack as serious contenders for the gong. From here, the hope must be that distributors focus less on how these films can be fit onto existing understandings of cinema-going demographics, and more on the fact that subtitles are obviously not the barrier to enjoyment some would have everyone believe. If that were to happen, then maybe the future *Y Tu Mama Tambien* and *Amores Perros* won't be just sleeper hits making their overseas money on DVD but will be front and centre in the weekly cinema releases. And maybe, just maybe, all of that fine foreign cinema that you never even get to hear about currently will be one day giving Michael Bay's latest a run for its money at the box office, potentially even forcing Hollywood to step up its game in response to the new kids on the block. Until then, however, the Hollywood behemoth lumbers on.

Is all this a load of Babel [groan] to you? Then check out Varsity Online for reviews of this year's potential award-winners...

[www.varsity.co.uk/arts](http://www.varsity.co.uk/arts)



Right:  
Penelope  
Cruz in  
this  
year's  
Oscar-nominated  
*Volver*

## LOST IN TRANSLATION

Key events for foreign film in the American mainstream



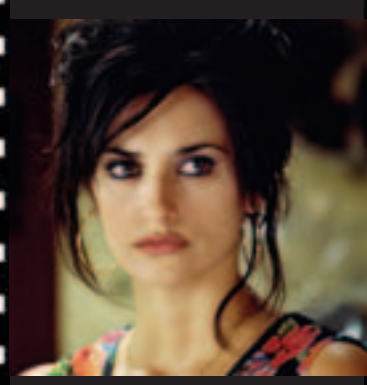
**1938** Jean Renoir's *Grand Illusion* is the first foreign language film nominated for Best Picture at the Academy Awards



**1956** Federico Fellini's *La Strada* wins the inaugural Academy Award for Best Film in a Foreign Language; later recipients include Truffaut



**1998** *La vita é bella* (Life is Beautiful) scoops four Academy Awards, but loses out on Best Picture to *Shakespeare In Love*





# The Unbearable Lightness ...of Bean

# Tom Stenhouse examines the relationship between coffee, literature and commerce in anticipation of next week's Costa Prize

The Costa Book Award for Book of the Year 2006 is announced on February 7, amidst what, by book awards standards, can only be described as a blaze of publicity. If this sounds like a new, peripheral occasion to you (which it did to me) you would in fact be wrong. The Costa Book Award is the heir to the Whitbread Prize. Only, it sounds worse on two fronts. Firstly, Costa is blatantly commercial; Whitbread is a company that owns lots of commercial brands, including Costa, and hence sounds as though it could be the name of a person, like the Nobel Prize. It gives the illusion of freedom from commercial concerns. Secondly - and this could just be me, Book Award sounds like a copy of *Postman Pat* given at a primary school. A prize is something more substantial, something to be striven for and won; the well-earned spoils of a literary war.

However, the Costa Book Award it is and the Costa Book Award it shall remain until another corporation sees fit to don a literary mantle. And it is this, rather than the title, that I really want to question. Should this

'Commercially and practically it makes perfect sense. Books and coffee go together'

prize, this book award, indeed should any such event be sponsored by a profit making entity? Are these awards anything more than a book-

ish beauty parade, devoid of any meaning bar that of publicity? Most authors aren't good-looking enough to set a red carpet alight; unless

'So should literature stop pimping itself out to the Costas and Whitbreads of this world? As much as it pains me to say it, probably not'

Zadie Smith is going to turn up in Prada to every book prize around. Call me old-fashioned, but these prizes, and lit-glitz in general, have a danger of privileging style over substance. And, frankly, in the day and age of the Richard and Judy Book Club and face-lifted, Bridget Jones-friendly Jane Austen novels, do books need more of that?

To return to Costa, the relationship between coffee chains and books has become an increasingly strong one in recent years. Wander into any Waterstones and you'll find a Costa in which to peruse your latest purchase. Saunter into Borders and it'll be a Starbucks. Commercially and practically it makes perfect sense. Books and coffee go together. It is the booksellers' nod to instant gratification—why wait to get home to read what you've bought when you can read it now... *hint* ...but only in the coffee shop... *hint* ...where you have to buy a coffee. It's a profit making treadmill.

The only thing that baffles me is that is hasn't been thought of before.

But, taking a step back in time to the opening of the first coffee house in 1652 in London, proves that the coffee bean has always been harnessed to literary ideals. Some of the greatest minds of the Enlightenment formulated their ideas over a cup of the black stuff with fellow thinkers.

However, whilst coffee shops used to be a hive of intellectual activity when they were first established, Starbucks is today seen as a corporate monolith (Dr. Evil's a fan), an entity more likely to stifle than stimulate individual thought.

Literature and corporations have rarely been happy bed-fellows—as Robert Graves famously said, “There is no money in poetry, but then there’s no poetry in money either”. So should literature stop pimping itself out to the Costa and Whitbreads of this world and stay aloof from such concerns? Probably not – an answer far from the conclusion I thought I would be reaching when I started this article. A great work should be introduced to as many as possible, regardless of method. The Costa Book Award rewards brilliant literature and also literature which reaches a wide audience. Both of these are admirable aims. Obviously, Whitbread PLC has sensed a relationship between books and coffee which it seeks to cement. This is, of course, why it has allowed its coffee shop brand Costa to become associated with such a prestigious prize. But we should not ascribe purely mercenary motivations to all companies. Some do seem to want to try and take on a degree of social responsibility. And if I’m being hopelessly naïve and they profit from everything they do, does it really matter?

It seems to me that with the Costa Book Awards, everyone's a winner (unless, of course, you only make the shortlist). Overall, if people are encouraged to pick up a book and read, it can only be a good thing. Who knows, perhaps when they finish reading it, they will be less inclined to visit Starbucks anyway.

## A BEGINNER'S GUIDE TO THE COSTA PRIZE

**Once upon a time**, in 1971, we called it the Whitbread prize

**In just a few days** the Book of the Year is announced

**Then one day** in 2006  
it became the Costa Book  
Awards

**The winner** of this final category gets £25,000 and all the publicity they dream of

**In a bank far, far away** there is £50,000 of prize money waiting to be divided

**Prince Charmings** such as Salman Rushdie and Ted Hughes are past winners





## I Am Kloot The Loft @ The Graduate

★★★



DYLAN SPENCER-DAVIDSON

Behind the rotting teeth and the chain smoking, I Am Kloot have interesting and funny stories to tell. When I walked in to interview them, I was about to ask the greasy haired roadie putting up posters where the band was, until I realised he was actually the bassist. Sitting down with lead singer John Bramwell in his shabby broom cupboard of a dressing room didn't much change my impression.

Bassist Peter chats about their tour: "it's

just me and John in a car with a few guitars talking mainly about history and getting drunk". Driving across Britain in a battered Vauxhall Astra because you "wanted to get the fuck out of Manchester" is not exactly rock and roll, but there's something refreshingly genuine about it in a way that Chris Martin in a packed stadium could never achieve.

By the time they come on stage, John has clearly sunk a few more beers since I left

him. The bassist has to start waving at the sound man, because he hasn't even noticed the band have gone on stage. He makes the crowd laugh, but when he picks up the guitar, John Bramwell becomes a different person. They play beautifully crafted songs like 'Proof', as the opening lines "Hey, could you stand another drink/I'm better when I don't think/ seems to get me through" seem whispered to every one of the 100 people there, before Bramwell swigs on his pint and lights another cigarette. Biting, witty cynicism is balanced with haunting vocals as he sings "Twisted on destiny, fate and three wishes/We fuck and we fight, someone else does the dishes" in 'Twist'. John puts the guitar back again, looking wistfully down at his feet, before he downs his Guinness and the spell is broken. But I Am Kloot aren't trying to bring the 'gritty realism' of English towns to life. Instead their expansive lyricism - "laziness really" - creates another little world. They namecheck The Smiths, The Jam, The Clash. Having seen them play, I suppose you could draw comparisons to Elbow and Badly Drawn Boy; combined with the wordplay of Morrissey. But perhaps they deserve to stand on their own, as the mesmerizing 'Storm Warning' asks "Is there a storm coming, or are we just another shower?"

I Am Kloot aren't going to blow you away, but they might just make your spine tingle. "At the end of the day," they say "our life is music." Every band tells you that, but as they pack up their amps, and head back onto the road, it seems like it could be true.

**Henry Donati**



## Liz Bradshaw and Richard Braude

### FFWD ➡

*Kettles Yard lunchtime concerts.*  
Every Fri, free

Classical music recitals in the midst of the gallery's collection, so if you get bored you can just look at all the pretty pictures. A potentially soothing get-away from this week's essay crisis (and the next week's, and the week after that's): you might be condemned to eternal academic mediocrity, but at least you are nicely cultured and will have something to talk about at dinner parties and things. Hate yourself a little bit for it though.

*Ciarafest 8 at the Portland Arms*  
Sat February 3, £5.50

Ever sat around in your college bar feeling a bit pretentious, like the real party kids must be somewhere else? If Ta Bouche or Ballare get a bit faux-metropolitan then pop down to the Portland Arms (just follow the river). Stand at the back of a tiny murky room with a pint of dark something while you listen to second-rate punk and electro-indie. Feel authentic. Also featuring The Resistance.

### ➡ RWD

*The Cougars & Redbeat,*  
Wed January 24, Soultree  
A frontman is a curious thing. Redbeat desperately need a new one, someone who can actually sing, and who has some charisma. That said, they can whip out a good instrumental, and the lovelorn lyrics weren't too cringeworthy. The Cougars, on the other hand, were dire. Between the cocky swagger and obtuse angular guitars the lyrics ("all the indie rock and the indie pop/and I forgot my beer") weren't exactly Cole Porter either.

