

Issue 548

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The Cambridge student newspaper

9 November 2001

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# SHAMED

## John's students urinate on staircase and Corpus' sexual harassment



Photo: Julian Blake



Photo: Adam Joseph

### John's JCR President: Disgusted at public acts of excretion

**Adam Joseph  
Judith Whiteley**

Drunken John's students were individually named and shamed in a notice posted in their porters' lodge by the college Dean this week. After what one John's student called "a crazy night" of revelry and excess, involving food fights in hall, vomiting, running amok around the quads and urinating in a college building, the Dean, Dr Mackintosh, took the unprecedented step of publicly

exposing the culprits to the rest of college. He also listed individual punishments appropriate to the misdemeanours of each offender. The notice ordered those who were "incapable through drink", to "clean vomit fouled lavatories." Other students who "allowed their party on 1st November to get out of hand...are each responsible for a week for cleaning the JCR lavatories to the satisfaction of the lady superintendent's staff." The party led to vomiting and urination by members "of both

sexes" in the surrounding area. Many of the night's events have been linked to the infamous Muff Divers. The Muff Divers are a St John's based drinking society for second years, most of whom are in the rugby team. The Muff Divers have been in trouble with the college authorities before, after many of them stripped off, exposing themselves, and put their boxers on their heads in the college bar. They were banned from the bar for several months and had to display

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### Corpus JCR President: Disgusted at sexual intimidation

**Sophie Morphet**

Corpus Christi is reeling after it has emerged that 15 to 20 reported cases of sexual harassment have taken place in the past ten days. It became clear at a JCR meeting on Sunday night that up to 20 female undergraduates had complained of sexual harassment or intimidation of both a verbal and physical nature to various members of the JCR committee. The majority of the cases are believed to be of a less serious

nature stemming from an entrenched sexism in the university as has been exposed in a recent university-wide report which condemned Cambridge's "macho, white culture." The Corpus Women's Officer, Ellen Weavers said that as some of the more serious incidents were "reported to have taken place in and around the bar", the JCR has decided to make it an alcohol free zone for a week to "prevent any more incidents of verbal and physical intimidation." She hoped that this would also highlight the fact that this

was a "community issue." JCR President, Adrian Ellis said that the situation is "serious enough to warrant this action; and the college community is fully behind us." The situation has led to a series of meetings between the JCR and college officials, including Senior Tutor Chris Kelly, in order to work out an effective strategy of response to the problems. In addition to the bar closure, a set of letters from Women's Officer, and the Senior Tutor were sent out early on

• continued on page 2

# GrUmpy Grads

Sophie Morphet

The debate over the integration of the GU and CUSU has become yet more heated this week. An anonymous e-mail sent to *Varsity* suggested that there has been a "breakdown of communication" between the two bodies and that "CUSU-GU integration is pretty much dead in the water."

For the second time this term, the council meetings of the GU and CUSU took place on the same night, making it difficult for MCR presidents to participate fully in both of the bodies which are supposed to represent them. CUSU representatives offered to attend GU Council but were told that this would be "inappropriate." Pav Akhtar, CUSU President, comments that CUSU were "disappointed" with this "but respect that this is the decision of GU Council."

A motion was put to the GU council asking college MCRs to disaffiliate from CUSU and affiliate directly to the GU. Pav has lashed out at this stance stating "this proposal is damaging and divisive and would lead to inefficiency." He adds "this is entirely against the spirit of intergration that eighty per cent of students voted for."

However, Raj Joshi, President of the GU sees the motion in a different light, cutting out the middle man of CUSU.

"We are not asking MCRs to disaffiliate from CUSU, but to affiliate directly to the Graduate Union."

Andrew Peacock, the General Secretary of GU and the President of Pembroke MCR

presented the GU's case as a means of attaining a higher level of political autonomy. "At the moment we are dependent on CUSU; getting money directly from the grads would allow us to represent their interests better."

As for not letting CUSU come to the GU meeting on Wednesday, Raj made it clear this was not a sign of tension, but that the GU wanted to get themselves properly sorted out,

"but we will be inviting CUSU to the next meeting." He added

"no one should doubt our commitment to have a relationship with CUSU." However, ultimately he has the graduates' interests at heart, saying he wants to "do what we do best, better."



# Mouse massacre

Olly Duff reveals that mice would rather listen to cheese

Cambridge was once again in the national spotlight this week for controversial reasons, after University scientists were criticised by animal rights protestors for conducting "utterly disgusting" experiments on mice.

The experiments involved injecting mice with methamphetamine – a strong form of speed taken in clubs – and then exposing them to loud music either by dance band The Prodigy, or Bach's *Violin Concerto in A minor*. Eleven mice died, and many appeared to behave abnormally – "jiggling backwards and forwards" to the beat, suggesting that they were "being subjected to stress of unmanageable proportions."

The British Union for the Abolition of Vivisection (BUAV) led the attack – campaigns director Wendy Higgins branding the tests "absolutely despicable" and "abhorrent".

"Just because people choose to take drugs and go to raves doesn't justify subjecting animals to

admitted that the tests should not be directly related to humans.

However, head researcher Dr Jenny Morton struck back in defence, insisting that the study was part of a wider investigation into the long-term effects of amphetamines, which remain largely unknown:

"If you have an environmental stimulus that enhances the toxicity of a drug which is taken recreationally, I think that makes the research justifiable."

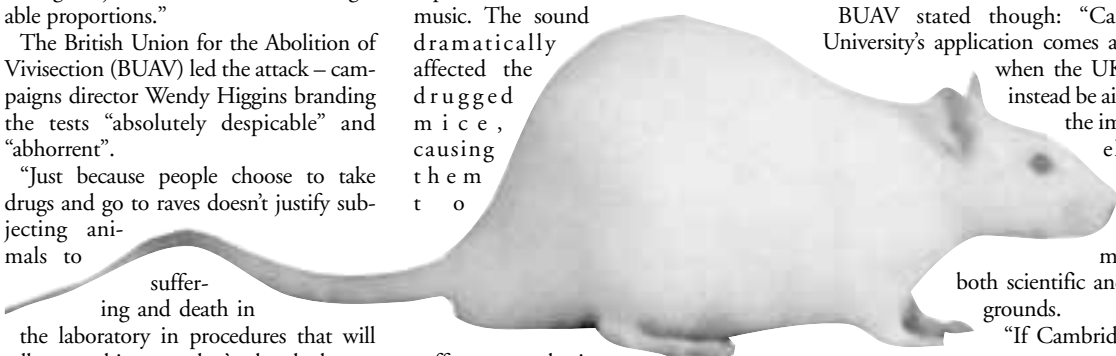
A total of 238 mice were used in the experiment, and having been given the drug or injected with salt water, were exposed to silence, white noise or loud music. The sound dramatically affected the drugged mice, causing them to

noise" that is important. The volume used was 95 decibels – equivalent to listening to a personal stereo at a fairly loud level. All the mice were killed at the end of the experiment and their brains removed.

The criticism further fuels the conflict between the University and animal rights supporters, recently worsened following the Department of Trade and Industry's and Lord Sainsbury's backing for the University's renewed application to build a primate research centre. Lord Sainsbury stated that the centre was "nationally important" in consolidating the UK's position as a "global leader" in neuroscience.

BUAV stated though: "Cambridge University's application comes at a time when the UK should instead be aiming for the immediate elimination of [these] experiments on both scientific and ethical grounds."

"If Cambridge really wants to encourage cutting edge, modern and scientifically credible research, it should instead invest in the development of facilities to progress non-animal research techniques."



suffering and death in the laboratory in procedures that will tell us nothing we don't already know: taking drugs and listening to excessively loud music isn't good for you."

BUAV was also keen to highlight the fact that the Cambridge researchers had

suffer more brain damage from the speed than normal. There were both Prodigy and Bach fatalities, proving that the nature of the music is irrelevant – instead it is the "pulsating

# John's cont...

continued from front page...

...an open apology letter in the bar. The presence of groups like the Muff Divers in the bar on regular occasions has resulted in what one second year called "an intimidating atmosphere, in which many college members feel uncomfortable". The students responsible for the food fight were also part of a drinking society. In this case the women's only Sirens, also based in St John's, were hosting the Magdalene Wyverns.

Several John's students have condemned their fellow students' behaviour. One 2nd year Johnian told *Varsity*, "It's disgusting. If they had done that at school they would have been expelled. As it is, they've merely been told to go and clean up after themselves. I can't believe that at the age of 21 they're still behaving like that." Students have also expressed concern that it demonstrates arrogance and a lack of respect for college staff, who are often left to deal with the consequences of student drinking.

Liz Prochaska, John's JCR President, however, was keen to emphasise that it is only a "small section of the college that could be accused of getting out of hand." She also believed that the actions were "normal student life...and if you go into the town on a Friday night you will see lots of blokes pissing on walls, why should it make a difference whether they are blokes or girls or whether it is a college wall."

Also, in the light of recent national media coverage, others at the college have questioned the wisdom of the Dean's decision to condemn students' antics so publicly. The JCR president had an emergency meeting with Dean about the "tabloid name and shame" tactics used by the college. Members of the JCR also observed that "the connecting factor in all the publicised cases was female intoxication" suggesting that college discipline was founded on "antiquarian attitudes". There was also no consultation with the JCR President prior to the notice being put up, despite assurances from the previous Dean that any novel disciplinary ideas would be subject to dialogue. "This was the action of a lone Dean. He did not consult the JCR or the Senior Tutor," Liz Prochaska told *Varsity*. Dr Mackintosh has now assured the JCR that any such disciplinary notices will be sent out by e-mail in the future. He declined to make any comment to *Varsity*.

Rob Jenrick, Academic Affairs officer for John's JCR told *Varsity*. "The debacle has completely unnecessarily opened the college and its students up to the kind of negative and personal media attack which St. Catharine's has just suffered. That this has happened so soon after the trouble at Catz, when it is most likely to cause national interest and intrusion into students lives shows a serious misjudgement of the situation. It is symptomatic of the sometimes arcane system of discipline in so many Cambridge colleges."

# Corpus cont...

continued from front page...

...Tuesday morning.

Chris Kelly stated in his letter that any form of sexual harassment was "simply unacceptable" and that he shared the "deep concern of the JCR/MCR that such behaviour should not be tolerated under any circumstances", adding that he was giving the JCR/MCR his "full support". The tone of his letter was reinforced by his inclusion of Corpus' long-standing statement on "Sexual Harassment and other Unacceptable Behaviour".

This comes in the wake of the ongoing animosity between the college authorities and students at Corpus. Adrian Ellis acknowledged this but was happy with the way the JCR and the college had been able to communicate citing the Senior Tutor's attitude including his decision to cancel two meetings on Monday to deal with the situation as being "to his credit."

"Trivialisation, ghettoisation, hysteria and vigilantism" are the four main areas, other than that the welfare of all those involved the JCR President is most concerned about. He feels that each is a possible outcome of the JCR's measures, but is so far encouraged by the response they have had, believing an emergency open meeting held on Tuesday night on to have been "extremely encouraging."

The JCR's response has been met with the full backing of the student body. At an open meeting on Monday night around 120 people were reported as attending. A second year female

Corpus student commented "the JCR has kept us quite well informed." She added that she understood the actions taken. "I can see why they're doing it, it's a good idea to show how seriously they're taking it." Although she said she was surprised and shocked at the news. "Corpus feels like a very friendly college. There doesn't seem to have been any tension."

It is hoped that the colleges' response will generate a feeling of community. As Ellen Weavers stresses, the JCR's action should change the college's atmosphere for the better "People will be looking out for their friends and be aware of any upsetting behaviour."

As of yet no formal complaints have been made. However, the Women's Officer, Ellen Weavers makes it clear that the women involved have been "made aware of all the support systems available." But added that the members of the JCR who had been approached were in no position to break confidentiality and take the matters further. "We cannot force that."

Adrian Ellis points to the long fight ahead, stating "it is only the beginning." He adds that the college is in for the long haul in trying to make sure a spate of such incidents never happens again, "what follows is a complex procedure of awareness raising at all levels, installing preventative measures and supporting all involved – those who have or are yet to come forward as well as respecting the rights of those accused. The urgency is felt across the student community in Corpus as well as in the fellowship and College staff."



# CamPeace vs MP

Katy Long

CamPeace, the Cambridge Campaign for Peace, has responded angrily to statements made by the Labour MP for Cambridge, Anne Campbell, attacking the organisation. Speaking in the House of Commons on 1 November, Campbell asserted that CamPeace "has no credibility with me, and I hope that it has none with my constituents", drawing attention to CamPeace's vigorous campaigns against the Kosovan crisis of 1999, and claiming that "CamPeace has never accepted that Milosevic could carry some guilt for the atrocities in Bosnia and Kosovo." Campbell's concern was centred around the website's news archive, in which she highlighted the presence of such articles entitled 'Was the Serbian Massacre a Hoax?' and 'Film proves death camp photos were lies'. This was evidence, she suggested, that CamPeace did not 'even' accept the justification of NATO intervention in "the genocide in Kosovo against both Muslims and Christians". CamPeace have emphatically denied this allegation to Varsity, stating that such a claim 'is false, and we have documentary evidence to prove it.' This evidence is to be found in leaflets distributed at the time, which read 'we abhor the atrocities committed by Milosevic, but bombing Yugoslavia is not the answer.'