*King's Affair Launch Party*  
Sat January 27th

For those confused by the orange jumpsuits into thinking the 'red' college had gone neo-con and adopted Guantanamo Bay as this year's theme, we can now confirm that it is in fact 'Aftermath': the aftermath of the fall of civilization, that is. King's Affair is all about the music, and based on Saturday's launch, is set to live up to its reputation as the provider of the best beats and most dishevelled dancers of May Week. With DnB from The Force, Jazz-fusion from Project 96 and regulars Nice-Up, there was something for everyone and a consistently packed dancefloor.

## Fabric 32 Luke Slater

★★★★★



Long-time Fabric favourite Luke Slater takes to the decks to complete the thirty-second mix CD in the highly acclaimed Fabric series. At heart a techno mix, Slater carves us a soundscape that succeeds in remaining physical and tough throughout whilst still allowing some of the subtler, minimalist tendencies of modern techno to shine through. Highlights include the driving four-to-the-floor monster "Brain Freeze", produced by godfathers of the scene Carl Craig and Laurent Garnier (Tres

Demented), which is infused with Craig's irresistible eclecticism and partiality to organic sounds. Switch's "A Bit Patchy", which has been rocking dance floors in the mainstream and underground for over a year now, is also a highlight and is one of a handful of more accessible records that keeps the listener who is less accustomed to some of the harder grooves on the mix interested. Informed by sounds from funk to hard-rock, dub-reggae to rap and dabbling in both electro and the weirder side of house, this is a pastiche of twenty first century technoculture in all its twisted and diverse glory. With a middle-finger up to those who thought techno was for stupid people, Luke Slater orders us to shake our shit and shows us that evil sounding machines have a lot more sex appeal than we first thought.

**Sam Leon**

## Jacob Head Recital of Music for Double Bass

★★★★★



DAN HILL

This was not quite like anything I had seen before. Tonight Jacob provided us with a baffling performance that trod a fine line between bizarre hilarity, pretentious toss, and atmospheric magic. Although everyone present knew they were in for something 'a little peculiar', I was not expecting to come away from it feeling actually unsettled. Throughout he offered a masterclass in 'alternative'

techniques in contra bass playing. These included truly impressive use of harmonics, aggressive percussion, all sorts of tonal tricks, a rather disturbing charade of copulating butterflies on the neck of the instrument, and even some unnervingly loud screaming and shouting at one point.

Despite the perhaps challenging program - including works by Stefan Schafer and Teppo Hauta-Aho - Jacob managed to retain the attention of the audience to the end, and at several points succeeded in generating a truly chilling atmosphere.

Highlights of the performance included the 'free improvisation' (an unholy racket becoming quite charming), and the premiere of the superbly dark, moody, angsty *Ad Infinitum* by renowned Cambridge-based composer Edward Nesbit.

**James Tallant**



VIEW FROM THE  
GROUNDINGSSarah  
Rainey

Looking ahead

For a mere groundling to survey, this term's theatre has more going on than a one-man-band on a unicycle. From comic surrealism to the pathos of human existence; innovative new writers to the Shakespearean classics; and the horrific to the downright hilarious – this is drama like even the Gods have never seen it before.

Stark realism replaces an aggressive beginning to the term, as Chekov's *The Seagull* swoops toward the ADC next week – boding a bitter Russian winter to rival the Cambridge chill. *The Queen Is Dead* at the Corpus Playroom continues the theme of human relationships; as does the critically-acclaimed *Staggered Spaces* – described as “teetering somewhere in the twilight between theatre and real life”. Gutsy new writing and honest performances should make these highlights of the term. Terse snapshots of real-life dynamics also feature in *Post Mortem*; guaranteed to raise eyebrows with its probing questions on the nature of ambition.

As work piles up by mid-term, theatre offers two escape routes: fantasy and comedy. The former is *A Midsummer Night's Dream*, fusing magical Shakespearean text with ballet and an original score. As for comedy, the ADC is rarely thrifty with its wealth of comic personalities. Tom Sharpe is back with the eagerly-anticipated *Hang on Mr Bugson*, an evocative play combining humour with realism and distortion. Comedy abounds in Valentine's week – perhaps indicative of Cambridge romance – with the comedy/thriller *I'll Be Back Before Midnight!* at the ADC. As romantic as it sounds, it's an experience we'd all like to try.

ADC-aside, there is a plethora of dramatic talent on display. The austerity of this week's main productions is matched later in the term in *Someone Who'll Watch Over Me* and *Skylight* at the Corpus Playroom, expounding poignant social observations and some uncomfortable human truths. Juxtaposed with this a musical treat for all the family – *Oklahoma!* bursts onto the stage at the Cambridge Arts Theatre in mid-February, promising sing-along-potential aplenty.

Rounding the term off with the renowned Medics Revue, and *Return to the Forbidden Planet* – a space-age encounter like no other, Lent term's theatre is upping the ante once again, with a feast of unrivalled talent on offer. There's even jazz thrown in for good measure. Advertising for IntercontiMENTAL, the sure-to-be-uproarious Footlights' Spring Revue, says it all: “Come see it; it will ROCK your little world.”

Violent Acts  
ADC

★★★★



CARL FLETCHER

In James Topham's production of *Violent Acts*, a wealth of suppression simmers just below the surface and violence speaks volumes. The ADC were brave to risk putting on new writing as a mainshow, but the gamble has certainly paid off. Topham and Hall's dialogue is fresh, raw and dynamic, reflecting the devising process which led to its birth. Some actors seem to own their lines to a degree which is surely only possible in a play created through improvisation, as Hall himself said, “we used the

actors as our muses, our canvas”.

The show revolves around the intertwined lives and loves of eight characters over the space of one day. Through short, sharp, episodic scenes Topham and Hall's text sets out to explore the gossamer threads which bind the characters together; effect becomes cause as time is splintered and the victims of violence become the perpetrators.

Emma Hiddleston (Amy) and Patrick Warner (Leonard) bring life to their characters, playing off each other to present us with a relationship empty

of love or respect. Molly Goyer-Gorman so effortlessly portrays the character of Kirsten that it is a shame her role is not more central to the plot. Rebecca Greig's Harriet, however, falls into the trap of caricature; a problem which is not helped by Greig's dubious costume, constituting a huge hat which covers her face during her entire first appearance and an ill-fitting jacket.

Whilst the writing itself is alive in its exploration of ambiguities, the structure of the play leaves something to be desired. Short snapshots are presented in a seemingly random order and though this confused chronology is extremely successful in drawing the audience into the action, the tenuous links established between scenes seem to be superfluous. The character of Rachael (Sophia Broido), for example, appears to serve no purpose other than to avoid the artificiality of monologues: through innumerable prying questions (“Are you a soldier?”, “What do you do?” “Do you want to talk about it?”) each principal character is introduced to us in turn. As a result, the scenes in which Rachael features stick out as artificial and staged in a production which is otherwise naturalistic.

*Violent Acts* is an incredibly satisfying play to watch: Topham and Hall withhold and release information, tantalising the audience. Complex and teasing though the plot is, this is a production that will truly reward your attention.

Elizabeth Davis

Mozart and Salieri  
ADC

★★★★★

Paroxysms of jealousy. Crippling envy. It's all very ADC Bar, yet *Mozart & Salieri* wears its genius so lightly that it will charm even the most jaded thesp. Salieri (Rob Heaps) has been toiling at his craft for years, confident that his path to genius is assured by his dedication. Salieri's ambition is troubled by the happy, boyish Mozart (Rebecca Pitt) who, although more overt than tact, is utterly likeable and utterly brilliant. Salieri tortures himself over his inability to live up to his dreams, unsure whether to revel in what Mozart is effortlessly effusing or to murder the little shit. With the deftest of touches, Mozza & Sazza (sozza) examines what art, genius and friendship might mean.

Directed by Alexandra Finlay and Rob Heaps, Pushkin's text is transformed. Finlay and Heaps have introduced a chorus of worthies from Dante to Gluck who support and torment Salieri. The six masked figures push Salieri around the stage as he revels in his resentment, only momentarily assuaged by a brief and charming appearance by Henry Eliot as a blind fiddler. If only Henry and his

accordion were more readily available for Cambridge's neurotics.

The bodies of the chorus bend into Mozart's tables and doorways as Salieri hunts the genius' latest offering. The chorus acquires personality when Salieri drags them into a classroom to teach them about genius. Dante just wants to write down what Beatrice makes him feel, so the bitter and violent Salieri bins his homework. The six worthies are at the centre here, but they lose some momentum when they introduce themselves in a series of monologues. Marieke Audsley is excellent as a lusty glutinous Piccini, and the others all have some good gags, but the ensemble feel is momentarily lost.

The play is at its very best when the action is less historicised and when the horrific forces that move Salieri are pushed right into the abstract. There are some marvellous set pieces when Salieri becomes a pantomime villain prancing around dark corridors and when the chorus become an instrumentless orchestra for whom the two men compete. The music from a live orchestra and choir is



inevitably a pleasure, although Mozart's Requiem is harder to hear when we know the misery it inspires in our hero. Art may not set Salieri free, but this truly great production liberated me for an hour. Back, then, to the horrors of the bar...

Jeff James



## Blood Diamond

Dir: Edward Zwick



If you are a nation of black people in plight on celluloid don't worry, because you can always rely on some sexy Caucasians to save you from yourselves. At least this seems to be the moral of Edward Zwick's *Blood Diamond*.

In war-torn Sierra Leone, Leonardo DiCaprio plays diamond smuggler Danny Archer, who encounters Solomon (Djimon Hounsou), a miner who finds a rare blood diamond, and whose family has been kidnapped by militia. Eager to help is American journalist, Maddy Bowen (Jennifer Connelly).