While Campbell talked of the five hundred odd e-mails and letters she has received from constituents since the

bombing, many expressing unease at the British involvement in Afghanistan, she maintained that while "we wish there were an alternative...there is not." She claimed that no one in the constituency who has raised concerns with her has suggested that "alternative action would be effective in unseating the Taliban and destroying the terrorist network", warning "I hope people who support CamPeace understand what they are supporting." When asked by Varsity what CamPeace believed Anne Campbell's motivation for her attack was, Andrew Goreing, a CamPeace member, replied: "I don't guess at other people's motivation." but he did continue to add that "if Anne Campbell is intending to close the door on any particular constituents...because

she guesses they have some connection with the nefarious CamPeace group...I think that would be a pity."

In a subsequent statement on the 5 November Anne Campbell claimed that she was 'delighted' that her speech in the House of Commons had already resulted in corrections to the content of the CamPeace website. This is despite the fact that, as Goreing points out, the only alteration to the site other than the posting of a response to Anne Campbell's criticisms was the changing of a phrase describing Carla del Ponte as 'Chief Persecutor of the International Criminal Tribunal for the Former Yugoslavia' to 'Chief Prosecutor'. CamPeace claims that this mistake originated in a simple typing error, or at most a "Freudian slip".



Photo: Tom Catchesides

# NUS Debt

Helen McKenna

The National Union of Students is currently experiencing a debt crisis which could lead to its bankruptcy.

The leaking of a confidential NUS document, entitled 'The Report of Short Term Savings Committee and 3rd Year Budget Group,' reveals that the union is facing major financial problems. The figures indicate that the NUS is running at a loss of £300,000 and that if it continues to spend in this way it may face debts of £1.52 million by 2004.

The report describes budget problems such as departments overspending by 300 per cent and large amounts of money being wasted on travel expenses.

Another excessive outlay, provoking widespread criticism, was the NUS annual conference which was held earlier this year, costing over £300,000. The document suggests that £60,000 could have been saved by simply reducing the duration of the conference. However, overspending is not the only cause. Geraint Hopkins, the National Treasurer for NUS attributed the current problems to the financial concerns being experienced by university student unions around the country, from whom they rely on over 85 per cent of their income in the form of affiliation fees. He explained that "any problem with that stream can cause us financial headaches."

A recent Inland Revenue ruling has also had a negative effect on NUS finances. A change in VAT status means that the

union can no longer charge VAT on affiliation fees, losing the NUS another £100,000 per annum.

In response to the financial problems highlighted by the report, NUS have merged the two posts of National Director and Deputy National Director, and are currently conducting a review of administration and print costs. However, despite reduced spending, Geraint Hopkins promises that NUS services to students will not be affected.

CUSU held a referendum in March this year in which an overwhelming majority voted to remain part of NUS. The practical help which NUS provides, such as the organization of the National Demo on "Grants not Fees" and the advice and training for CUSU members, led CUSU President Pav Akhtar to consider our continued affiliation as advantageous: "While we're not always completely happy with the way that the NUS is run, we think that they generally provide us with a good value service and we'd be foolish to give it up."

With nearly 750 constituent members, the NUS continues to be the only way for students and student unions to get their voice heard regarding national policy. Geraint Hopkins emphasized the importance of the union for students: "Ensuring the future of the National Union, which has campaigned successfully for a review of the Government's disastrous student funding policies, and many other areas is essential for students to be represented in the great national debates around education."

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MEDIA  
FRENZY

*Varsity's* front page last week highlighted a question that all of Cambridge has asked at some point over the past fortnight: why does the world care about Catz? Perhaps a better question would be why do newspaper editors care? Their usual response combines accusations of intellectual elitism with world-weary claims that only sex sells papers.

Part of the problem is the short-termist attitude caused by the commercialisation of the media. It is all too easy for editors, especially under the pressure of Rupert Murdoch or Conrad Black, to forget that, while sensationalism and titillation may sell more copies on the day, it is news and analysis that give a paper its long-term reputation. Many editors scarcely credit their readers with literacy: no news, it seems, can be printed without a picture. Similarly, complex issues are simplified or eliminated. You can see this even in the coverage of Catz. *Varsity's* comments on out-of-touch tutors and the fallacy of blaming bad results on drinking were replaced by mockery of students who can't hold their drink. Even important issues can seemingly be discussed only via personalities: interest in the relationship between America and Cuba became focused on Elian Gonzalez. 'Boring' aspects of world affairs such as the World Trade Organisation, or the Rudman Report of Autumn 1999, which predicted a terrorist attack like that of 11th September, are glossed over. Politics becomes little more than a succession of scandals, with only a few half-hearted attempts to relate them to wider issues. As *New York Times* writer Frank Rich puts it "ideology has nothing to do with which scandals get major media attention. The only criterion that really matters is, is it entertaining enough?"

And since so little attention is given to foreign news, the focus is almost exclusively on the crises of the day. Apart from causing our view of the third world to be no more than a succession of disasters, it also means we forget the effects of Western actions. Military action in Iraq and Yugoslavia created acres of coverage. But when the bombing stopped, the media lost interest, and so there is little concern over continuing actions.

As for 'elitism', surely the aim of newspapers should be to encourage public debate. In the Eighteenth Century, coffee houses were filled with political discussion fuelled by the news sheets. In the nineteenth century, radical papers such as the *True Sun* and the *Poor Man's Guardian* employed writers like Charles Dickens to explain and to argue. Why should it be so much harder now to discuss real news? Perhaps editors, those at *Varsity* included, should place a little trust in their readers, and write about the issues that matter: they can be popular without being populist.

Dan O'Huiginn

## Blair's divided society

Adrian Shankar on the choice between country and faith the war is forcing upon British Muslims

This is the, 'just', war, so we are told. As each innocent Afghan perishes under the air raids of the Coalition, the memory of the Twin Towers tragedy begins to fade. We all felt the shock of the event, we all immediately thought of loved ones in the area, and the idea of the perpetrators being held to justice flashed through everyone's mind. But the war on terrorism took a wrong turn somewhere, and now the moral high ground is slowly slipping away from the Coalition. The decision makers have deemed that suitable retaliation for the killing of many innocent people is...the killing of yet more innocent people.

In an attempt to add some moral impetus, Tony Blair is desperately trying to gain the backing of British Muslim leaders to justify this crusade. Sheik abdu Majid al-khoei, Dr MA Zaki Badawi and Sheik Fadel Sahlani have all had their ears bent by the Prime Minister in the last week, but how much effect this will have on them and the Muslim communities of Britain is doubtful. Dr Ghayasuddin Siddiqui, leader of the Muslim Parliament of Great Britain, described Blair's talks as, 'mere pleasantries,' and



it is not hard to see why he is irate; members of his community die each day under bombing raids that the Prime Minister authorises.

Tony Blair is a consensus politician. The reason that he is the leading politician of his time rests in his ability to bring people together, to marry differing interests, and to persuade others that he really believes in their view. That is how he has transformed the

party of the Left into the party of the Centre. To keep the left wing of the party happy during this project is an incredible political feat. But trying to get Muslim backing for this bombing campaign might be stretching his abilities too far. Most communities bind together in times of crisis, so why should the Islamic community be any different?

If anything, Muslims seem to have an even stronger sense of community than most. After the summer riots in the north of England, and the violent racial incidents that followed the terrorist attacks of 11th September, it is not difficult to see why British Muslims feel under threat. What will increase this feeling of discrimination is the lack of effort from the Government to resolve this problem. The problems in the north have arisen because Asian and white communities are segregated due to social policy, and the rhetoric from Home Secretary David Blunkett in the aftermath of the riots has not been acted upon. One thing is for sure, the BNP and the National Front will not let the significant electoral progress that they made this summer go to waste, especially at a time when ethnic

minorities and asylum seekers are high on the social agenda.

The headlines this week have focused on British Muslims heading to Afghanistan to join the Taliban's, 'jihad.' Reports from Pakistan suggest that the border authorities are struggling to prevent people escaping to Afghanistan to fight for the cause. There is a message in this for Messrs Bush and Blair. The increasing oppression of an already crippled nation is only going to increase the resolve of the strong community that they belong to, and while it is hard to see what some British Muslims joining the jihad think they would achieve, their reasons are understandable. Omar Mahroo, President of the Cambridge University Islamic Society, speaks of how British Muslims think of Muslims all over the world as their, 'brothers and sisters,' and the Muslim faith does not condone the killing of innocents in any situation. To tar them with the same brush as those of the terrorists is wrong. It is with hope that we look to Tony Blair to rectify the situation, as let's be honest, Bush will not, and remember that action against terrorists should not blur into action against Islam.

## This article is about sex

Tim Stanley

It's November and Christmas is nearly upon us; the trees are going up in Sainsburys, the Santas are lining the streets doing their unconvincing Papa Noel impressions (thin ones, fat ones, some as big as your head) and little children look up at shop windows with glee and Yuletide spirit twinkling in their innocent eyes. And it's at this time of year that one's thoughts inevitably turn to hardcore sex.

I'm writing this on my way back from the bright (red) lights of London town after a satisfying meal at the Carlton. It was enjoyable on two counts. One that I'd come away with four spoons, three knives, six inscribed handkerchiefs, two coffee cups and a small towel rack. But more satisfyingly I met an old friend, who I'd been told before hand suffered from premature ejaculation, and I made a point of arriving thirty minutes before I was expected so that I could stroll in and say loudly, 'I'm terribly sorry, but I seem to have come early.' However this could just be me playing the green eyed monster. After all at least my friend has found himself in a position where his sexual dysfunction can be enjoyed by all. I long ago ruled out any possibility of a one night stand, believing as I do in the old adage of 'never sleep with someone who is drunk.' the problem being that people



only find me attractive when drunk.

The correlation between sex and drink is ever more acute at Cambridge. The media image that we all over indulge in the finer things in life also extends to carnal pleasure. And this image is sadly compounded by our union. When I received my Fresher's Pack my eyes were opened to a whole new world of sexual possibilities. I may be a naive provincial, but it can hardly be healthy to give step by step instructions as to how to do things to other people that could cause long term physical damage (wear gloves! use glue!). The argument that it is making

sure that I do such things properly without harming myself is just plain silly. In short: never in my wildest dreams would I have thought of trying to put that ... there before reading my 'Freedom' booklet. Though that cream that came in a sachet worked wonders on my athlete's foot.

The encouragement given to permissiveness is part of a wider social problem that Britain still has with sex. Apart from the page that dealt with 'individuals who chose not to have sex' (Christians and ugly people) the booklet was encouraging us to experiment with each other. The 'Friday night' syn-

drome has been extended to our relationships and we binge on each other the way we habitually do on alcohol. This is proof of a deep ridden frigidity that still permeates the British attitude towards sex. The Anglo Saxons have always been emotionally immature and their is little difference between a person who applies electrodes to himself to take his mind off sex and someone who applies electrodes to himself to increase his enjoyment of it.

I'm all for decadent self indulgence: but not when it hurts other people. The kind of gratuitous, emotionless sex that society encourages men and women to indulge in does not lead to personal fulfilment and can leave one with something far worse than a hang over in the morning. For me and all the other prudes in Cambridge who find Thora Hird 'a bit smutty' the arrival of the union's Ikea catalogue of sex was not a pleasurable experience. My hands still sting from all the Detox I rubbed in to them after opening what I thought was a large 'After Eight' mint.

For us Christians and ugly people it is going to be lonesome this Christmas. Which is a pity because on the whole I only get vague urges around Bank Holidays and Christmas. Call me a puritan, but when confronted with all this licentiousness and sexual licence I'd still rather curl up with a bar of fruit and nut and a good book. A dirty one that is.

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# Get your chits out for the grads

John Phillips, President of Magdalene MCR, explains his college's position on CUSU and Graduate disaffiliation

Those unimpressed by CUSU have long held the opinion that the organisation all too frequently shows an approach to democracy and student government similar to that encountered in countries where representative institutions are in their infancy and power is wielded by the sort of cranky dictator usually referred to as the "father of his people". CUSU's response to Magdalene MCR's decision to withhold payment of this year's affiliation fee was typical of this. Stewart Morris, CUSU Services Officer, went straight to the JCR President to ask whether he could overrule the elected graduate representatives.

CUSU's reaction to news that the Graduate Union Strategic Review Committee has expressed reservations regarding the proposed integration of the two organisations followed the established pattern. Rather than debate the issue, the advocates of integration immediately resorted to the doctrine of the mandate, arguing that last year's GU referendum, which empowered the Executive to enter negotiations on the subject, bound the Union to accept whatever deal might be on offer. CUSU's opponents were at once portrayed as a shadowy clique bent on subverting the will of the student body.