*Blood Diamond* matches up its exotic location (oh adventure!) with hefty doses of action. Think *Romancing the Stone* against a backdrop of commercial exploitation alternating with sweeping shots of human misery, high-speed car chases and romantic subplots. It finds itself caught between action adventure and political thriller, ultimately failing in each respect.

As in his last film, *The Last Samurai*, Zwick has Hollywood stars playing mercenaries who are then saved by love and honour. Or to put it more bluntly: a white guy saves a non-white culture from internal and external threats. But no matter, in this film it's clear that the real focus is on the individual anyway. The realistic

presentation of the entire black African population is neglected for the sake of DiCaprio's character development. While all the Africans are portrayed either as victims or monsters, Leo realises there's more to life than money. Hurrah. As Solomon is portrayed as naïve, whole-some simpleton, used for comic relief, the

'The realistic presentation of the entire black African population is neglected for the sake of DiCaprio's character development'

hero is simplistically presented as the face of the west benefiting from the exploitation of the developing world. The real focus should be on the criminally underdeveloped black characters. Such condescension is disturbing considering the thousands of affected human lives that Solomon represents.


*Blood Diamond* is far from sugary, often being gritty and violent - but it is



fundamentally unconvincing. For example, it's not enough that the militia are bad men because they brainwash children into G.I. Joes but \*gasp\* - they also listen to hip-hop. And next to this violence, Jennifer Connolly, as the Lois Lane for democracy, feels superfluous. Despite the romance between Connolly and Leo

being underplayed, its presence nevertheless suggests that what really matters is whether the guy will get the girl in the end. The consequences of Western imperialism are put on hold for the demands of the Hollywood blockbuster - but you can bet awards will beckon regardless.

**Sarah Woolley**



THINKING TIME...

...IN THE BATH



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Clear Difference



PICK OF THE WEEK

FILM

**Ivan's Childhood**  
Arts Picturehouse  
Tue 6 Feb, 21.10  
Rare opportunity to see Tarkovsky's 'war' film. While ostensibly a simple tale - Russian boy joins partisans to avenge death of family - innocence vs. death etc, its seamless juxtapositions of idyllic flashbacks and poetic imagery invest its bleak, obliterated landscapes with an enormously magnified emotional resonance. In its own obtuse way, a brilliant and moving anti-war film, even if the plot pales next to the cinematography.

All films showing at Arts Picturehouse unless stated otherwise.. Also not all films being shown are listed.

THEATRE



**Mozart & Salieri**  
ADC, Tue 30 Feb - Sat 3 Feb  
Observe Salieri's torments and feel better about your own. Until you get your eye taken out by a flailing pashmina in the ADC bar, that is.

MUSIC

**Client**  
The Loft @ The Graduate  
Wed February 5th, 20.30, £6  
Two anonymous women - Client A and Client B, twiddle all the right knobs. Ha. ha. Sex. Client take the gleeful electro-disco sounds of Ladytron, The Knife and inject a decidedly unhealthy dose of Joy Division and Kraftwerk. While their minimalist electronica initially makes you think of Hoxtonite thousand-mile stares, well....you'd be justified. Client are alienating. But also nihilistic and worth seeing. Its either that or sitting in your room pretending the new Bloc Party album is good.

OTHER



**ONE WORLD WEEK**  
Fri Feb 2 - Sat Feb 10  
Performances, workshops, fairs, and debates to raise awareness of different cultures, religions and points of view. Look out for students from Peterhouse sneering in the corners. Check out: [www.sref.ucam.org/oneworldweek](http://www.sref.ucam.org/oneworldweek)

GOING OUT

**Black Shabbat - Amnesty International**  
Kambar, 21.00-02.00 £3  
Thursday 8th February  
Black Shabbat play a style of klezmer fusion that has apparently never been heard before (excepting the last time they fucked up shit at Jazz @ John's). For the uninitiated, it consists of a mix of Eastern European gypsy tunes, thumping bass, ska, jazz, bossa nova, blues and rock. Proceeds to Amnesty, so for once your hedonism will achieve more than merely giving you a hangover and a deep sense of self-loathing.

|     |   |   |   |  |   |  |
|-----|---|---|---|--|---|--|
| FRI | 2 | <b>Black Book</b> 16.30, 22.45<br><b>Blue Blood</b> 16.45, 21.20, 23.20<br><b>Notes on a Scandal</b> 21.15<br><b>Pan's Labyrinth</b> 23.15<br><b>Last King of Scotland</b> 18.45<br><b>Volver (Christ's)</b> 20.00, 22.30                   | <b>Violent Acts</b> ADC, 19.45<br><b>Mozart &amp; Salieri</b> ADC, 23.00  | <b>Jazz @ John's</b><br>Fisher Building, John's College<br>21.00, £4 Ft. Laurie Jacobs, Nick Hill Quintet and Ruth Applin Duo. Usually excellent night of music and boozin' at John's. Arrive early. | <b>SCINEMA: "State of Planet"</b><br>Graduate Union, 18.00-20.00, free<br>Travelling science film festival comes to our angry town. Films on Numurindi culture and the ecological impact of pollutants. | <b>Shut Up And Dance</b><br>Union, 21.00-01.00, £3<br><b>Jazz @ John's</b><br>Fisher Building, John's<br>21.00, £4<br><b>Generator (Indie)</b><br>Kambar, 21.00-03.00, £3  |
| SAT | 3 | <b>Black Book</b> 16.30, 22.45<br><b>Blue Blood</b> 16.45, 21.20, 23.30<br><b>Notes on a Scandal</b> 21.15<br><b>Pan's Labyrinth</b> 23.15<br><b>Last King of Scotland</b> 18.45<br><b>Venus</b> 18.00, 20.45                               | <b>Violent Acts</b> ADC, 19.45<br><b>Mozart &amp; Salieri</b> ADC, 23.00  | <b>Ray Lamontagne</b><br>Corn Exchange, 19.30<br><b>SOLD OUT</b><br>His name conjours images of sun and blissful countryside. His music pretends to, but its really just mellow crap.                | <b>'Fundamentalism vs. Liberalism' debate</b> Munby Room, King's College, 15.00   | <b>Spanish Harlow Orchestra</b><br>Afro-cubana, King's Bar, 20.30-23.20, free (donate!)<br><b>Disintegration (Indie)</b><br>Queens, 21.00-12.45, £3                        |
| SUN | 4 | <b>Shooting Dogs (Robinson)</b> 20.00<br><b>Pan's Labyrinth (Johns)</b> 19.00, 22.00<br><b>Last King of Scotland</b> 18.45  | <b>Children's Theatre</b><br>The Junction, 13.30-15.30, £4.50<br>Tall Stories with the Gruffalo's Child. You might get funny looks                                    |  | <b>Cambridge Conservation!</b><br>Coppicing and BBQ - phone 01223 513372 if interested<br><b>Afro-Brazilian Dance Workshop</b> King's Chetwynd Rm, 14.00-16.00, £5 - to charity                         | <b>The Sunday Service</b><br>Club Twenty-Two, 22.00-01.00, £3<br>A mix of vicars and tarts, traffic lights, WKDs, and utter, thoroughgoing despair                         |
| MON | 5 | <b>Black Book</b> 16.30<br><b>Blue Blood</b> 16.45, 21.20<br><b>Notes on a Scandal</b> 21.15<br><b>Last King of Scotland</b> 18.45<br><b>Venus</b> 15.45, 18.00, 20.45<br><b>Mean Creek (Catz)</b> 20.00                                    |   |  | <b>SOCDOCSOC Presents: Children Underground</b><br>King's College, Keynes Hall, 20.30, £1 donation<br>Award-winning and Oscar-nominated film by Edet Belzberg.  | <b>Fat Poppadaddys</b><br>Fez, 21.00 - 03.00, £4<br>Pleasingly generic, like a David Cameron beatboxing to Keane   |
| TUE | 6 | <b>Black Book</b> 16.30<br><b>Blue Blood</b> 16.45<br><b>Ivan's Childhood</b> 21.15<br><b>Notes on Scandal</b> 19.15, 21.15<br><b>The Keys to the House</b> 13.30<br><b>Last King of Scotland</b> 14.20<br><b>Venus</b> 15.45, 18.00, 20.45 | <b>Someone Who'll Watch Over Me</b> Corpus Playroom, 19.00<br><b>The Seagull</b> ADC, 19.45<br><b>The Mikado</b> Arts Theatre, 19.45<br><b>Post-Mortem</b> ADC, 23.00 | <b>Client</b><br>Loft @ The Graduate, 20.00, £6<br><b>Frank Turner + Dive Dive + Beans on Toast</b><br>The Loft, 20.00, £6.60<br>Haha the guy from Million Dead                                      | <b>CUUNA Inequality Formal</b><br>Fitz College, 19.10, meet at Plodge. Cambridge UN Association. Socialise with internationalists. £6.50 cheque to Michelle Tam, Corpus Christi                         | <b>Precious* LBG Night</b><br>Club 22, 22.00-02.00, £3<br><b>Ebonics</b> Fez, 22.00-03.30, £2<br><b>Kinki</b> , Ballare, 21.00-02.00, £3. less fun than a protracted death |
| WED | 7 | <b>Blue Blood</b> 16.45, 21.20<br><b>Women &amp; Work in WWII</b> 13.00<br><b>Notes on Scandal</b> 19.15, 21.15<br><b>Last King of Scotland</b> 18.45<br><b>The Colour Purple (Caius)</b> 20.30   | <b>Someone Who'll Watch Over Me</b> Corpus Playroom, 19.00<br><b>The Seagull</b> ADC, 19.45<br><b>The Mikado</b> Arts Theatre, 19.45<br><b>Post-Mortem</b> ADC, 23.00 | <b>The Black Watch</b><br>The Portland Arms, 20.00, £5   | <b>'We have to make these weapons into art!' Robert Gardner</b> Room, Emma College, 17.00. Chris Spring presents his sculpture made from weapons left over from Mozambique's civil war.                 | <b>Archipelago</b> Kambar, 21.00-03.00, £4/5, charity fundraiser. Politickin'<br><b>Rumboogie</b> is killing Cambridge 21.00-02.00, £3                                     |
| THU | 8 | <b>Black Book</b> 12.45, 16.30<br><b>Blue Blood</b> 16.45, 21.20<br><b>Last King of Scotland</b> 18.45<br><b>Venus</b> 15.45, 18.00, 20.45<br><b>The Great Dictator</b> 22.00<br><b>Tsotsi (Robinson)</b> 21.00                             | <b>Someone Who'll Watch Over Me</b> Corpus Playroom, 19.00<br><b>The Seagull</b> ADC, 19.45<br><b>The Mikado</b> Arts Theatre, 19.45<br><b>Post-Mortem</b> ADC, 23.00 | <b>Bowling for Soup + Son of Dork + Wheatus</b><br>The Corn Exchange, 19.30, £14.50  |   | <b>Black Shabbat</b> Jazz-funk-metal-fusion outfit! alright Kambar, 21.00-02.30<br><b>Urbanite</b><br>Club Twenty-Two, 21.00-02.30, £3                                     |

GOING OUT



**The Seagull**  
ADC, Tuesday 6th - Saturday 10th Feb  
"Young girl lives on shore of lake since childhood - like you. Loves the lake - like the seagull. Is happy and free - like the seagull. Then one day a man turns up, sees her, and mindlessly destroys her."  
The Seagull contrasts the selfish romanticism of a young man with the stoicism of a woman cruelly abandoned by her lover.  
I a world which crystallises dying glamour, isolated from culture, the desperately lonely

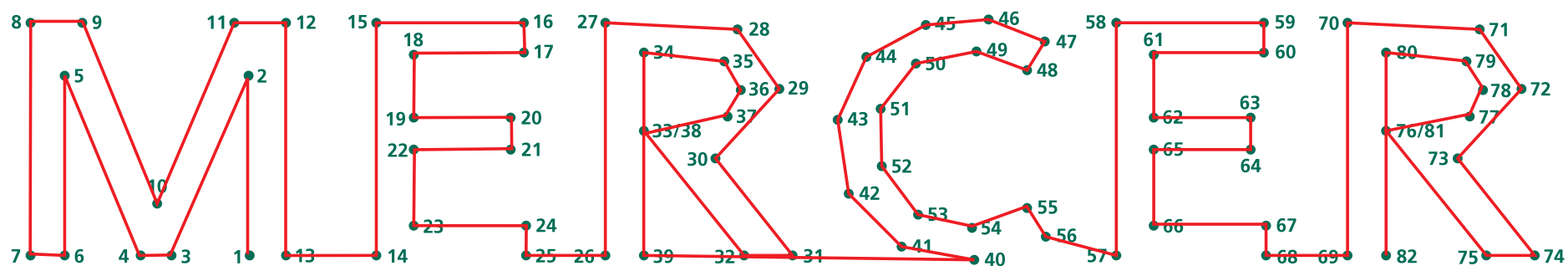
characters of The Seagull are pushed back on themselves and each other.  
This stark version brings out both the comedy and the cruelty of Chekhov's work. Loneliness, love, fame and addiction - the play gives us snapshots into a desolate and desperate world of unrequited longing.  
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»Varsity fashion gets theatrical with the sartorial delights of *The Seagull* costumes and a defence of burlesque

# It's Showtime





# "I'm dragging my life behind me like some never-ending dress"



All clothes made by Benj Ohad Seidler for *The Seagull*. Modelled by Alex Guelff, Georgina Ireland, Portia Harris, Bea Walker, Vivienne Storry and Lucy Ward. Photographed by Debbie Scanlan and Osh Jones at Downing College



## DARE TO BARE: BURLESQUE

It may have passed Cambridge by thus far, but a burlesque renaissance figure-headed by artists such as Immodesty Blaize and Dita Von Tesse has both the catwalks and the chain stores drooling in its glittering, French-knickered thrall. Near naked, ivory skinned women frolicking in oversized martini glasses at launches and an influx of moulting feathered bras in Topshop have, predictably, raised old demons.

Over-sexualisation of the pre-pubescent is a perennial guilt trip, but some of the hot and bothered are now claiming that referential fashion is in fact sexist and un-ethical by definition. To some, a ravishing spangled bustier in fifties pastels is simply a more frivolous version of the prettily patterned aprons and twin sets that served to chain our grandmothers to the kitchen sink. Is the new burlesque in

fact the latest face of a more sinister regression?

These critics should think less about sex and more about sublime style. What makes burlesque alluring is that it is more about what it lasciviously covers up than what it eventually reveals. Compare the crude naughty nurse get-ups in every Ann Summers window with the luscious-giant fans and pearl encrusted g-strings of modern catwalk burlesque style. The latter provokes beautifully, slyly, fabulously: it sets the female body off at its most devastating advantage, but doesn't go all the way.

When not bathing in champagne, Von Tesse and her tribe are seen sporting immaculately cut 1950s knee length suits, gloves and bijoux hats. The Primark versions of such vintage treasures are the weakest of imitations, and yet surely a

wasp waist or lacy stocking top is far more respectful (let alone more flattering) than muffin-top hipsters, a skin tight vest, and a luminous thong? Even a hint of burlesque gives sexuality a heavy whiff of the magic and possibility of the stage.

It would take a very warm night and a whole swimming pool of champagne to make me don Immodesty Blaize's jeweled smalls for a jaunt down Kings Parade. But women can now choose what they wear without the negative connotations that many retro items had in their original context. And many are to be applauded for choosing the ethos of turning the most mundane fashion into something fantastical... all in a puff of coloured vaudeville smoke.

Isabel Taylor



On Duvet Coats

## FOR

Pull on the duvet coat, stride into town and awake the green eyed monster in all those around you. While they won't be admiring your keen sense of style or your neat figure, they will certainly be envious of the snug warmth in which you are ensconced. Cropped at the waist or a full on floor length number, the duvet coat is the most versatile and practical of cover-ups. Five minutes to get to lectures? Slide into the duvet coat, revel in its downy delight, and immediately the painful transition from bed to biting cold is soothed. The ultimate in comfort, the duvet also means the end to the frantic layering-up as the clock ticks and the queue for Cindy's mounts. Zip up the duvet over your no doubt skimpy clubbing attire and you're away with minimal faffing. It's more than reassuring to see its puffy contours in the cloakroom too, ready to be donned for the bike ride home, keeping out those Baltic breezes and doubling as body protector should you take a tipsy tumble. Concerned about your image? Rubbish! Wear it with pride and then whip it off with a flourish to reveal your scintillating outfit underneath.

Olivia Johnson

## AGAINST

The temperatures have dropped but your fashion sense cannot. The snow that hit Cambridge last week has brought out the usual seasonal insults to style: the Peruvian ear-warmer hats that turn any boy from chic to geek, the garish wellies reminiscent of Colleen McLoughlin's Pucci mishap and, most worryingly of all, the duvet coat.

The shiny polyester quilting that bulks even a size zero off-duty actress to mammoth proportions is suddenly ubiquitous. But it's not the volume that forms the sartorial tragedy. It's an insult to aesthetics. The three words that sum up the coat are the antithesis of elegance: functional, reliable and practical, the summary of the most beige type of boyfriend Cambridge has to offer. This description also serves as a warning in the style stakes. The duvet coat, in its all man-made nylon glory, screams fashion crime. You may be warm but an investment wool coat would keep out the cold and the fashion police. Keep the duvet on the bed or no-one will be sharing it with you.

Rosanna Falconer

Online: A tailored look at this season's men's fashion



THE  
RESTAURANT  
COLUMNHo & Ringland  
Loch Fyne  
★★★★

We don't like stash. We don't mind if you play a real sport for a real team. However, third team short-tennis does not qualify. Frankly, nobody wants to know that you're in the nouveau samba dancing society, that your nickname is Slim Jim the King and that you've got all the members' names on your back in the shape of a heart. Having a squad number of 73 for the Cambridge Marsh and Wetland Appreciation Society isn't an achievement. Some of you seem to think that by either sitting or walking together with your acrylic lycra combos on you gain some form of legitimacy. No, it just makes you an easier target when we spit at you.

This valuable life lesson should be taken on board by the Loch Fyne Management. Having spent two weeks refurbishing their Trumpington street restaurant, one of the only noticeable differences seemed to be the new t-shirts. Perhaps we were being too optimistic when we expected the grand re-opening to be grand. Instead we were greeted with a half empty restaurant and no balloons, seated between the Loch Fyne IT department and a man reading the paper. In truth not a lot seems to have changed at Loch Fyne but that is by no means a bad thing. The food remains of the same high standard as it was before, with the best selection of fresh seafood in Cambridge.

The service also retained its discrete and friendly nature, but was somewhat hampered by the new IT system. Electronic notepads, whilst a good idea in theory, aren't much use if no-one, not even the manager, knows how to use them. These gameboy-esque contraptions just suggest that all the waiters suffer the same acute memory loss.

Eventually, however, the message did get through and, devoid of Nintendo distractions, the kitchen staff performed to their usual high standard. The lobster *bisque* and the fried squid starters were tasty and generously sized and the sea bass and king prawn main courses were similarly satisfying. Whilst not an area we thought Loch Fyne would excel in, the desserts were the surprise highlight of the evening. All in all, an excellent start to Loch Fyne's second decade in Cambridge, long may it continue.