The reality is that it is the CUSU bureaucracy that stifles debate and relies on both obscurity and apathy to affect its ends. So successful have these tactics been hitherto that few have any understanding of the issues at stake. Affiliation is simply a contractual relationship between a com-

mon room and CUSU, whereby the latter undertakes to provide, for a fee, additional specified services. Affiliation should not be confused with membership. In a recent booklet sent to MCR Presidents, CUSU explain that disaffiliation entails the forfeiture of publications, including the various guides and handbooks, and services,

Education Act. It is clear that the services CUSU lists in fact consume well over 70% of its budget, whereas affiliation fees constitute only 14% of its income. Legally, CUSU can only deny non-affiliated Colleges the services specifically funded by the Affiliation Fee, to go further than that constitutes unlawful discrimination.



Photo: Mike Phillips

including student ID, access to the Societies Fair and welfare support. If CUSU chooses to act on this statement it will place itself in a very dangerous position, for it will then almost certainly have breached both its own Constitution and the very well-known terms of the 1994

This prompts a question as to why CUSU should make such threats. Could the Executive be legally grievously misinformed? With the spectacle of *Creation* in view it seems quite possible. Could their exaggerated claims be simply scare tactics? More likely the origin of the problem is

the tendency of the CUSU Executive to view the Affiliation Fee as an integral part of their budget. It seems that they do not hypothecate the funds drawn from Affiliation and are not actually able to explain specifically what the money is spent on. This raises questions of accountability. One must ask why CUSU has been allowed for so long to go on collecting a fee without clearly explaining the consequences of non-payment. Whenever the CUSU Executive do get round to this, and they ought not to be permitted by CUSU Council to delay, each MCR and JCR ought rationally to decide whether they receive value for money from CUSU for their Affiliation Fee.

Many of CUSU's publications may be thought superfluous. The value of a manual explaining the basics of sexual activity is highly questionable for the mature adults, many of them married, who come here to read for postgraduate degrees.

In fact the graduate community is very different to the undergraduate population. Its membership is to a much greater degree international, for instance, and far more likely to encounter problems relating to funding and accommodation. It is not impossible that a representative body dominated by undergraduates could deal effectively with such issues, but it must be considered probable that a specialist and separate body would be superior. This logic underlies the very creation of the present Graduate Union, and is to some extent acknowledged by CUSU insofar as

the latter organisation does not, yet, propose completely to subsume the former.

This does, of course, assume that an independent Graduate Union would manage its funds so as to make itself effective, and in the past this has not been the case. Integration with CUSU was first conceived to address this problem. Under current proposals the GU would benefit principally by receiving from CUSU two-fifths of the affiliation fees paid to it by graduate students through their MCRs. In addition the GU President would become a CUSU sabbatical officer. The financial advantages of this arrangement are obvious, though not, it might be thought, to undergraduates. However, it is also evident that the Graduate Union might equally be funded to a similar level if MCRs were to affiliate to it rather than to CUSU. Were this to occur, the GU could retain complete control of its shop and facilities.

It is clear that CUSU must be shaken out of its complacency with regard to both Affiliation and Integration with the Graduate Union. Neither is a *fait accompli*, and viable alternatives exist to both. The opportunity now exists for Student Representatives to debate these alternatives in a mature and sensible fashion. CUSU must participate in this debate constructively. If it fails to do so many will surely question why the CUSU Executive is so keen to champion arrangements the merits of which it flinches from explaining to its members.

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# VARSITY

## Uh-Oh, urine trouble

So, another week and another Dean has used inappropriate measures to curb excessive drinking. However, this week, it should be the John's students who should be taking much of the blame for the situation they are in. It is often said that Cambridge students 'work hard and play hard' and shouldn't be stopped from drinking or having a fun night out. However, in recent weeks this has got out of hand. There is a large difference between having a bit of fun and damaging property. Getting drunk isn't an excuse to cause havoc and not an excuse to be rude and childish. Yes, the Dean of John's was wrong in publicly humiliating those involved, but what are the other options? However often people are told, they haven't learned. Drink, get drunk, it's part of being a student. We only have a few years to humiliate ourselves before entering the real world. But at the same time, we have to realise that there are people from the real world in Cambridge. The college and University staff and the local residents should be treated with respect. They have to live in Cambridge and walk the same streets as us.

## Corpus Chris curbs crisis

The reaction by the students and college authorities at Corpus Christi to the allegations of sexual assault has been refreshing. The college has refused to push the whole affair under the carpet, which has to be to their credit. The JCR committee has been prepared to discuss the information with the press and their fellow Corpuses. Furthermore, if there is one positive aspect to come from the affair, it is that student communications with the college authorities have improved considerably. Hopefully the antagonism of last year is now in the past. The Senior Tutor, Chris Kelly, apparently cancelled all his meetings so he could discuss a suitable response with the JCR committee. The college has also taken a very mature approach to the media. The JCR decided not to try to keep the affair a secret. They e-mailed both student papers early in the week and told us the full story. This was wise: as the respective Deans of both John's and Catz should know, nothing remains a secret in Cambridge for long! They did this despite the knowledge that sooner or later, the national newspapers will pick up on the story. 'No comment' answers may mean your answers cannot be twisted but they also reduce the possibility of getting your own view across. After all the bad press they received over the last year Corpus has learnt how to deal with a crisis; *Varsity* suggests that they give lessons to the other colleges.

## Stud-u-like

As Cambridge gets darker and the Siberian winds start to howl, you need something to cheer you up. So we are proud to bring you Cambridge's most eligible bachelors in our exciting new pullout. This is your chance to vote for the man you would most like to snuggle up with in your tiny college bed. We have looked long and hard for this selection of mighty men. Many may disagree with *Varsity's* selection but all the candidates have achieved something in Cambridge, and have one thing in common: desperation. Now it's up to you to go to our website (www.varsity.cam.ac.uk) and vote for your favourite. *Varsity* suggests 'The Muppets', but maybe we're biased!

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## LETTERS

### CUSU debate

The article in last week's *TCS*; 'CUSU weathers disaffiliation storm' had me confused. Thoughtful comments flooded the article from those dissatisfied/disgusted with CUSU's current leprosy; what went on with the pro-CUSU side, was that really the best that could be mustered? JCRs are apparently "quite arrogant"; I would agree if it was them that thought their stance on the war counted for anything. JCRs are "guilty of blaming CUSU to cover their own faults"; apart from being badly worded I would agree if it was the JCRs who were providing publications of varying merit, and the various other non-services we receive (or not, as the case seems to be). It is undoubtedly true that CUSU is suffering from "a PR problem"; I think that the pro-CUSU spokesman proves this admirably! No doubt we'll be seeing him in the near future as a Sab.

Nicky Jones  
 Selwyn

### Dainty ducks

I thought that Leonie Sloman's piece speculating on whether a fungus was responsible for women in Salem being accused of witchcraft was an interesting and well researched article. However one line slightly puzzled me. She wrote "Even animals misfortunate enough to have been fed the poisoned bread showed unusual behaviour: dogs ripped the bark from the trees and ducks strutted peculiarly." Perhaps you can clarify a small point for me. How does a duck strut peculiarly?

Laura Durkact  
 Newnham

### Alex Lee is wrong

I fail to see who Alex Lee has in mind when he claims that Cambridge, "has become but a lodging house for transients." His suggestion is almost too ridiculous to repeat; that students no longer concern themselves with the issues of the day. As far as I can tell, Cambridge is one of the most politically active universities in the UK. It is curious that he has written about the subject of apathy on two occasions now, and yet he makes no mention of the many groups that challenge the apathy he bemoans. In the last couple of weeks alone we have seen protests organised by groups such as Amnesty International and Cambridge Students Against the War. Surely he doesn't believe that these people are, "free from the worries of the globe"?

Andrew Kaye  
 Emmanuel

### Silly boy

A simple explanation thought up by a very simple mind. I am referring, of course, to Navin Sivanandam's letter which states that there are several thousand years worth of examples to support the claim that "men may be more intelligent, more ambitious, harder working and better leaders than women". Could this possibly be due to the fact that in all but the past 100 years (if that) women have had very little opportunity to demonstrate these qualities? It's almost tragicomic that someone intelligent enough to come to Cambridge should be so incredibly stupid.

Emma Chapman  
 Christ's

### No barriers

I feel compelled to rouse myself briefly from my apathy and cite a few salient points to those of whatever political persuasion who seem to believe that this

University discriminates in some way against those who come from lower income backgrounds. It does not, thank you very much. Despite the plumminess of my voice – for which I am always gently teased – I was actually from one of the lowest income brackets in the country. Having acquired an assisted place to an independent school, as I wanted to read Classics and my state school offered neither Greek nor Latin, I found no obstacle in applying or maintaining my existence here. It is perfectly true that more support is given to us than to those whose parents are wealthy enough to have to front the tuition fees. My father, while he was alive, was on a pension and accordingly exempt. Last June, I lost both my parents in a car crash and have absolutely no means of support beyond my loan and as far as I have noticed this lack of funding has not resulted in my being forced to leave. So please, stop whining about how stringent the University is, and listen to a pauper for a change, instead of a dewy-eyed sentimentalist. The only sense in which we are elitist is the academic.

Freddie New  
 Queens

### Letter of the week

With reference to Navin Sivanandam's letter entitled Silly Women, 2nd November. He states several superior male traits. One he does not mention is the male tendency to take reckless risks, which he admirably demonstrated when he signed his letter.

Sonia Falaschi-Ray  
 Wolfson



letters@varsity.cam.ac.uk

The winner of the Letter of the Week wins two tickets to the Arts Picture House

## The Varsity Team

If you would like to contribute to *Varsity*, turn up to a section meeting (times below) at the *Varsity* offices (unless otherwise indicated) or email a section editor

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# Armed and dangerous

Alexander Armstrong, of 'and Miller' fame, tells Sam Baldock some secrets about comedy in Cambridge and beyond

As I wait to speak to Alexander Armstrong, one half of the Channel 4 show and now national tour *Armstrong and Miller*, I quickly scan over the press release for their stage show and am handily (and somewhat arbitrarily) informed that Alexander is known to his friends as Xander.

Shit. Social dilemma in the making. Have they included this cheeky fact to allow us fresh-faced interviewers to get chummy from the offset? Or should I play it safe and go for the ultra-formal Mr Armstrong? In the end I plump for the plain hi there approach, but soon realise I needn't have worried about the formality of my greeting, for it seems the pair have specifically asked to speak to *Varsity* as ex-Cambridge boys, and 'Xander' is very welcoming and keen to talk about his university days, and (unsurprisingly) about their show, landing at the Corn Exchange later this month.

We quickly get the what-and-where's out of the way: Armstrong (as a typical Cambridge comedian) studied

English at Trinity while Ben Miller chose a more unconventional Natural Sciences degree at Catz, even staying on to begin a PhD in Quantitative Physics before chucking it in to pursue their comedy career. Beginning to reminisce about his Cambridge years, whether about the ill-fated Cambridge Green Bike Scheme whose cycles were promptly borrowed and never returned by "some fucker from Liverpool in a van", or about Mario, the barman at the Maypole, I quickly notice his lack of hilarious thesp-related anecdotes about ground-breaking shows or kerrazy cast parties. Surprisingly, it seems, Armstrong was not particularly involved in comedy or theatre whilst at Cambridge. "The prospect of being funny, of making people laugh", he claims, was too intimidating. The newly-renovated ADC bar may now be all nice chrome, wavy lines and sofas but it sounds remarkably similar to the bitchy,

territorial, "are-you-important-enough-to-be-in-here" drinking hole he remembers from a decade ago.

Competition at this time was great though, with an emerging hotbed of comedy talent: the pair were friends with Mel and Sue (then Secretary and President of Footlights), and there was Mr Sacha Baron-Cohen over at Christ's. It was not until his graduating year (1992) that a friend roped Armstrong in to write for the Footlights Spring Revue, and a comedy career was born. After a few years of working the circuit, the pair landed themselves their television debut with *The Armstrong and Miller Show* on the Paramount Comedy Channel, securing three more series with Channel 4 after that.

Their TV show has won the pair equal measures of critical acclaim, a cult following and complaints from TV watchdogs

to compare the best of British with the best of American. It's impossible to compare *The Simpsons* with *Gimmie Gimmie Gimmie*. He concedes that "The Americans are very good at wit", but he is very pro-British comedy: "The thing is, the Americans don't have access to our class system – we have this pressure cooker of petty class issues on a tiny little grey-weathered island we're all cooped up in. It's part of the make-up of our national character. If we're going to compare we have to use our best, our *Dad's Army*, *Spaced* and our *Father Ted*."

Cambridge comedians are riding high at the moment – this year's Perrier winning show, *Garth Marenghi's Netherhead*, starred ex-Footlights President and Vice President Richard Ayonade and Matt Holness, and the summer's Footlight's Tour shocked everyone by actually being funny, clapping a Perrier Newcomer

Nomination along the way. For Armstrong and Miller to make it on TV (and indeed film: Ben Miller stars alongside Steve Coogan in *The Parole Officer*) and then return to Cambridge at the swanky Corn Exchange with a live show is surely encouraging for all our wannabe comedians.