That said it can only be hoped that the excellent but technically illiterate staff have no choice but to wear their stash - as far as we are concerned there is no other excuse. Being paid to wear stash is one thing, wearing it voluntarily is another. Next week, more fashion tips - in the meantime, take off your One-Handed Cricket leggings, burn your Capture the Flag Society hoodies and if you get a chance, nip down to Loch Fyne.

## At Top Table



HENRY DONATI

## » Henry Donati asks "Why go to hall when your kettle can cook a three course meal?"

Any self respecting student should have cooked baked beans in a kettle. The trick is to rip the label off and put the whole can in. Cup-a-Soups and Pot Noodles are pretty standard, and I've found myself yearning for a richer, more expansive culinary creation. The Heston Blumenthal of tight fisted students if you will. So the plan was this - a three course meal cooked all in my own room using only a kettle, a toaster and the sink. And no Heinz tomato soup, alphabet spaghetti, or even canned steak and kidney pudding; it had to be proper food. So I wandered the aisles of the supermarket looking for inspiration. For the starter, I settled on

"We resorted to rolling up bits of newspaper, lighting them, and shoving them in the mango"

fresh green tagliatelle with tomato pesto, and with a masterstroke, I decided to liberally toss in a can of pilchards, and some boil in the bag kippers - yes, these exquisite delicacies are actually on sale. For future reference, pasta cooks surprisingly well in the kettle, but if you are stewing kippers in the sink, this takes a little longer. Steam billowed out the kettle, and I hastily covered the smoke detector with a plastic bag. That was the easy part. Time to crack open the £2.99 Cava.

I encountered my first major setback with the main course when trying to boil the brussel sprouts and potatoes in the sink. I discovered my sink leaked, so compensated by running the hot tap, and turning my attention to how I was going to best cook my steak in the toaster without involving the fire brigade.

Alas, when I went back to my bathroom again, the sink was overflowing, spreading Brussel sprout matter all over the floor. Not a pretty sight. I gave up on cooking them, deciding to have my potatoes on the raw side of *al dente*. Time to stir fry the vegetables in the kettle then. I wouldn't recommend trying this at home, but, if you are game, the trick is shoving a lump of butter at the bottom of the kettle, and ignoring the putrid burning smells that start to spread around your room. Occasionally stir, being careful not to inhale the smoke. Like any great chef, I was aware of the need to coordinate my timing, so emptied out the vegetables, filled the kettle back up and started poaching eggs in it. The great thing about this type of cooking in a kettle is you get that cross mingling, that synergy of flavours that all true chefs crave; my kettle was now a heady mix of frazzled tagliatelle strands, blackened bean sprouts and over cooked egg. I turned my attention back to the biggest fire hazard of the evening - Sainsbury's basics steak *grille au toasteur*. I waited tensely, damp dish cloth in hand ready to smother the toaster if the element ignited the dripping fat. Tendrils of smoke drifted ominously up while I waited for my room to burst into flames, so I was somewhat disappointed when the toaster just popped up, and I was able to gouge out my steak relatively easily with a fork. It was somewhat rare. For future reference I think you need the toaster on a high setting.

Dessert was mango, flambéed in brandy with low fat custard artfully drizzled on top. Unfortunately the pudding was equally reluctant to catch fire as the main course. We resorted to rolling up bits of newspaper, lighting them, and trying to shove them in the mango, but this succeeded only in making it slightly less edible than before, adding a smoky, burnt paper aftertaste that wasn't wholly welcome.

Every great meal should be concluded with a fine *digestif*, so out came the Boddingtons, and we rubbed our bellies

pleasurably while savouring a bottle of Buckfast (the drink of choice for Glaswegian chavs). I also decided to finish off the brandy. And then go to the pub. So when I stumbled back into my room at 2.am, it was the smell of putrefying pilchards and over boiled brussel sprouts that greeted me. My kettle was now caked with several unidentifiable, potentially narcotic substances, badly made pepper sauce was congealing on undercooked steak-the odour in my room resembling not so much a fine gastronomic creation, as the death bed of a decomposing plague victim. However, the whole meal had to be made in my room, and that included washing up. Out came the Radox shower gel. I chucked all the plates into the sink, squeezed in some Head and Shoulders for good measure then passed out on my bed. I got up this morning and my kettle and toaster were still sitting there, looking accusingly at me. I'm not going to lie - I haven't be brave enough to use them again yet.

## Menu à la Carte

## Entrée

*Green tagliatelle avec sun dried tomato pesto, liberally tossed with pilchards and boil-in-the-bag kippers*

## Main

*Steak grillé bleu au Toasteur avec sauce poivre, Brussels sprouts et pommes de terres cuites "en sink". Des légumes stir fry et des oeufs poached en kettle sur un avocado, garnished avec cresson d'eau*

## Dessert

*Mango flambéed en Tesco finest brandy avec le "low fat" custard.*

## Vin

*Sainsbury's Cava*



## » You've heard of "Pimp my Ride" - now you can do it for food, too. Rachel Sprot investigates the new internet craze of snack pimping

Last time I visited Cafe Nero, I underestimated quite how long the process was going to take. I wanted a cup of coffee, nothing else, just a modest mid-essay caffeine boost. By the time I got to the other end of the counter, however, there was nothing short of a small cauldron waiting for me, spewing lumps of indistinguishable pink matter and crowned by a perfect cone of whipped cream which could have rivaled Marge Simpson's hairdo. Along side squatted a muffin big enough to feed the University rowing team for a week. I looked up at the cashier who was clad in a skimpy black T-shirt with an 'Italian' slogan across the back, waiting for her verdict. Roald Dahl's Mrs Trunchbull showed more mercy on Bruce Bogtrotter

"The site includes a yule log that would intimidate the most vigorous of beavers"

when she force fed him chocolate cake than I received at the till, at least he didn't pay the best part of seven quid for his defeat.

Nero is not the only evidence of an increasing fashion for accessorising food though, one only needs to visit [pimpthat-snack.com](http://pimpthat-snack.com) to see that daily bread won't cut the mustard any longer. The "Pimpin' Projects" league table includes a yule log that would intimidate the most vigorous of

beavers and the inevitable Cadbury's Creme Egg in ostrich size. Many of the "recipes" are accompanied by movies, presumably not so that we can all sit back with a dustbin full of popcorn on a Saturday night in, but to encourage us to get pimping ourselves.

I thought a large meringue would be a good project for a novice; I wouldn't have to scour Sainsbury's for exotic ingredients all afternoon. Alas, Trinity Hall's range of kitchen implements does not extend to a whisk. I didn't have all day to aerate egg whites with a Bolognese encrusted wooden spoon either, and I certainly wasn't going to employ my new electric toothbrush in such strenuous activity. Wracking my brains, plan-B became project fruit cake. They do at least have a life span worthy of a giant tortoise so there wouldn't be much wastage. I was thwarted once more by an equipment shortage though, a mixing bowl this time. The kitchen sink promised an alternative until I remembered there is no plug. I had evidently been suffering from delusions of grandeur; most students aren't set up for ambitious cuisine. Putting pepper on a microwave meal constitutes a special culinary effort on our staircase.

What are those snack pimperers trying to say anyway? That they've got at least 79 friends with which to share the monstrosities they create? I suspect the most successful part of the website is the diet blog; there's something pretty distasteful about a 17kg Pot Noodle. We've all been given the starving children in Africa line, and it has imbued us with a sense that food is a serious matter



MIKE YUE YIN

which shouldn't be treated flippantly. But we think nothing of throwing away cardboard packaging and turning on decorative fairy lights. Why sanctify only edible resources? In the future the family dinner table will be a theme park of exciting food-

stuffs, and Mrs Jones will turn to little Billy sitting demurely in a blemish-free bib urging him "Do play with your food darling, there's a good boy".

[www.pimpthat-snack.com](http://www.pimpthat-snack.com)

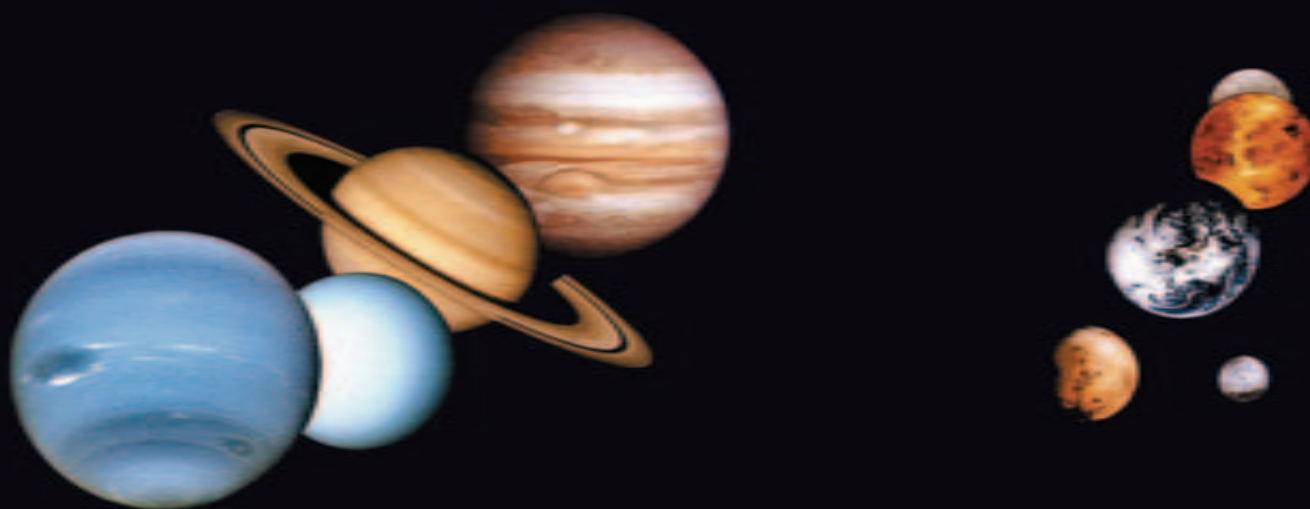


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**ROCKY BALBOA** (12a) (2h05) (NFT) Daily 12.40 15.20 17.50 20.20 Fri/Sat Late 23.10  
**BLOOD DIAMOND** (15) (2h45) (NFT) Daily 13.40\* (Not Sun) 16.40\* 19.50\* (Not Tues) Fri/Sat Late 23.00\*  
**THE PURSUIT OF HAPPYNESS** (12a) (2h20) Daily 12.10 14.50 17.40 20.30 (Not Mon) Fri/Sat Late 23.20