It sounds as if Cambridge is one of the dates in the gruelling 18-venues-in-21-days tour they are most looking forward to: the pair enjoyed success at last year's Trinity Mayball (as their spoof Norwegian Eurorock group *Striyka*) and are keen to return to this fair city. They promise a rack of new characters and new material – and no doubt a lot of nudity, always a good reason to see a show. In fact, where has all the nudity in Cambridge theatre gone? Last year we had tits and ass on a weekly basis. Come on the ADC – take a leaf out of Armstrong and Miller's book, make it along to their show, maybe to cop an eyeful of genitalia but certainly for a lesson in making people laugh. I have already booked my ticket, and look forward to seeing you there.

**Where has all the nudity in Cambridge theatre gone? Last year we had tits and ass on a weekly basis.**

over their frequent on-screen nudity and near-the-knuckle sketches. But Armstrong is quick to acknowledge the success of many of their TV contemporaries, citing *The Office* and Channel 4's *Spaced* (the stars of which, Simon Pegg and Jessica Stevenson, he lists as his comic heroes, along with the Cambridge staples *Monty Python*) as some of the best examples of modern television comedy. Reassuringly though, he is ready also to bemoan the dire state of much modern output: *Gimmie Gimmie Gimmie* and new Johnny Vaughan vehicle 'Orrible come under fire – although he admits to have not seen the latter – he seems worried that "too much stuff these days is trying to be *Friends*".

When I ask about the state of British TV comedy compared to our US counterparts, Armstrong is well practiced in his arguments (the pair spoke last year at the Oxford Union): "The point is you need



**i** 'Armstrong and Miller Live in 2001' is at the Corn Exchange on 19th November

# Rights or wrong?

When revealing the government's measures to combat terrorism in the aftermath of the September 11th attacks, David Blunkett, the Home Secretary, declared that it was the job of elected politicians, rather than unelected judges, to protect our rights.

But he is likely to meet resistance from libertarians, who believe that, if left to politicians, our civil liberties may be among the casualties of the war on terrorism.

As director of Liberty, the human rights campaigning group, John Wadham is fully aware of the chal-

lenges ahead. He stresses that hasty legislation is no way to fight terrorism, and says we should learn from the rushed 1974 Prevention of Terrorism Act. "I think it's very important to see

terrorism measures in that context. If you rush, if you bend the rules, if you violate people's rights, the danger is that innocent people are caught up in that process. That's one of the reasons why we are so vehemently against terrorism legislation. Because what terrorism legislation is all about is eroding rights."

Wadham believes that the laws we have already are sufficient to protect us. "There is already a criminal justice system, the police already do have powers to detain people. We say some of those powers go to far. But actually we have one of the most draconian sets of terrorism measures already. We don't need any more."

Although the government has now said it will not introduce identity cards – a victory for groups such as Liberty – the lack of opposition and dissent at this time worries Wadham. 86% of the public did, after all, share the government's initial enthusiasm for ID cards. "When something like the US atrocities occur, it's very easy for everyone to join together to say 'something must be done and we'll support everything the government does'. But we think when there is a lot of consensus around changing the rules, often that majority gets it wrong. Because it doesn't take into account the rights of minorities, even of suspected terrorists, because they have rights too."

John Wadham, director of human rights group Liberty, talks to Tosin Suleiman about terror, humanity and the British government

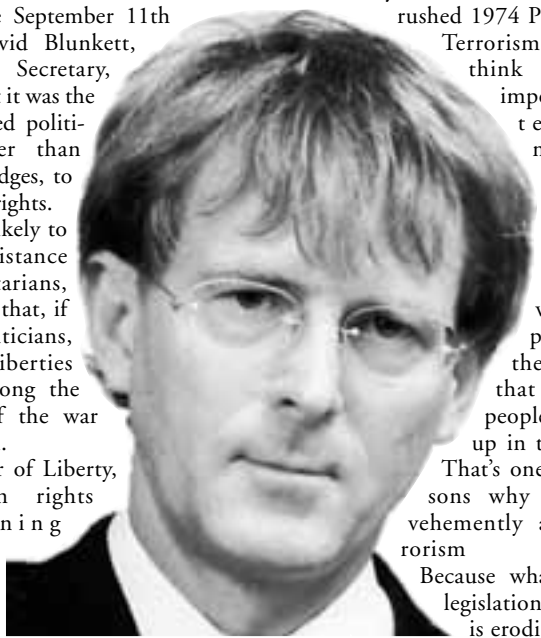
Government plans to suspend part of the European Convention on Human Rights in order to detain suspected foreign terrorists are also unwelcome news for Liberty. As Wadham explains, "Liberty believes that any bill of human rights should be entrenched into our constitution and it shouldn't be possible to tinker with it." He does not share David Blunkett's scepticism of judges, as they "have the least power". He adds, "In fact, we're run by the government so I think the stronger that parliament becomes, and the stronger the courts become, the better safeguards and protections there are."

Wadham feels that this government has so far been a fair-weather friend to civil liberties. "The high point of the government's commitment to human rights was probably around '97 '98 when they were first elected," says Wadham. "They implemented the Human Rights Act and saw that it limited their freedom, and I think that their commitment to human rights has eroded since that point."

Fearing that it would become a victim of its own good intentions, the government has now turned its attention to issues supported by the majority, such as law and order. Wadham suspects that this is because "they think that wins them votes".

What, then, can ordinary people do to put human rights back on the government's agenda? What can young people do?

"First of all, everybody should join Liberty," Wadham says without hesitation. "We need the money, we need people's membership fees. It is possible to join together in groups and to make a difference. We certainly know that when people are silent, what happens is we have draconian legislation. Politics is difficult, individuals can't change the world on their own, but they can make a difference. And it's absolutely crucial that people understand that politics is not about voting once every four of five years, it's actually about trying to change the world in the mean time."





# Varsity

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# Sunday morning fever

When I wake up in my make-up, it's too early for that dress: Clothes to be hungover in the morning after



You come in. The sun is up and the birds are singing. People have copies of the *Telegraph* under their arms. Fuckers. Pull a woolly jumper over your trashy high street dress, shove on a thrift store t-shirt and your boyfriend's jeans. Make a cup of tea. Put a record on. You've got nothing to do today, so don't do anything. T-shirt: New York thrift store. Jeans: Diesel. Leopard print dress: Miss Selfridge. Stilettos: charity shop. Grey jumper: Topshop. Coral dress: vintage shop. Pink slippers: Walthamstow market.

Maybe sex never goes out of fashion, but sometimes I'd rather have a cup of tea. Model: Georgia • Photos: Emily Haworth-Booth • Styling: Katharine Hibbert



# BEATING BREAST CANCER

Hannah Fuller reports on the development of vaccines for breast cancer

Breast cancer is the most common cancer, affecting one in nine women in the UK. Every week, 730 breast cancer cases are diagnosed and 250 people die of the disease. However, more women are surviving breast cancer today than ever before, with 74% of women still alive five years after contracting the disease. This is due in part to many high profile publicity campaigns, with celebrities such as Geri Halliwell talking about their cancer scares, increasing awareness and improving the chances of discovering the cancer early.

An exciting development in the battle against breast cancer is the advent of new vaccines that aim to prevent the disease. In fact, this concept is by no means new. In the 1890's, William Coley, a general surgeon in New York noticed that some patients who developed a bacterial infection in the region of their tumour actually had a reduction in the tumour size. He experimented by injecting bacteria into tumours and in some cases the tumour shrank. This was the first sign that the

immune system could be implemented as a tool against cancer.

Some of the bacterial agents extracted by Coley are now being combined with molecules that exist exclusively on the surface of cancer cells (Tumour Associated Antigen, or TAA) to form a kind of vaccine. TAAs may be proteins, enzymes or carbohydrates and because they are unique to cancer cells, they provide a target for the immune system to recognise so that it can destroy the cancer cells.

All cells in the body have antigens on their surface, but the body recognises them and they are not rejected by the immune system. If a foreign cell enters the body, for example a bacterium, the immune system does not recognise the cell surface molecules and implements an immune response against the bacterium. A major challenge to the treatment of cancer is that the immune system recognises the TAAs as self-antigens, so the cancer cells are accepted and the body has no defence against the cancer. The theory behind the vac-

cines is that a type of TAA from a cancer cell is extracted and combined with an adjuvant which augments the immune response to the TAA, so if a cancerous tumour arises then the immune system will reject the cells and attack the tumour.

One company leading the field in developing vaccines is Oxford BioMedica. They have recently developed a gene-based vaccine that acts upon a TAA known as OBA1. The difference between the OBA1 protein and other TAAs targeted in the past is that it is present in many tumours – 84% of breast cancer tumours are labelled by OBA1. This means that it is more likely to be able to prevent breast cancer. Although the vaccine is still in development, its effectiveness in inducing an immune response against colorectal cancer tumours is currently being tested, and the results show that the vaccine is safe and well tolerated, and give a positive indication of its effectiveness.

Cancer affects the lives of so many people in the UK today that these



Photo: Sam Dobbin

developments are likely to have a huge effect. It will mean that many cancers never even develop. When cancer does occur, fewer people will have to go through the extreme physical and emotional stress of chemotherapy and

radiotherapy. If a successful vaccine against cancer is developed then there will be huge implications as one of the Western World's biggest killers is obliterated.

# The chemistry of farting



Photo: Sam Dobbin

Flatulence, passing wind, farting, whatever you want to call it, it's probably not a subject you discuss at length. Noises and smells cause us acute embarrassment, but why do they happen? Just a little bit curious? Then read on...

In short, digestion produces a lot of waste gas. Acids and enzymes help the body to break ingested food down into smaller molecules. Bacteria, and one particular bacterium, known as a methanogen, can also aid this process, breaking down the food into molecules of methane. As methane is not a good source of energy for the body, it is passed out of the body as waste gas. Peeerrrrpppwwrrpfff.

But why do farts make that noise? It happens as a result of squeezing air through a small space. Rather like the noise you make if you try to blow air through your mouth with your lips pressed together, the noise happens as

waste gas is passed through a ring of muscle at the anus. And the smell can't be blamed on methane – that's an odourless gas – but results from other compounds made in the digestion process.

Farting may seem like a silly subject, but it has recently attracted media attention from the likes of *New Scientist*. Australian scientists have proved that farts could spread germs by asking a young boy to break wind onto a laboratory dish. The following morning all manner of bacteria were found growing on the plate. *New Scientist* praised the work as shedding light on a little known issue of public health.

And if you fancy pursuing research in this up and coming field, Australia seems to be the place to go. Scientists there are aiming to develop an anti-farting vaccine for livestock, who are believed to make a significant contribution to Australia's greenhouse gas emissions.

Liz Willcocks

## DEBAUCHED IN CAMBRIDGE

Contrary to popular belief, it's not only the Cambridge students of 2001 who involve themselves in acts of debauchery. The young Isaac Newton of Trinity College was, by his own admittance, a very badly behaved student.

In his diary of 1662 he listed the sins for which he sought absolution. Some of his more shocking misdemeanours involved making pies on a Sunday night and swimming in a tub on the Sabbath. He also admitted to having "unclean thoughts, words, actions and dreames" and "threatening my father and mother Smith to burne them and the house over them". Disgraceful.

Eat your heart out, *The Daily Mail*...

Becky Burton and Gabbie Bradfield, with thanks to John Brooke

# ETHICS: SHOULD WE MAKE SPACE INTO A JUNK FREE ZONE?

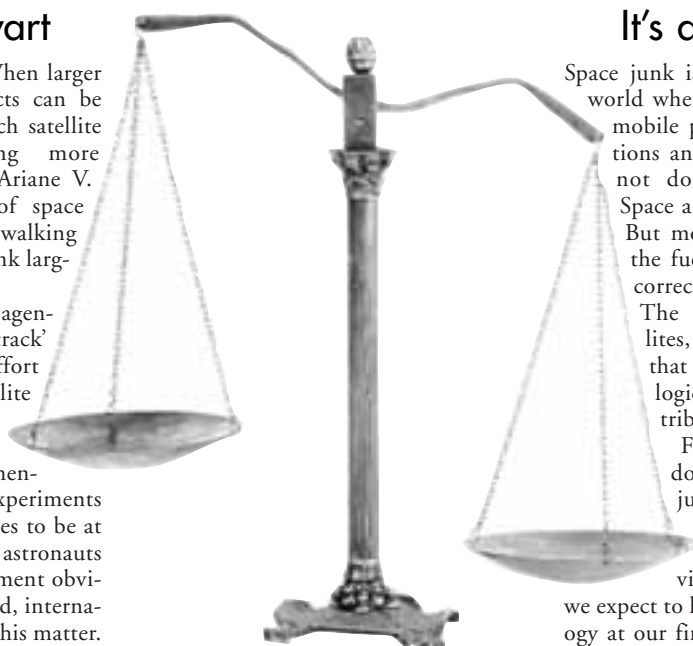
Don't be a litter bug, says Jonathan Zwart

Space junk comes in two forms – debris orbiting alongside satellites, and "spent" rocket boosters jettisoned into the South Pacific by virtually every trip into space. Hazardous waste from used hardware that has an adverse impact on the marine environment should not be tolerated indefinitely. It is some of the world's more powerful nations who allow this to happen. The blinkered outlook of these nations with respect to the issue of space junk is, in my opinion, comparable to their deplorable attitudes to excess carbon emissions.

In fact, irresponsible space programmes have already begun to reap what they have sowed. Space shuttles have returned to earth with windows damaged by supersonic flecks of paint. And that's just from the smallest of the particles of the junk float-

ing around our cosmos. When larger specimens strike the effects can be appalling. In 1996 a French satellite was destroyed (creating more debris...) by a chunk of Ariane V. What will be the fate of space exploration once a space-walking astronaut is hit by a fuel tank larger than he is?

It's not enough for space agencies to say that they'll 'track' space junk, because the effort involved in getting a satellite to swerve off course is inconvenient and expensive. And this is not to mention damage to scientific experiments in space – Hubble continues to be at risk. The risk to science, astronauts and our terrestrial environment obviates the need for a concerted, international code of conduct on this matter.



It's a necessary evil, replies Becky Burton

Space junk is a necessary evil. In a world where we are dependent on mobile phones, weather predictions and the Internet, we cannot do without missions to Space and satellite deployment. But most satellites run out of the fuel keeping them on the correct orbit after 5-6 years. The resulting useless satellites, and the general waste that comes with all technological projects, both contribute to inevitable junk.

Fair enough. But why don't we just bring the junk down? The answer is simple: money. It's just not economically viable to remove it all. If we expect to have up-to-date technology at our fingertips, we can't afford

to send missions to remove the by-products. But this doesn't matter, because there is a solution that is affordable: space junk is meticulously monitored. US space command has technology to track and map over 7000 pieces of junk, some as small as a bolt. And that technology is constantly being improved – recent projects have included space monitoring stations. With this information, satellites are steered to avert collision. Space junk is a problem, but a controlled one. A reduction in space junk should of course be encouraged in the future and the possible introduction of xenon as a longer lasting fuel and 'microsatellites' will facilitate this.

But if we need satellites we get junk. Removing it is not a solution, so it is being dealt with in the best way possible.

## FRIDAY 9

### FILM

• **ARTS:** 1.30, 6.00: Nine Lives Of Tomas Katz (15). 3.00: Brother (18). 8.00: The Man Who Wasn't There (15). 10.30pm: El Mariachi (15). 12.45, 3.15, 5.45, 8.20: The Piano Teacher (18). 10.40pm: A Hard Day's Night (U). 12.30: The Man Who Wasn't There (15). 3.15: The Book That Wrote Itself (15). 5.00, 9.10: Sweet Smell Of Success (U). 6.50, 11.00pm: Battle Royale (18).  
• **New Hall:** Festival of films on the Classics – Cleopatra (1934) directed by Cecil B DeMille. New Hall, Buckingham House Lecture Theatre. 8:30pm.

### MISC

• **CU Jewish Society:** 'Friday Night Experience' – meal + entertainment, followed by Culanu Oneg. The Student Centre, 3 Thompsons Lane. 7:30pm.  
• **CU Society for Women Lawyers:** hip-hop night. Members free, non-members £2. All welcome. Cocktails £1.60. Kambar. 9pm – 2 am  
• **Salsa Classes with Nelson Batista:** www.cambridgesalsa.com Abs beg/imp: 6–7.30pm. Int/adv: 7.30–9pm. St Columba's Hall, 4

Downing Place (opp Crowne Plaza). 6pm. £5 (£4 students).  
• **Trinity Ents:** Hallucin8, house and trance, 9pm – 1am, cheap drinks, CUSU ID. Trinity College, Wolfson Party Room. 9am. £2.50.

### MUSIC

• **CUOperaS & the Bene't Club:** A recital of arias and duets from Mozart's operas. Corpus Christi College, Chapel. 1:15pm.  
• **Jazz At Johns:** Jazz At Johns Party Event featuring "Something Else". St John's College, Fisher Building. 9pm. £4.50.  
• **Jubilant Sound:** Roots reggae night to raise money for Afghan appeal. Robinson College. 8pm. £2.  
• **Kettle's Yard Music:** Lunchtime recital by students. Kettle's Yard. 1:10pm.  
• **Stars of Aviation:** Chaotic indie-rockers fumble their way through another Friday night. The Boatrace, East Rd, nr Grafton. 8pm. £3.  
• **The Junction:** 70s and 80s Disco extravaganza and karaoke bar. The Junction, 10–2. 10pm. £3.50 b4 11.

### THEATRE

• **BATS:** Mojo Mickybo: the friendship of two young boys in 1970s Belfast. Queens' College, Fitzpatrick Hall. 9pm. £3 – £4.

• **CADS:** A captivating production of 'Ecstasy'. A play by Mike Leigh. Christs College, New Court Theatre. 7:30pm. £5/£4.  
• **The Junction CDC:** Love and Other Fairytales: Chaucer reworked. Rape, power and passion. The Cambridge Drama Centre, Covent Garden Mill Road. 8pm. £5.50 disc.

## SATURDAY 10

### FILM

• **ARTS:** 11.00am: Help! I'm A Fish (U) (Kids Club). 1.30, 6.00: Nine Lives Of Tomas Katz (15). 3.30, 8.00: The Man Who Wasn't There (15). 10.30pm: Desperado (15). 12.45, 3.15, 5.45, 8.20: The Piano Teacher (18). 10.40pm: A Hard Day's Night (U). 3.15: The Book That Wrote Itself (15). 1.00, 5.00, 9.10: Sweet Smell Of Success (U). 6.50, 11.00pm: Battle Royale (18).  
• **New Hall:** Festival of films on the Classics – Iphigenia (1976) directed by M Cacoyannis (subtitles). New Hall, Buckingham House Lecture Theatre. 8pm.

### MISC

• **Cambridge Students Against the War:** Peace Demonstration. Great

St. Mary's Church. 11am.  
• **CU Ballet Club:** Pointe Class [30 mins] for 'intermediate' & 'advanced' level dancers. Kelsey Kerridge. 4pm. £50p.  
• **CU Ballet Club:** Advanced. Lasts 1.5 hours. www.cam.ac.uk/societies/ballet. Kelsey Kerridge, add £2.25 entrance to KK. 4:30pm. £1.  
• **CU Ballet Club:** Intermediate (approx. grades 4–6 RAD) lasts 1.5 hours. www.cam.ac.uk/societies/ballet. Kelsey Kerridge, add £2.25 entrance to KK. 2:30pm. £1.  
• **CU Judo Club:** Senior graded session. Fenner's Gym. 6pm.  
• **The Pembroke College Winnie-The-Pooh Society:** Eleveses – including TEA and CAKE!!! and Pooh of course! Emmanuel College, Z7. 4pm.  
• **Trinity Hall Ents:** AMNESIA. Ibiza House and Trance. Trinity Hall. 9pm. £4.

### MUSIC

• **Bach B-minor Mass:** A beautiful rendition of this most fabulous of works. Trinity College, Chapel. 7:30pm. £8, £6 (students).  
• **Christ's College Music Society:** Christ's Voices and Orchestra perform Mozart's final masterpiece: the Requiem. Christs College, Chapel. 8pm. £6/£3.

• **Junction CDC:** Wild Style: RnB/Hip Hop 10–3. The Junction. 10pm. £7 adv/£9 door.  
• **new cambridge ensemble:** Haydn-Scena di Berenice, Beethoven – Symphony 2. Soprano Alexandra Kidgell, Conductor Andrew Griffiths. Queens' College, Chapel. 8pm. £3.  
• **SJCMS Organ Recital:** Benjamin Nicholas (Tewkesbury Abbey) plays Bach, Franck, Vierne, Daniel-Lesur, Prokofiev. St John's College Chapel. 1:15pm.

### THEATRE

• **BATS:** Mojo Mickybo: the friendship of two young boys in 1970s Belfast. Queens' College, Fitzpatrick Hall. 9pm. £3 – £4.  
• **CADS:** A captivating production of 'Ecstasy'. A play by Mike Leigh. Christs College, New Court Theatre. 7:30pm. £5/£4.  
• **CU Black & Asian Cacus:** Multicultural extravaganza – professional African dancers, drummers, Indian musicians, fashion show. Selwyn College, Diamond Room, Cripps Court. 7pm. £2.  
• **The Junction CDC:** Love and Other Fairytales: Chaucer reworked. Rape, power and passion. The Cambridge Drama Centre, Covent Garden Mill Road. 8pm. £5.50 disc.

## The Lady Margaret Players

Invite

## APPLICATIONS

for funding to direct in the Lent Term in the

School of Pythagoras

St. John's College's 70 seat capacity studio theatre

Applications & questions to:

Louis – ladymargaretplayers@cusu.cam.ac.uk

CLOSING DATE –  
16th NOVEMBER



invite applications for **FUNDING** and/or use of the Queen's Building Theatre for productions during Lent Term 2002

DEADLINE – 6pm, Sunday 18th November

Applications to Laura Pollard in Emmanuel College • For further details e-mail lrp23

# show

Cambridge Student Art Exhibition Squash  
7–9pm – 15th November  
Jesus College Bar  
studentart2002@hotmail.com

## TH ENTS

presents

## AMNESIA

Ibiza House and Trance

Saturday 10th November

9pm – 1am

£4 CUSU ID

Trinity Hall

Garret Hostel Lane

## Corpus Christi College The Cambridge Arts Theatre & The Fletcher Players

invite applications from students and drama societies wishing to stage productions at the newly refurbished

## Corpus Christi College Playroom

10 St Edward's Passage, during the Lent Term. Application forms can be collected from the Porters' Lodge, Corpus Christi College. Forms should then go to: The Theatre Administrator, c/o Corpus Christi College. Enquiries to: Anna Jones, arj25@cam.ac.uk. The deadline for receipt of applications is midday, Friday 16th November.

## The Broken Line

Robbie Gringras

performs

his new play – exploring the contemporary situation in Israel

@ The CULanu Centre, 33 Bridge Street

Wednesday 14th November, 7.30pm

Tickets £3.50

To book contact:  
Simon on 366 338 or sae23



## CU Gilbert and Sullivan Society AUDITIONS

For our Fresher's Show

IOLANTHE

in Week One, Lent Term

Sunday 11th November 1–6pm

Queens' College, Bowett Room

(Open to anyone who hasn't sung a principal role with us)

Bring something to sing if you like.

Non-auditioned chorus.

Contact: Laura lfb22@cam.ac.uk

## Christ's Films

Sunday 11th November

8pm & 10.30pm

TRAFFIC

Thursday 15th November – 10pm

THE PIANO

New Court Theatre, Christ's  
£2 inc. raffle for wine

www.christs.cam.ac.uk/cfilms/

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Irish Sandwich Bars

The best sandwiches

in Cambridge

and if you love coffee,

then you'll love O'Brien's

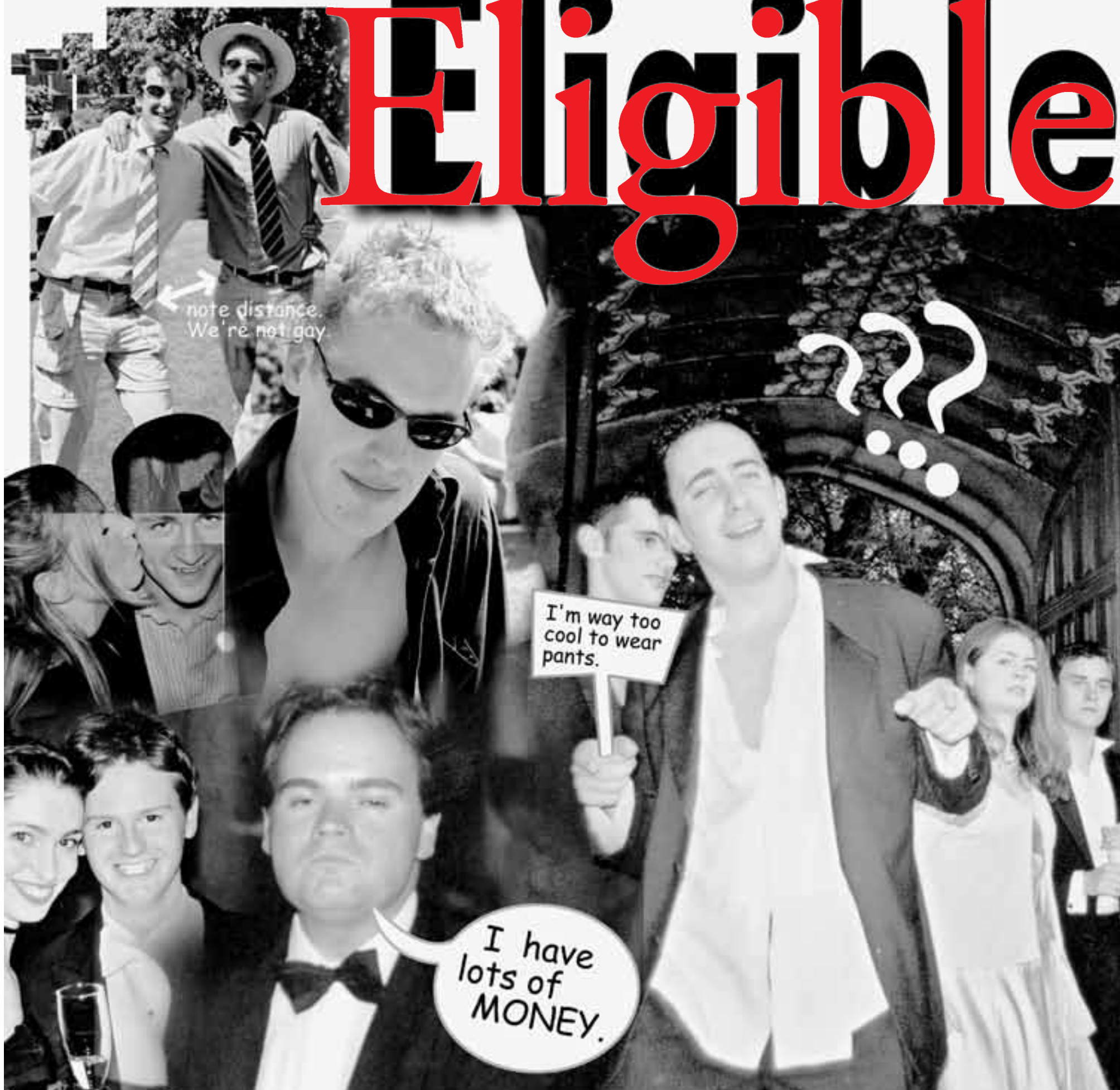
43 Regent St.