**BABEL** (15) (2h45) (NFT) Daily 13.10 (Not Sat/Sun) 16.10 19.20 Fri/Sat Late 22.40  
**THE LAST KING OF SCOTLAND** (15) (2h25) Daily 21.00 (Not Thurs)  
**MISS POTTER** (PG) (1h55) Daily 11.50 (Not Sat/Sun) 14.10 16.30 18.50  
**CASINO ROYALE** (12a) (2h50) Daily 21.10  
**HAPPY FEET** (U) (2h10) Sat Only 10.00  
**EMPLOYEE OF THE MONTH** (12a) (2h10) Sat/Sun Only 10.50 13.30  
**FLUSHED AWAY** (U) (1h45) Sat/Sun Only 10.20  
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# Fives' fortunes mixed

## Varsity Reporter

Cambridge's Eton Fives team continued its preparation for the upcoming Pol Roger Varsity match against Oxford by competing in the EFA Trophy at Eton last weekend. However, missing the club's three top players, James O' Callaghan, Alick Varma and Aly Patel, the Light Blues could only produce a mixed bag of results, coming third in their group of five. Even so, with a full squad likely for February 25, it seems that Cambridge will be well placed to overcome Oxford.

The Light Blues' best performances came in their 5-1 victory over Brigands. At first pair, Paul Jefferys and Nick Gill shared the spoils, unluckily losing out on a number of let calls but still managing to win a set apiece in a match boasting a high standard of fives. At second pair, fresher Will Illingworth put in an accomplished performance to complement the consistency of Bobby Friedman, with Cambridge finally winning the points after a gruelling match that could have gone either way. Meanwhile, Lewis and Cooley at third pair made no mistake, Lewis's strength and Cooley's deft touch meaning that the result was never in doubt.

A 6-0 demolition of St Olave's followed, the schoolboys proving no match for Cambridge's higher levels of fitness and skill.

But it was a different story against North Oxfordshire, with Cambridge failing to secure a single set. Lewis and Friedman were unlucky to lose out in two close games, and there was little joy for Jefferys and Gill at first and Cooley and Illingworth at third, with neither pair a match for their experienced opposition. And a

change of pairs did little to reverse Cambridge's fortunes against The Westway, as each Cambridge side fell to a straight sets defeat against their stronger opposition, killing off any hopes that the Light Blues had of progressing to the next round.

But there were many positives for Cambridge to take away from the

tournament. Gill and Jefferys, both certain to play Blues, seemed at the top of their game, playing even better than when they helped to defeat the Dark Blues last year. And with a full strength team, the Light Blues will go into the Pol Roger Varsity Match as clear favourites to win for a third year in a row.



Cambridge could only come third in the EFA trophy, but hopes for the Varsity match are high

## Varsity Vase

I hope you listened to my advice last week. If you didn't, you're probably feeling a bit cold, disappointed and maybe a tad silly. Girton's match with Catz was called off and so only one match took place this weekend in the quarterfinals of the Varsity Vase.

Jesus played Caius in a seemingly uninspiring tie; a mid-table team in division 6 up against a team second in Division 5. Yet the sides were more evenly matched than the statistics suggested. An early goal for Caius was cancelled out in a swift counter attack by Jesus. Further defensive errors again cost Jesus as Caius took a 2-1 lead but a superb solo goal pulled the scores level at half time.

It was late in the second half when the home side started to gain the upper hand and push for a winner. Caius defended well, but two free kicks, both resulting in well-taken headers from Jesus's leading scorer, Santos, won the tie for the Jesuans.

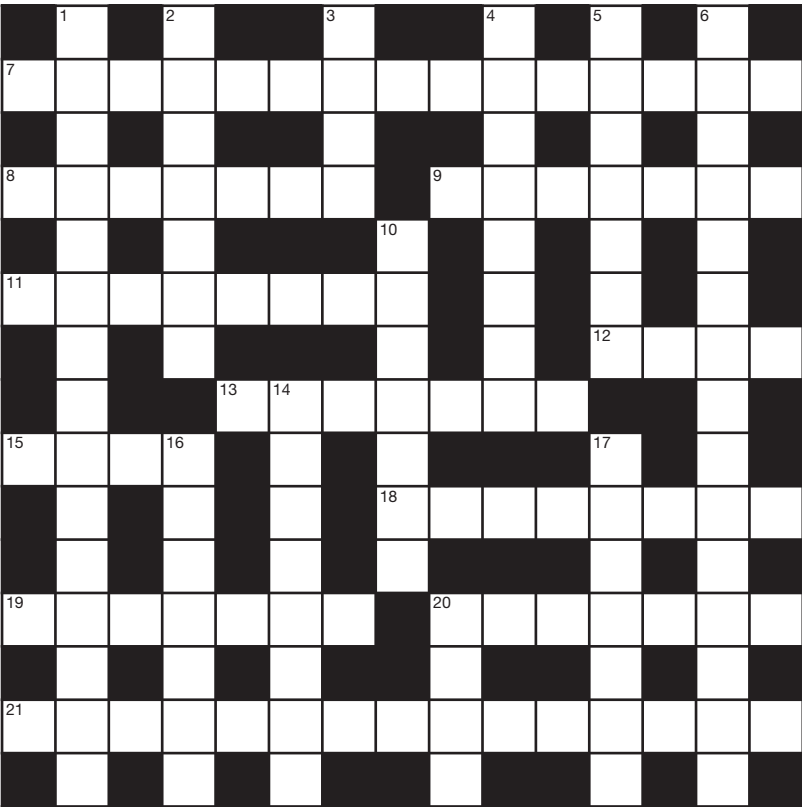
They can now look forward to a semi-final against the winner of Queens' versus Homerton.



# Games and puzzles



## Varsity crossword no. 461



13. Magician's campaign next to Scottish lake, say. (7)  
15. Cut and shoot endlessly. (4)  
18. Guard cloak – it's Lewis' portal? (8)  
19. Hide cat's tail with unmagical person. (7)  
20. Marines destroyed – discussion ensues. (7)  
21. Commercial with German salty doily madly publicly confesses. (5,10)

### DOWN

1. Current status: Crack my code. Cheers? (9,6)  
2. Off and on about fingers! (7)  
3. Bird sank. (4)  
4. Irritable church man follows heart of scholar. (8)  
5. British soldier providing bloody cover? (7)  
6. Mature insect, contained for loveliness, causes sarcastic politeness. (3,6,6)  
10. Shouts as ringer is followed by ugly sow (7)  
14. Prize Pepsi, for example, is consumed by confused cad, gaining energy. (8)  
16. Visitor's lip returned – gruesome! (7)  
17. Lord in a strange position. (7)  
20. Exposed passage sounds rather deep! (4)

### ACROSS

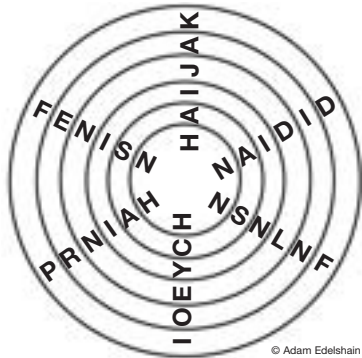
7. Danger-loving philosophy – property on a precipice? (6,2,3,4)  
8. A cub I cleverly concealed

- within booth. (7)  
9. Post Office containing poison – note sugar pills. (7)  
11. 50 in weird restriction. (7)  
12. Endless thought of you. (4)

## rotations

### COMPETITION

Win a pair of tickets to the Arts Picturehouse  
Re-arrange the letters by rotating the discs to create six separate six-letter words leading in to the centre. Email your answer to: competitions@varsity.co.uk



## Sudoku

The object is to insert the numbers in the boxes to satisfy only one condition: each row, column and 3x3 box must contain the digits 1 through 9 exactly once.

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 4 | 1 |   | 8 | 5 |   | 6 | 9 |
| 9 |   | 6 | 2 |   | 1 | 8 | 7 |
|   | 3 |   |   |   |   |   | 2 |
|   |   |   | 6 | 9 | 7 |   |   |
|   |   |   |   |   |   |   |   |
|   |   |   | 5 | 4 | 2 |   |   |
|   | 6 |   |   |   |   | 8 |   |
| 1 |   | 9 | 4 |   | 6 | 5 | 3 |
| 5 | 7 |   | 1 |   | 3 |   | 9 |

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## accenture

High performance. Delivered.

## Kakuro

Fill the grid so that each run of squares adds up to the total in the box above or to the left. Use only numbers 1-9, and never use a number more than once per run (a number may reoccur in the same row in a separate run).

|    |  |    |    |    |   |    |    |
|----|--|----|----|----|---|----|----|
|    |  |    | 23 | 8  |   |    |    |
|    |  | 3  |    |    |   | 11 | 23 |
| 22 |  |    |    |    |   |    |    |
| 15 |  |    |    | 3  |   |    | 8  |
|    |  | 10 |    | 3  |   | 3  |    |
|    |  | 22 |    |    | 3 |    |    |
|    |  |    |    |    |   |    |    |
|    |  |    |    | 10 |   |    |    |

## Hitori

Shade in the squares so that no number occurs more than once per row or column. Shaded squares may not be horizontally or vertically adjacent. Unshaded squares must form a single area.