6 St. Edward's Passage  
Cambridge Arts Theatre



# Most Eligible

PULL  
OUT



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# THE RISE OF THE MR MEN

We don't know where they hide, we never seem to be able to find them, but that doesn't mean that Cambridge doesn't have some serious talent to offer. There are some very eligible men around and we have gathered together a select group of them for your delectation. All we want you to do is browse through the profiles we've given you, have a look at the general impressions we got from meeting them, consider which one makes you drool, and then hurry to the nearest computer to log your vote on the Varsity website ([www.varsity.cam.ac.uk](http://www.varsity.cam.ac.uk)). We have tried to cater for everyone's taste, and you can be sure that we have no idea of the financial value of any of them. Remember, the guy who gets the most votes will win a dinner at Browns restaurant with the winner of the most eligible bachelorette competition.

Rachael Marsh and Anita Moss

**BROWNS**  
RESTAURANT & BAR

## MR MUSCLE



**Name:** Tom Edwards-Moss  
**Age:** 21  
**Subject:** Geography, 3rd year.  
**Three words to describe yourself:** Moody, deep, motivated.  
**If you were an animal what would you be?:** Tiger.  
**Credentials:** Blues rower, in winning boat this year  
Blues cyclist.  
**In ten years time I would like to be:** Retired in the country.  
**Which famous person inspires you?:** Lance Armstrong.  
**At the college bar you would order:** Pint of lager.

**OUR VERDICT:** Definitely a trophy pull, but there's more to him than that. Now retired from rowing so more time on his hands. Check out his thigh muscles – seeing is believing.

## MR UNION



**Name:** Jeremy Brier  
**Age:** 21  
**Subject:** English, 3rd year.  
**Three words to describe yourself:** Intelligent, charming, modest.  
**If you were an animal what would you be?:** Buffalo.  
**Credentials:** President of the Cambridge Union  
Stand up comedian  
Occasional theatre reviews for *Varsity*  
**In ten years time I would like to be:** In a career in politics, with a wife and beautiful children.  
**Which famous person inspires you?:** Nelson Mandela.  
**At the college bar you would order:** Gin and tonic or a pint of bitter.

**OUR VERDICT:** Assured, non-standard union president (lacks pomposity).

## MR ARTSY



**Name:** Jon Croker  
**Age:** 20  
**Subject:** English, 3rd year.  
**Three words to describe yourself:** Tall, enthusiastic, interested.  
**If you were an animal what would you be?:** Bear.  
**Credentials:** President of the ADC  
Actor and Director.  
**In ten years time I'd like to be:** Directing gangster films.  
**Which famous person inspires you?:** Martin Scorsese.  
**At the college bar you would order:** Bitter or whisky.

**OUR VERDICT:** Nearest you'll find to Russell Crowe in Cambridge, declares he is definitely not a thesp, but we have our doubts that you can spend that much time with them and not be contaminated.

## MR MELODY



**Name:** Olly Wright  
**Age:** 20  
**Subject:** English, 3rd Year.  
**Three words to describe yourself:** Crazy, arty, blond.  
**If you were an animal what would you be?:** Cat.  
**Credentials:** St. John's College Chorister  
First 15 rugby for college  
Squash and football.  
**In ten years time I'd like to be:** In bed.  
**Which famous person inspires you?:** My dad.  
**At the college bar you would order:** Always bitter.

**OUR VERDICT:** Very cool, highly at ease, wannabe surfy (see hair). Certainly not your archetypal choir boy, bit of a groovy dude.

## MR PRESIDENT



**Name:** Pav Akthar  
**Age:** 23  
**Subject:** Did do English and Education.  
**Three words to describe yourself:** Fun, outrageous, sincere.  
**If you were an animal what would you be?:** Leopard.  
**Credentials:** CUSU President  
Rowed for Homerton, badminton.  
Comedy and acting.

**In ten years time I'd like to be:** A campaigning activist to give a voice to under represented groups, travelling around, possibly in South America.  
**Which famous person inspires you?:** Madonna.  
**At the college bar you would order:** Lemonade.

**OUR VERDICT:** Seriously charismatic, very friendly, and interesting; he's not in the job for his c.v.

## MR SCHMOOTH



**Name:** Freddie New  
**Age:** 21  
**Subject:** Classics, 3rd year.  
**Three words to describe yourself:** Sporting, like a laugh, alcoholic.  
**If you were an animal what would you be?:** Gorilla.  
**Credentials:** U21's rugby and college rugby last year  
BATS drama  
Vice-President of the Kangeroos  
Drinking Society.  
**In ten years time I'd like to be:** In a bar in the Mediterranean, or realistically probably in London.  
**Which famous person inspires you?:** The college Dean.  
**At the college bar you would order:** Gin and tonic or whisky.

**OUR VERDICT:** This guy came complete with a massive charm offensive ("can I buy you a drink laydeez"). Though he was also a rugger-bugger.

## MR HESELTINE



**Name:** Robert Jenrick  
**Age:** 19  
**Subject:** History, 2nd year.  
**Three words to describe yourself:** Driven, political, cultured.  
**If you were an animal what would you be?:** Fox.  
**Credentials:** Conservative Association "political mastermind of everything" (treasurer)  
JCR Academic Affairs  
Ex-News Editor *Varsity*.  
**In ten years time I'd like to be:** A millionaire businessman fighting my first election to parliament.  
**Which famous person inspires you?:** Lord Curzon (former statesman).  
**At the college bar you would order:** Scotch.

**OUR VERDICT:** Appears to be a gentleman and would treat you to a nice meal, but you can't help feeling there's something hidden behind it all.

## MR DOT.COM



**Name:** Roland Swinger  
**Age:** 20  
**Subject:** English, 2nd year.  
**Three words to describe yourself:** Innocent, thoughtful, friendly.  
**If you were an animal what would you be?:** Chinchilla.  
**Credentials:** Ex-creative director, *Varsity*  
Professional designer  
Set up internet company.  
**In ten years time I'd like to be:** not retired.  
**Which famous person inspires you?:** Tim Burton.  
**At the college bar you would order:** Jack Daniels.

**OUR VERDICT:** Modest and unpretentious considering the rumours about what he has achieved, motivated and interesting, but quite reserved. He has an air of quiet, assured confidence.

## MR BALLS



**Name:** Tim Hall  
**Age:** 20  
**Subject:** History, 2nd year.  
**Three words to describe yourself:** Confident, easy-going, happy.  
**If you were an animal what would you be?:** Penguin.  
**Credentials:** Blues footballer  
Rugby/cricket for college  
Coach women's college football.  
**In ten years time I'd like to be:** On an island, or realistically in journalism or media. Perhaps a Blue Peter presenter.  
**Which famous person inspires you?:** Gary Lineker.  
**At the college bar you would order:** Pint of Tetley's.

**OUR VERDICT:** Entertaining, easy conversationalist, bit of a geezer. Full of laid-back charm and very stylishly dressed.

## THE MUPPETS

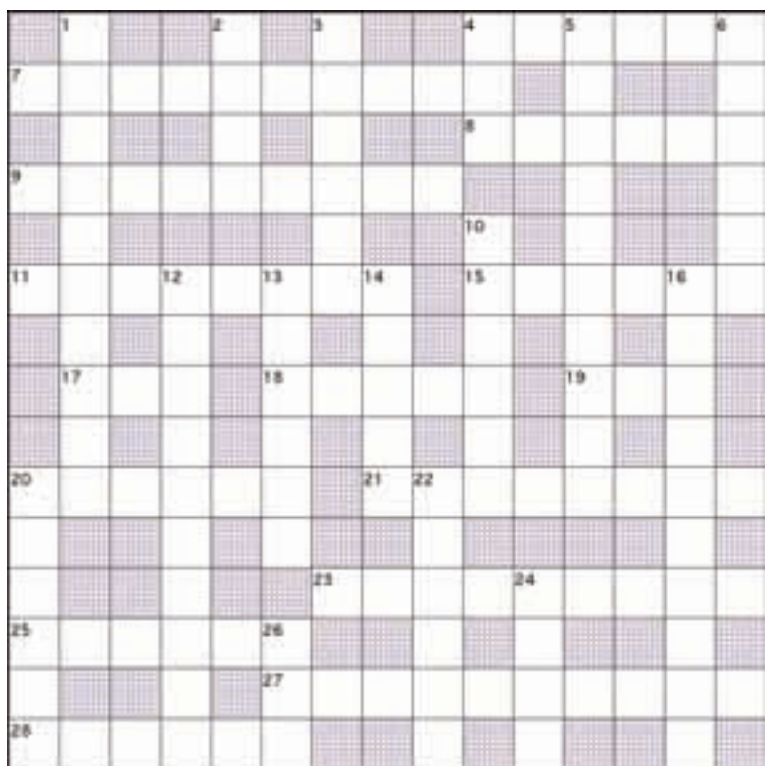


**Names:** Julian Blake (19) and Adam Joseph (20).  
**Subject:** Both SPS, 2nd years.  
**Three words to describe yourselves:** Arrogant, pugnacious, evil.  
**If you were animals what would you be?:** Dung beetles.  
**Credentials:** *Varsity* editors.  
**In ten years time we would like to be:** Finishing our degrees and owning Dojo's.  
**Which famous person inspires you?:** Citizen Kane – we want to own everything.  
**At the college bar you would order:** Most of it.

**OUR VERDICT:** The economy option, buy one get one free. Bound to woo you with their words, but be warned – they don't get out much.

**VOTE NOW AT [www.varsity.cam.ac.uk](http://www.varsity.cam.ac.uk) • VOTE NOW AT [www.varsity.cam.ac.uk](http://www.varsity.cam.ac.uk) • VOTE NOW**





### Cryptic Crossword

#### Across

4. Hang Orangeman for harbouring wool (6)
7. Musical note on a register for type of artist (10)
8. Old flame with European Union Bible leaves the stage (6)
9. Bill resigned before Ted is proved innocent (9)
11. Devourer of literature? (8)
15. Reckless queen gives slice of bacon (6)
17. University head in kick off for Asian name (3)
18. Henry infiltrates damaged plant's defence (5)
19. Take Ulric from distorted circular curve (3)
20. Energy converter, from Monday, at liberty (6)
21. Plan to seclude revolutionary with Henry the First (8)
23. Restore head off entreaties, anguished (9)
25. Erects plan out of confidential matter (6)
27. Making arrangements for instrument, I chant (10)
28. Anna Palmer's hiding jellied petrol (6)

#### Down

1. He turns the tables and plays music (4,6)
2. I am short Greek character or a Bantu warrior (4)
3. Result sabotaged in Northern Ireland (6)
4. Had food with Primes of America, Turkey and England (3)
5. Vegetables protect grassy turf (10)
6. Insect on the French river gets the horn (6)
10. Rail company article on a Church offshoot (6)
12. Eccentric with an accent active in the old gum tree (10)
13. Choice of potion remedy? (6)
14. Spectacles in M 'n' S for seeing satellites (5)
16. Growing escape abbreviated by tin gala frenzy (10)
20. Plummy mother and her child (6)
22. A kiss after endless climb to orgasm (6)
24. Take the ferry to reach low prices, we hear (4)
26. Boy stomped, and sped off (3)

### Quick Crossword

#### Across

4. Type of blood vessel (6)
7. Protection from heat, electricity or sound (10)
8. Gardener's or bricklayer's tool (6)
9. Capital letters (5, 4)
11. Musical note (8)
15. The image cast by an object blocking light (6)
17. Resin, tissue surrounding teeth (3)
18. Striped animal (5)
19. Mineral from which metal can be extracted (3)
20. One who breathes noisily during sleep (6)
21. Stubborn (8)
23. Sign made over stamps (pl.) (9)
25. Tended, suckled (6)
27. Going up and down in waves (10)
28. Was obedient (6)

#### Down

1. Flower (10)
2. Band headed by Damon Albarn (4)
3. Gaseous hydrocarbon (6)
4. Insect of genus Formica (3)
5. A wandering minstrel (10)
6. Colour (6)
10. Land mass surrounded by water (6)
12. Timidly (10)
13. Danger (6)
14. Ban resulting from social custom (5)
16. Passing (10)
20. Japanese religion (6)
22. Soup, unglazed porcelain (6)
24. Drink made from fermented honey (4)
26. Useless (3)



The Varsity crossword is sponsored by Joti and Debbie, graduate advisors at NatWest. To win a £10 music/book voucher return either completed puzzle with your details to the Varsity offices by 12 noon Wednesday.

Compiled by Sarah

### Answers to last week's crossword:

**Cryptic Crossword – Across:** 1. runner bean 6. puck 8. tattooing 9. albino 10. bug 11. airmail 12. mustang 14. diadem 15. tabard 17. strudel 19. spaniel 21. elm 22. virago 23. manifesto 25. head 26. symbolical **Down:** 1. ramadan 2. number 3. even-handed 4. bit 5. astigmatism 6. prompt 7. confined 10. blamelessly 13. sabbatical 14. detonate 16. alcohol 18. unwind 20. italic 24. orb

**Quick Crossword – Across:** 1. tournament 6. Pact 8. backbench 9. Normal 10. Too 11. Mystify 12. Manakin 14. bolero 15. nutmeg 17. Assayer 19. Elevate 21. Air 22. Amoeba 23. Pinocchio 25. Barb 26. crematoria **Down:** 1. tsunami 2. Usurps 3. Negatively 4. Mab 5. Necromancer 6. Paella 7. Cackling 10. typographer 13. Nethermost 14. Basilica 16. Regalia 18. Absorb 20. Alegar 24. ohm

Last week's winner was Ilan Kelman (Darwin) – your voucher is at NatWest Benet Street.

## GO GIRLS!

So you've seen what talent the men of Cambridge have to offer, now it's time for the women. We need two people to nominate every individual: let us know name, college, e-mail and max. 50 words on why the nominee should qualify as most eligible bachelorette in Cambridge. Girls, if you like the look of the guys in this issue and wouldn't mind a meal at Brown's pressure your friends to nominate you. Send entries to: outlook@varsity.cam.ac.uk Closing date Sunday 11th.



### Christmas Offers

Full head highlights and a cut and finish for an amazing **£59.50** (normally £90)  
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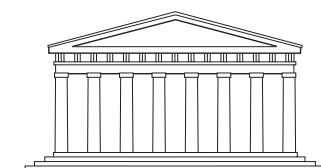
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# The Varsity annual survey



## WIN!

### A free ski trip to Val d'Isere

Yes! It's that knee-tremblingly exciting time of year again when we ask you, the readers to speak your brains. The annual Varsity survey has come upon us like a fourteen year old's first wet dream. "But wait," I hear you cry, lips a-trembling with righteous anger, "why should we waste ten minutes of our valuable time filling in your poxy questionnaire?" Why? WHY? Because we are offering you the opportunity to win a free holiday on the Varsity Ski Trip, with travel, accommodation and ski pass all included. Over 1,000 Oxbridge students are expected to be going on the trip, the largest ever! You could be one of those lucky people who soaks up the sun and snow of Val d'Isere this Christmas. "What do I need to do?" I hear you ask. Well, fill in the survey either on our award winning website [www.varsity.cam.ac.uk](http://www.varsity.cam.ac.uk) or UMS it to Varsity, 11-12 Trumpington St. CB2 1QA. All entries must be completed by 16th November

## Background

Year   
Gender   
Subject   
College (optional)   
E-mail address (or you can't win)

## Work stuff

How many hours a week do you spend working?  
Less than 5 ☐ 5-10 ☐ 10-20 ☐  
20-35 ☐ 35-50 ☐ 50+ ☐  
How many lectures do you attend a week?   
How many lectures *should* you attend a week?   
Do you wish you had gone to another University? ☐  
Yes ☐ No ☐  
If so, which one?

## Politics

Do you have confidence in CUSU?  
Yes ☐ No ☐  
How do you rate CUSU?  
Very good ☐ Good ☐ Average ☐  
Poor ☐ Very poor ☐ Don't care ☐  
What do you think of the Cambridge Union?  
Arrogant and elitist ☐  
A good forum for debate ☐  
Who did you vote for in the last General Election?  
Labour ☐ Conservative ☐ Lib Dems ☐  
Green ☐ Didn't vote ☐  
Other   
Should tuition fees be scrapped?  
Yes ☐ No ☐  
Are Labour doing a good job?  
Yes ☐ No ☐

## Sex

How many sexual partners have you had?   
Were you a virgin when you came to Cambridge?  
Yes ☐ No ☐  
Which of the following have you tried?  
Three (or more) in a bed ☐  
Bondage (anything from scarves to handcuffs) ☐  
Dressing up in a like kinky way ☐  
Sex with an authority figure (lecturer, tutor) ☐  
Sex in a public place (please specify)   
Have you ever been unfaithful?  
Yes ☐ No ☐  
Are you:  
Heterosexual ☐  
Homosexual ☐  
Bisexual ☐  
Asexual ☐  
Other (please specify)

## Drugs

Which illegal substances have you taken and how often?  
Never Daily Weekly Monthly Rarely  
Cannabis ☐ ☐ ☐ ☐ ☐  
Speed ☐ ☐ ☐ ☐ ☐  
Ecstasy ☐ ☐ ☐ ☐ ☐  
LSD ☐ ☐ ☐ ☐ ☐  
Cocaine ☐ ☐ ☐ ☐ ☐  
Other ☐ ☐ ☐ ☐ ☐  
(please specify)   
Should cannabis be legalised?  
Yes ☐ No ☐

## Booze & Fags

How much do you smoke?  
Never ☐ Socially ☐ <10 a day ☐  
10-20 a day ☐ >20 a day ☐  
How much do you spend on alcohol per week?  
Nothing ☐ less than £10 ☐ £10-20 ☐  
£20-40 ☐ £40-75 ☐ £75+ ☐  
How often do you get drunk?  
Never ☐ Monthly ☐ Fortnightly ☐  
Weekly ☐ Twice/week ☐ Daily ☐  
Are you a member of a drinking society?  
Yes ☐ No ☐  
Which one?   
Have you ever had sex under the influence of alcohol...  
Yes ☐ No ☐  
...And regretted it?  
Yes ☐ No ☐

## Lifestyle

How would you rate the following clubs?  
Very good good mediocre poor Never been  
Cindy's ☐ ☐ ☐ ☐ ☐  
Fez ☐ ☐ ☐ ☐ ☐  
Junction ☐ ☐ ☐ ☐ ☐  
Life ☐ ☐ ☐ ☐ ☐  
Po-na-na ☐ ☐ ☐ ☐ ☐  
Toxic-8 ☐ ☐ ☐ ☐ ☐  
Other ☐ ☐ ☐ ☐ ☐  
(please specify)   
How much exercise do you do (hours per week)?  
None ☐ 1-2 ☐ 2-5 ☐  
5-10 ☐ 10-20 ☐ 20+ ☐

## Random stuff

If you could blow up one thing in Cambridge, what would it be?  
  
What is the ugliest college?  
  
Have you ever been:  
to India? Yes ☐ No ☐  
to Girton? Yes ☐ No ☐  
to CUSU Council? Yes ☐ No ☐  
to The Careers Centre? Yes ☐ No ☐  
on a demonstration? Yes ☐ No ☐  
sick in your room? Yes ☐ No ☐  
drunk in a supervision? Yes ☐ No ☐  
in love with a beautiful woman? Yes ☐ No ☐  
If Skiworld was able to offer an all-inclusive self-catering price of less than £600 for 7 nights snow sports holiday in the USA would you book it? Yes ☐ No ☐

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## SUNDAY 11

### FILM

- **ARTS:** 11.15am: Kandahar (12): Free preview for members. 1.30, 6.00: Nine Lives Of Tomas Katz (15). 3.00: Hamlet (2000) (12). 8.00: The Man Who Wasn't There (15). 12.45, 3.15, 5.45, 8.20: The Piano Teacher (18). 3.15: The Book That Wrote Itself (15). 1.00, 5.00, 9.10: Sweet Smell Of Success (U). 6.50: Battle Royale (18).
- **Christ's Films:** Traffic. Winner of 4 Oscars. America's war on drugs. Starring Michael Douglas and Catherine Zeta Jones. *Christ's College, New Court Theatre.* 8pm & 10.30pm. £2.
- **New Hall:** Festival of films on the Classics – Colossus of Rhodes (1961) directed by Sergio Leone. *New Hall, Buckingham House Lecture Theatre.* 5pm.
- **Queens' Films:** Monty Python's Life of Brian. Discount for members of CU Monty Python Soc. *Queens' College, Fitzpatrick Hall.* 8pm. £1.50.
- **Queens' Films:** Monty Python and the Holy Grail. Discount for members of CU Monty Python Soc. *Queens' College, Fitzpatrick Hall.* 10.30pm. £1.50.
- **Robinson Films:** Brigit Jones's Diary. *Robinson College, Auditorium.* 7pm & 10pm. £2.
- **St John's Films:** Amores Perros (18). *St John's College, Fisher Building.* 7pm & 10.30pm. £1.80.
- **St John's Films:** Before Night Falls (15). *St John's College, Fisher Building.* 9pm. £1.80.
- **Trinity Film:** North By Northwest. Hitchcock at his best. *Trinity*

*College, Winstanley Theatre.* 9pm. £2.

### MISC

- **CU Kickboxing:** suitable for any standard – beginners welcome. *Parkside Community College, same side of Parkers Piece as police station.* 7pm. £2.50.
- **CUJS:** Slave Auction for Magen David Adom – come and volunteer yourself. *The CULanu Centre, 33 Bridge Street, contact hrr225 or ajz23.* 4pm.
- **Samatha Meditation:** Meditation classes in traditional buddhist meditation. No charge. *Darwin College, Old Library.* 8pm.

### MUSIC

- **Fairhaven Singers/ Ralph Woodward/ Dan Hyde:** Remembrance Concert: Bach Komm, Faure, Brahms, candlelit Howells Requiem. *Queens' College, Chapel.* 8pm.
- **Jazz in the Bar@Churchill:** hosts the Josh Kemp quartet. FREE! *Churchill Bar.* 9pm.
- **Salsa Dance Night:** Pre-Club dance class for all levels 7–8pm. Club till midnight. [www.cambridgesalsa.com](http://www.cambridgesalsa.com). *Sophbeck Sessions, 14 Tredgold Lane, off Napier St, (next to Grafton Centre).* 7pm. £Class+Club: £4.

### TALK

- **MethSoc:** Rev Brian Beck leads study of the gospel of Luke. *Wesley Church, nr Christ's Pieces.* 12am.

### THEATRE

- **Footlights:** Bar Night. Enjoy excellent stand-up, fine music and good company! *ADC Theatre, Bar.* 7.45pm. £3.

## MONDAY 12

### FILM

- **ARTS:** 1.45, 4.15, 6.45, 9.20: The Piano Teacher (18). 2.30, 7.00: Nine Lives Of Tomas Katz (15). 5.00: Sweet Smell Of Success (U). 9.00: The Man Who Wasn't There (15). 3.15: The Man Who Wasn't There (15). 6.30: Le P'tit Parigot (PG) Part 1. 1.00, 9.10: Sweet Smell Of Success (U).
- **Trinity Film:** North By Northwest. Hitchcock at his best. *Winstanley Theatre.* 9pm. £2.

### MISC

- **Belly Dance:** Belly dance for absolute beginners. Fun and good for stress. *King's College, Chetwynd Room.* 7.30pm. £Concs.
- **Belly Dance:** Belly Dance for regulars. Powerful form of self-expression. *King's College, Chetwynd Room.* 6pm and 7.30pm. £Concs.
- **Cambridge University Strathspey and Reel Club:** Scottish country dancing: all welcome *St John's, Palmerston Room.* 7.30pm. £2.
- **CU Meditation & Buddhism Society:** Introduction to meditation, for relaxation and development. *Sidney Sussex, Knox-Shaw Room.* 7.15pm.
- **cu yoga society:** Ivengar Yoga with Philippe. *Lucy Cavendish College, Oldham Student Bar.* 5.15pm. £3.50, or termcard for 4 sessions for £10.
- **CUTAZZ:** Intermediate/Advanced tap classes. *Robinson College, Games Room.* 7pm. £2.50.
- **Queens' Art Society:** Life drawing class. Everybody welcome. (Materials provided.) *Queens' College, Erasmus Room.* 7.30pm. £2.