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 6 | 7 | 7 | 4 | 5 | 3 | 6 |
| 4 | 6 | 2 | 6 | 3 | 1 | 7 |
| 3 | 7 | 7 | 2 | 4 | 5 | 1 |
| 7 | 2 | 6 | 3 | 5 | 1 | 4 |
| 2 | 5 | 4 | 3 | 1 | 7 | 6 |
| 3 | 2 | 5 | 6 | 7 | 6 | 1 |
| 1 | 3 | 1 | 7 | 1 | 2 | 6 |



# Mark Blundell

Jossie Clayton talks to the renowned racing driver about Formula 1 and filling Murray Walker's shoes

For most teenagers, a seventeenth birthday means one thing: a driving licence. Looking back, I marvel at how enjoyable the company of my flaky BSM driver seemed as he taught me the secrets of a 3 point turn. After the eighteenth attempt at a hill start we finally made it home and I returned victorious, wielder of the wheel. My dreams of road trips and speeding could finally come true.

The seventeenth year for Mark Blundell, however, was dominated by higher hopes. Having already garnered immediate success for his school-boy motocross racing since the age of 14, Mark decided to "add 2 more wheels onto the motorbike and go racing in cars." In more than the obvious way, this was an unexpected route. The majority of Formula 1 drivers start on karts for an easier transition and Mark credits this alternative path as a possible contribution to the fact that he never won a world championship. If wins make the driver, however, don't let this fool you: his debut season saw 25 race wins, 24 pole positions and 21 lap records. Across the whole of what spanned out to be a 14-year career in Formula 1, Mark competed in 63 Grand Prix, won the 24hr Le Mans, was in Ayrton Senna's team at McLaren, had 3 podium finishes, teamed up with Mika Hakkinen and raced for Yamaha, Renault and Mercedes. Probably best not to tell

him that I failed my first driving test.

Beyond statistical achievements, the overarching sense of awe that is felt by Formula 1 fans is the way in which the drivers seem to have no fear. When I asked what role fear has played in his career, Mark responded as if it were a guilty pleasure, "it's kind of attractive, you want to beat it, and push yourself to the limit, and see if you can step over that now and again." And when it all goes wrong? "Well, that's the excitement...it's fear turned into a positive rather than a negative."

**"25 race wins, 24 pole positions and 21 lap records"**

I suggest that he might be mad and ask him about the lowest point in his career, suggesting his 200mph crash in 1996, Rio de Janeiro. "I wouldn't really call crashes low points because they are kind of expected." Definitely mad. So the real low point? "My last car race because it was in a way the end of an era." Bearing in mind the fact that Mark's first 'baby racing car' went at 120mph, he reflects on his fastest speed. "The quickest I've ever been is

248mph so pretty quick – on what you call a superspeed oval which is two miles in distance; you do that in about 29.8 seconds." It takes longer than that to back out of a garage.

Mark chuckles as I lift my jaw from the floor and goes on to lament the fact that modern technology is making cars 'too safe.' So are drivers becoming redundant as constantly improved machines tear around the track? "There's a lot of truth in that but the levels have differed in performance of the human input. For instance, they probably go through the same corner at Silverstone 12mph quicker than we did 15 years ago." I laugh at the idea that in 15 years' time, we might be able to go through a village in fifth gear. "I think it would be nice to have a time to have some of that technology removed and more core skill basics used; where mistakes happen, that makes good racing."

In recent years, Mark has combined his racing expertise with a media career and become the commentating face of Formula 1 for ITV. On top of this, he now has his own sports management company, 2MB Sports Management, with friend and fellow driver Martin Brundle. As ever, he is unfazed. Could he be the one to fill Murray Walker's shoes? "I don't think that anybody will fill Murray Walker's shoes, as much as they will try." Is this because he is too much of a great or is sports journalism changing? "I think that at the end of a programme people should feel like they're in a pub when they are watching. Whatever goes on, you still have to have the right people in the right place."

So are there any tips for the F1 virgin? Some names to watch? "Alonso, the current world champion; Lewis Hamilton, the first black driver in F1; Raikkonen at Ferrari and Jenson Button." We are also recommended to watch the pitstop "because it's interesting to watch a team of people to



Mark has competed in motocross since the age of 14

COURTESY OF MARK BLUNDELL



Blundell competing in the gruelling 24hr Le Mans event

COURTESY OF MARK BLUNDELL

## CAPTAIN'S CORNER

### Men's Ice Hockey



#### Chris Hurn

Ice hockey isn't one of the UK's most commonly played sports, how did you get into it?

I got into through a school friend at the age of eight, and played for my local club, the Oxford City Stars and I played continuously for them until I left school. Then I joined as a Fresher last year.

Where do you play?

Cambridge doesn't actually have its own rink, so we have to go across to Peterborough. There are however

plans to build an ice rink, but they will take several years to be realised.

In that case, how often do you get to train and play?

We train on ice every Sunday night, with off ice fitness twice a week. We have matches on average once a fortnight. It's a lot of driving and late nights, but that strengthens our team spirit.

What is it about ice hockey that most attracted you as a sport?

I think it was the speed of the game, the puck can go from one end of the ice to the other in seconds. I also really enjoy its physical nature and the wide international background of our players.

When's your Varsity match, and what do you think your team's chances are?

We play Oxford on Sunday evening, March 4 at Peterborough Ice rink. They're a strong side, but we've had a good intake of experienced players this season and have really stepped up our game play and fitness. With the strength of both teams it will be the best contested university ice hockey match played this season.

## Cambridge's own race-car drivers

### MARTIN WHITE

Founded in 1902, the CU Automobile Club, the second oldest motorsport club in the country, provides opportunities for students to race in rallies and karting events. The go-karters are gearing up for an important term of races. Organised by the club secretary, an encouraging first two rounds of the club's intra-university karting championship has seen more than 35 people race. Three rookies are at the top of the table with Kings' Ben Yarwood, winner of both opening rounds, 8 points ahead of Homerton's Tom Dix and Stelios Voutsaras one point further adrift.

The University team hopes to improve on last year's results with the new influx of drivers after a disappointing 43rd in the 2006 British University Karting Championship, competing in only 6 of the 8 rounds. While the BUKC goes from strength to strength, with over 60 teams, at £100 per driver per double-header Cambridge has struggled to get numbers, the high cost of karting and no financial support taking its toll.



However, this year the team, captained by Philip Williams, intends to enter every round and feel they have a good chance of doing well, especially if last year's Cuppers winner for Fitz, Oliver Turvey, can take part. Winner of the 2006 McLaren Autosport BRDC Award (given to the top young driver in the country) he hopes to complete a full season in the British Formula 3 Championship, having finished 6th in last year's Formula BMW world finals and 2nd in the British championship. Despite his prize of £50,000, as well as a Formula 1 test with McLaren Mercedes, he too is struggling for money to race. He is one of the top sportsmen in the

University, placed in the world's top ten teenaged drivers by Autosport magazine, yet remains largely unknown whilst motorsport's profile in Cambridge remains aloof.

The Varsity kart race is on February 14, and this year uses the 100cc TKM karts that the BUKC use, taking just 4s to get to 60mph, before going onto a top speed of 75mph. Cambridge intend to get revenge over a highly competent Oxford team but places are still available on the grid (contact Martin White (mpw37) for details). Oxford has a better record of attracting drivers, possibly due to their connections with national champions Brookes. Most drivers are engineers, attracted to the course by the prospect of working in the motorsports industry. However, the team feel that the Cambridge engineering department has severely damaged the future prospects of motorsport in Cambridge by refusing to even recognise the Formula Student team. The team feels Motorsport must begin to be taken seriously by the university both for the benefit of its drivers, and those wishing to find employment in the industry.



# Lacrosse Blues rinse Bath

»As the Varsity match approaches Cambridge secure commanding victory

PERSEPHONE BRIDGMAN BAKER

|           |    |
|-----------|----|
| Cambridge | 20 |
| Bath      | 5  |

There comes a time pre-Varsity when every match takes on a new significance. You are not only playing to win the BUSA League, but for a higher purpose, when every triumph is one step closer to that knowledge that Varsity victory is just within your grasp, and every downfall is a step backwards requiring even more hard work and dedication from every member of the team.

The Blues Lacrosse team can win Varsity. Wednesday's match, the first of this term, was vital to spur the team on to achieve throughout the rest of the season, and an outstanding win now puts the team in good stead to achieve in the BUSA League. An early morning and a long drive to Bath left limbs weary, but enthusiasm was demonstrated throughout the warm-up and the Blues strode on to the pitch with a sense of purpose. A good match with a strong result and a high goal difference would place Cambridge above Oxford in the BUSA League, giving them the edge when they next face them in the Varsity match on March 3rd.

From the first draw, Cambridge demanded attention, and it was clear that this refreshed squad, welcoming players back after an injury-ridden Michaelmas term, were ready to function as a team. A well placed shot straight into the back of the goal from Ros Lloyd, Welsh International, set the tone for the rest of the match, and fired Cambridge up. Some strong draws from Lloyd saw Vice Captain Liz Morris able to receive the draw beautifully and secure the ball's place in Cambridge's attacking third. Immediately the attack stepped up, working with new set plays to ensure the best possible scoring opportunities. Fresher Kate Morland used such openings to her advantage, with strong drives towards goal and some sharp cuts seeing her rack up Cambridge's total. Bath were not prepared to lose without a show however,



A commanding performance bodes well for a repeat of last year's Varsity win (pictured above) PCB

and some able midfield players put Cambridge's defence to the test. Led skilfully by Alex Carnegie-Brown's vocal presence in goal, Captain Claire Nance and her defensive unit set about ensuring that Bath players were kept out of the critical scoring area, whilst double teams and disciplined defence footwork pressured Bath to make stickwork errors and possession was soon regained. Midfield players Elaina Berry and Anastasia Seleznev made the link from defence to attack smooth and efficient, with Julia Clarke the third of this trimumvirate to add their names to the scoreboard. The Blues fitness regime at this point was paying off as Bath players were tiring, Cambridge's midfield showed great displays of determination to continue; the defence were recovering fast, the

attacks making some excellent decisions and if one point can be drawn from the first half, it was that Cambridge took opportunities and ran with them, with fine decision making leading to a half time 12-0 score.

“Pre Varsity, every match takes on a new significance”

The second half began more slowly, and the defence were put to work as Bath penetrated not only Cambridge's strong deep defenders, but also Carnegie-Brown; a force to

be reckoned with in goal. However, a time-out saw the team renew their vigour, and a stream of shots from Lloyd increased the goal difference further. Ex-Captain Charlie Hill escorted the attack through some excellent play, feeding accurately to numerous players resulting in some fantastic goals, with a couple of her own adding to the total.

As the end of the match neared, Cambridge retained their control, not only of the score but also of their technique with tight stickwork, neat, clean checks and accurate passing seen by all players. The final score of 20-5 demonstrated Cambridge's domination throughout the match, and with the Dark and Light Blues currently tied at the top of the BUSA League, there's everything to play for in the upcoming Varsity match.



Joe Powell and Oscar Brodtkin

## Gamblers Unanimous

As a general rule good tipsters should never gloat about their winning days but we don't profess to be anything of the sort, so here goes. In the *Racing Post's* 'National Press Challenge' only two newspapers (*The Sun* and *Daily Mirror*) currently show a profit; they'd better make room for another though as Gamblers Unanimous charges towards a utopia of never-ending riches.

However, not everyone in the murky business of gambling plays it as straight as us. Sometimes the rewards are so tempting that people will do anything to cheat the bookies and this week we will share with you some of the most ingenious scams ever executed. Perhaps the most

famous of the lot involved the debutant gelding 'Flockton Grey' who was entered into a two-year old maiden race at Leicester in 1982 by owner Ken Richardson and trainer Stephen Wiles. The horse romped home by 20 lengths at 10/1 and was remarkably well backed for such a low-grade race, prompting suspicion from the out-of-pocket bookmakers. It later emerged the horse was actually a three-year old ringer called Good Hand who had been planted just before the race.

Luckily you don't need scams to make the money, the 'Bank Job' will do that for you. Bolton are massively overpriced at 5/4 (2.22 on Betfair) to win at Watford in the Premiership on Saturday. Bolton

boast the 4th best away record in the league and with the likes of Anelka and Diouf firing on all cylinders they are unlikely to be troubled by anything Watford have to offer. Our first £12 of the week goes on that.

For the 'Porters' Tip' we head to the biggest sporting event in the world this week: Superbowl XLI at the Dolphin Stadium in Miami on Sunday. We think the Colts giving up a 6.5 point handicap at 10/11 (1.91) is a steal. Have £6 on to near double your money.

The 'Long Shot' sees our last £2 on England half-time, Scotland full-time at Twickenham on Saturday. Brian Ashton will have his men fired up and could well take an early lead

but Scotland are no mugs and will mount a strong second half challenge. Odds of 17/1 (18.5) are too generous for our liking.

Running total: £37.73

**The Bank Job**  
Bolton to win  
Stake: £12

**The Long Shot**  
England halftime, Scotland to win  
Stake: £2

**The Porters' Tip**  
Superbowl XLI, Colts to win.  
Stake: £6

betfair.com

## Sports Round Up

### Upcoming Fixtures

- Friday February 2**  
Squash Blues v RAC Club
- Saturday February 3**  
Eton Fives 6 pair Fixture v Eton  
Men's Lacrosse v UEA Norwich (Home)  
Men's Waterpolo v Oxford (123rd Varsity)  
Women's Hockey II v Norwich City I (Home 11:00 Coldham's Common)  
Women's Hockey III v Peterborough III (Home 11:00 Wilberforce)  
BUSA Cross Country Championships  
Women's Lacrosse II (indoor aside tournament)  
Small Bore club (rifle) v Imperial/Southampton (Home)  
Men's Hockey Blues v Harleston Magpies (Away)

- Sunday February 4**  
Bowmen v Warwick, (BUTTS leg)  
Trampolining BUSA regional championships, (Loughborough Leisure Centre)  
Women's rugby v Peterborough, (Away)  
Modern Pentathlon, (Millfield School, Somerset)  
Women's Rugby Blues v Peterborough, (Away)

- Wednesday February 7**  
Women's Hockey II v Coventry I, (Home 14:00 Wilberforce)  
Women's Hockey Blues v Loughborough II, (Away EHB Sports turf 15:30)  
Women's Basketball v Worcester, (Home 16:00)  
Women's Rugby Blues v Bedford, (Away)

- Thursday to Sunday February 8-11**  
Polo National Arena Championships, (Away)

### Results

- Mixed Netball**  
Catz v Magdalene 18-4
- College Rugby**  
St Johns v Jesus 32-10  
St John's v Trinity Hall 33-0
- College Football**  
St Johns v Downing 4-2(Pens)  
Fitzwilliam v Caius 3-0
- Fencing**  
Fencing Blues v Warwick Won 135-97

- Women's Hockey**  
Women's Hockey I v Thurrock I Won 2-0  
Women's Hockey II v St Ives I Drew 4-4  
Women's Hockey III v Cambridge City III Lost 3-4

- Women's Lacrosse**  
Blues v Bath Won 20-5

- Men's Hockey**  
Hockey Blues v Dereham Won 8-1

- College Hockey**  
Emma Vs John's 2-2



# SPORT

## Eton Fives

Mixed Success at the weekend [Page 31](#)

## Lacrosse

Blues triumph [Page 29](#)

# Solid midfield sets the stage for Blues football victory

»Blues seal second resounding win over Aston in as many weeks

**PETE HUNTINGFORD**  
SPORTS CORRESPONDENT

|           |   |
|-----------|---|
| Cambridge | 4 |
| Aston     | 1 |

Blues' goalkeeper James Dean will be thankful for a superb defensive performance from his back four that kept Aston from getting within 20 yards of his goal for the majority of the match; but less than pleased at the shot that it forced from Aston's Ben Boukhobza. Catching hold of a loose ball in midfield, Boukhobza thundered the ball downfield only to see his wild effort bounce embarrassingly over the opposing keeper to bring Aston back into the match at 1-1. The wild lash of a shot was the only thing that was going to even threaten the Cambridge goal, however, as, for the second time in two weeks, the Blues dominated a match that could have easily mirrored last week's 7-1 hammering.

Having gone 1-0 up in the opening five minutes of the match when winger Brendan Threlfall charged his way past the Aston goalie, Cambridge must have sensed another win was on the cards. Blues' Coach Alex Mugan however stated that "we were held back by the conditions in the first half. The wind was in our faces and we struggled to get the ball down and play". Indeed, Aston failed to capitalise on their first-half conditions advantage as both teams seemed determined to by-pass their midfields with a series of long balls that failed to bear fruit. Dominating in the air, central midfielder Stephen Bailey ensured that Cambridge had the majority of this aerial game with some superb flick-ons to lone striker James Rusius who, due to a lack of movement and support, often found himself stranded in attack.

Having blocked Aston's access down their favoured left side for the entirety of the match, Cambridge right-back Will Stevenson took the game to the opposition from the start of the second half. Ruling the right flank with an abundance of inch perfect crosses, Stevenson danced his way past two tackles before enabling midfielder Bailey to use his powerful neck muscles to head the ball home on 54 minutes to give Cambridge a 2-1 advantage. Looking an all-round classier outfit, Cambridge looked increasingly threatening in front of goal as time progressed yet they were unable to increase their lead. Midfielder Michael Johnson had a perfect opportunity to do just that when



Aston enjoy a rare moment of possession in what was otherwise a disappointing day for the Midlands side

SOPHIE PICKFORD

he sent his driven shot wide just moments before goal scorer Threlfall squandered a long range effort after a phenomenal 30 yard run.

Towards the middle of the second half Aston looked to emulate the Blues' passing game success. Growing increasingly more physical in midfield, Aston looked to grind down the Cambridge defence with a series of short passes and crunching tackles only to see themselves once again out-classed by an outstanding run from Threlfall down the right-hand side before a well-guided pass from starman Stevenson set up Rusius for his third goal in two games. At 3-1,

Cambridge looked to profit from on their deflated opponents mistakes that were increasing in frequency at

## Mark Blundell

Jossie Clayton speaks to the Formula 1 and Le Mans legend

[Page 30](#)

an alarming rate. A mistimed header from Aston's leftback allowed American substitute Johnny Chavkin to send an early cross over to fellow super-sub Mattie Gethin to slot home his second goal of the season after a beautiful first touch saw him beat his marker with ease.

Whilst not quite the 7-1 scoreline of the last week, although it certainly could have been, a 4-1 victory definitely put a smile on the face of the team coach. Commenting on his side's performance Mugan stated "Today was a great team performance. Mikey Johnson had a great game in the centre of midfield but then again he

always does. All the boys were fantastic. We approached the game in the same way as last week and I thought we played some outstanding football – especially in the second half when the wind wasn't an issue." Cambridge indeed deserved their three points today having worked tirelessly throughout the match and with assured performances from all areas of the pitch. After having won only once in BUSA this season the Blues will indeed be glad to get another win under their belts as they look to cash-in on their recently found form with a win against Staffordshire in two weeks time.

Saw the game? Read the report? Think you could write it? [sport@varsity.co.uk](mailto:sport@varsity.co.uk)