- **Raja Yoga Society:** Stressed? Remaining free from worry helps your study. *Inner Space, 6 King's Parade, Tel: 464616.* 8pm.

### MUSIC

- **Cambridge University Troubadours:** Rehearsals for performers of mediaeval and Renaissance music. *Jesus College, Octagon Room beneath bar.* 7.30pm.
- **Newnham Raleigh Music Society:** Benjamin Britten The Golden Vanity Elgar Violin Concerto (Eleanor Parry). *Newnham College, Clough Hall.* 8pm. £5/£2.

### TALK

- **CU Biological Society:** Genetic Analysis of Brain Development-Prof Steve Wilson, UCL. *Pharmacology Lecture Theatre, Tennis Court Road.* 7.30pm £1 non-members.
- **I-SOC: Zionist Dream Fact or Fantasy:** Dr E Ottolenghi. *The CULanu Centre, 33 Bridge Street.* 8pm.

### THEATRE

- **Junction CDC:** Tiny Dynamite: Contemporary – love chaos and memory. *The Junction.* 8pm. £5.50 disc.

## TUESDAY 13

### FILM

- **ARTS:** 1.45, 4.15, 6.45, 9.20: The Piano Teacher (18). 1.00, 5.00, 9.10: Sweet Smell Of Success (U). 2.50, 7.00: Nine Lives Of Tomas Katz (15). 4.30: The Man Who Wasn't There (15). 9.15: Singin' In The Rain (U).
- **Churchill Films:** Die Hard. *Churchill College, Wolfson Hall.* 10pm. £2.

- **Corpus Christi College Pictures:** Seven Samurai. *McCrum Theatre, Benet Street.* 8pm. £2.

### MISC

- **Cambridge Students Against the War:** Planning meeting. *Christ's College, Z Basements.* 8pm.
- **CU Ballet Club:** 'Improvers' Ballet Class. *Queens' College, Fitzpatrick Hall.* 6pm. £1.50.
- **CU Ballet Club:** Jazz Dance Class – beginners level. *Kelsey Kerridge, (+£2.25 entrance to KK).* 8pm. £1.
- **CU Judo Club:** Senior graded session. *Fenner's Gym.* 8pm.


## MAY ANTHOLOGIES 2002

EDITED BY ANDREW MOTION AND NICK CAVE

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• **cu yoga society:** Ivengar Yoga with Pavara. *Pembroke College, New Cellars*. 7pm. £3.50 or termcard (4 sessions) for £10.  
• **cu yoga society:** Ivengar Yoga with Yvonne. *Pembroke College, New Cellars*. 5:15pm. £3.50 or termcard (4 sessions) for £10.  
• **CUTAZZ:** Beginners jazz classes. *Emmanuel United Reformed Church, Church Hall*. 7pm. £2.50.  
• **CUTAZZ:** Intermediate/Advanced jazz classes. *Emmanuel United Reformed Church, Church Hall*. 8pm. £2.50.  
• **CUWCC (Women's Cricket):** Winter nets practice. Every Tuesday (during term), 7-9pm. Info: hpl20/rc255. *Hills Road Sports Centre*. 7pm.  
• **The Globe Cafe:** For international students, relaxed and informal chat, coffee, cakes. *Emmanuel College, O6 New Court*. 7pm.

## MUSIC

• **Britten@25:** New Cambridge Opera Group: Britten's *The Turn of the Screw*. *Church of St Edward King & Martyr*. 7:30pm. £8 full view; £5 restricted view; £5 Student standby.  
• **Club Africa:** Cools sounds to dance to from around the continent. *Devonshire Arms, Devonshire Road*. 8pm. £2.  
• **CU Jewish Society:** 'The Minims' - new singing group with fun and diverse music. *CULanu Centre, 33 Bridge Street*. More info: jmr53. 7pm.  
• **The Cheese Factory Jam Sessions:** Jazz/Funk Jam session. Local session/professionals and students jam night. *The Man On The Moon*, see [www.thecheesefactory.co.uk](http://www.thecheesefactory.co.uk). 8:30pm. £only 2 quid (1 quid for players).

## TALK

• **CU Scientific Society:** Tim Radford of "The Guardian": "Science for people who don't want to know about science". *Pharmacology Lecture Theatre*. 8pm. £1.  
• **Geoffrey Coombe and friends present Jazz record listening sessions:** Gil Evans without Miles. *Lecture Room 3, Music Faculty*. 7:30pm. £5 (£4 conc).  
• **Inter-Disciplinary Group, Faculty of Divinity:** David Jasper, Ben Quash, and Jeff Leininger: Theatre, Literature, and Theology. *Faculty of Divinity, Lightfoot Room*. 4:30pm.

## THEATRE

• **Addenbrooke's Staff and Students:** Annual Charity Pantomime raising money for new cots for babies. *Mumford Theatre, Anglia*. 7:30pm. From £4.50 to £6.50.  
• **CADS:** The Eve of Retirement. *Christ's College, New Court Theatre*. 7:15pm. £5/£4.  
• **Footlights:** Smoker. Fantastic late night comedy! "Intensely entertaining...unhyped excellence!" (Varsity). *ADC Theatre*. 11pm. £3.50.  
• **Shadwell:** William Shakespeare's 'The Tempest' - magic, music, monsters, majesty and dancing girls. *Caius College, Bateman Auditorium*. 7:45pm. £4.

## WEDNESDAY 14

### FILM

• **ARTS:** 1.45, 4.15, 6.45, 9.20: The Piano Teacher (18). 2.30, 7.00: Nine Lives Of Tomas Katz (15). 5.00: Sweet Smell Of Success (U). 9.00: The Man Who Wasn't There (15). 3.15: The Man Who Wasn't There (15). 6.30: Le P'tit Parigot (PG) Part 2. 1.00, 9.10: Sweet Smell Of Success (U).

• **Churchill MCR Film Soc:** Traffic (also late show at 11pm). *Churchill College, Wolfson Hall*. 8pm. £2.

## MISC

• **cu yoga society:** Ivengar Yoga with Nancy. *Corpus Christi College, Party Room*. 5.15pm and 7pm. £3.50 or termcard for 4 sessions for £10.

## MUSIC

• **Britten@25:** Choir of King's College & Britten Sinfonia Soloists. Britten Choral Favourites. *King's College, Chapel*. 8pm. £5 - £15; £3 student standby.  
• **Britten@25:** New Cambridge Opera Group: Britten's *The Turn of the Screw*. *Church of St Edward King & Martyr*. 7:30pm. £8 full view; £5 restricted view; £5 Student standby.  
• **Junction CDC:** Medication: Rock gig. *The Junction*. 7pm. £7.50/£8.50 door.  
• **LEAPS (Live Experimental Arts Performance Society):** Eclectic/experimental sounds/words/visuals. Live music: Jardin (electronic/post-rock), Rude Mechanicals (Beefheart/performance), Robyn Moroney (poetry). <http://www.leapsonline.org.uk/>. *Portland Arms, Victoria/Milton Road corner*. 8pm. £3 (£2).  
• **Trinity College Music Society:** The bass-baritone Oliver Hunt sings a concert of songs by Brahms, Finzi & Ravel. *Trinity College, College Chapel*. 8pm. £4, £2 & £1 (members).

## TALK

• **CU TM Society:** Introductory Talk on Transcendental Meditation. *Caius College, Senior Parlour*. 8pm.  
• **MMP (www.mmp.maths.org.uk):** The disputed garment problem - the mathematics of bargaining & arbitration: Prof Richard Weber. *Centre for Mathematical Sciences*, Email [mmp@maths.cam.ac.uk](mailto:mmp@maths.cam.ac.uk) for free tickets. 6:30pm.  
• **PdOC (Post-docs of Cambridge):** From Post-Doc to Patents, Dr Fiona Bar (Patent Attorney). *University Centre, 12 Mill Lane, Room 1*. 6pm.

## THEATRE

• **Addenbrooke's Staff and Students:** Annual Charity Pantomime raising money for new cots for babies. *Mumford Theatre, Anglia*. 7:30pm. From £4.50 to £6.50.  
• **CADS:** The Eve of Retirement. *Christ's College, New Court Theatre*. 7:15pm. £5/£4.  
• **cujs:** Robbie Gringras performs his new play 'The Broken Line'. *The CULanu Centre, 33 Bridge Street*, books tickets on 366 338 or sae23. 7:30pm.

## THURSDAY 15

### FILM

• **ARTS:** 1.45, 4.15, 6.45, 9.20: The Piano Teacher (18). 2.30, 7.00: Nine Lives Of Tomas Katz (15). 5.00: Sweet Smell Of Success (U). 9.00: The Man Who Wasn't There (15). 3.15: The Man Who Wasn't There (15). 6.30: Le P'tit Parigot (PG) Part 2. 1.00, 9.10: Sweet Smell Of Success (U).  
• **Central European Film Club:** Innocence Unprotected directed by Dusan Makavejev. *Caius College, Bateman Auditorium*. 8pm.  
• **Christ's Films:** The Piano. Winner of 3 Oscars. A passionate tale of sexual bargaining. Holly Hunter, Sam Neill, Harvey Keitel, Anna Paquin. *Christ's College, New Court Theatre*. 10pm. £2.

• **Churchill Films:** On the Waterfront. *Churchill College, Wolfson Hall*. 10pm. £2.  
• **Queens' Films:** Crouching Tiger, Hidden Dragon. *Queens' College, Fitzpatrick Hall*. 8pm & 10:30pm. £1.50.  
• **Robinson Films:** Man On The Moon. *Robinson College, Auditorium*. 9:30pm. £2.  
• **St John's Films:** Before Night Falls (15). *St John's College, Fisher Building*. 9pm. £1.80.

## MISC

• **CU Ballet Club:** 'Beginners' Ballet Class. *Queens' College, Fitzpatrick Hall*. 7pm. £1.50.  
• **CU Ballet Club:** Beginners Classes. (both at the same level). Classes last one hour. *Queens' College, Bowett Room*. 6pm. £1.50.  
• **CU Jewish Society:** 'Lunch and Learn' - free bagel lunch and great discussion. *King's College, Chetwynd Room*. More info: jmr53. 1pm.  
• **CU Judo Club:** Beginners session. First session free. Please wear strong long-sleeved top. *Fenner's Gym*. 8pm.  
• **cu yoga society:** Ivengar Yoga with Yvonne. *Trinity Burrell's field, Butler House Party Room*. 6pm. £3.50, or termcard (4 sessions) for £10.  
• **Greek Dance Classes:** Come have fun by learning to Greek dance! *Darwin College, Common Room*. 5pm. £15/term or £2/class.

## MUSIC

• **Kettle's Yard Music:** Subscription Concert: chamber music in the beautiful setting of Kettle's Yard House. *Kettle's Yard*. 8pm. £8.50 per term, £20 per year.

## TALK

• **Culture Shock:** Seminars in Contemporary Culture: Drew Milne & John Tranter, poets: "Information, Technology and the future of Poetry". *Trinity Hall, The Master's Lodge*. 5:30pm.  
• **Kettle's Yard:** Lunchtime talk about the current exhibition or a work of art in the house. *Kettle's Yard*. 1:10pm.

## THEATRE

• **Addenbrooke's Staff and Students:** Annual Charity Pantomime raising money for new cots for babies. *Mumford Theatre, Anglia*. 7:30pm. From £4.50 to £6.50.  
• **CADS:** The Eve of Retirement. *Christ's College, New Court Theatre*. 7:15pm. £5/£4.

## FRIDAY 16

### MISC

• **Baha'i Society:** Prayers for world peace and unity. *Friends Meeting House, Jesus Lane*. 7:30pm.  
• **CU Jewish Society:** 'Friday Night Experience' - meal + entertainment, followed by CULanu Oneg. *The Student Centre, 3 Thompsons Lane*. 7:30pm.  
• **Queens' Ents:** Es Paradis. Ibiza Anthems and Club Classics. *Queens' College, Fitzpatrick Hall*. 9pm. £4.  
• **Salsa Classes with Nelson Batista:** Abs beg/imp: 6-7.30pm. Int/adv: 7.30-9pm. *St Columba's Hall, 4 Downing Place (opp Crowne Plaza)*. 6pm. £5 (£4 students).

## MUSIC

• **Britten@25:** New Cambridge Opera Group: Britten's *The Turn of the Screw*. *Church of St Edward King & Martyr*. 7:30pm. £8, £5 restricted view; £5 student standby.

• **Cambridge University Symphony Orchestra:** Programme: Beethoven's Fidelio Overture, Brahms' Haydn Variations and Symphony No.2. *Trinity Chapel*. 8pm. £7.50, (£4).  
• **Kettle's Yard Music:** Lunchtime recital by students. *Kettle's Yard*. 1:10pm.  
• **SJCMS Term Concert:** Fauré Requiem, Poulenc Organ Concerto, Grieg Holberg Suite. *St John's College, Chapel*. 8pm. £4/£2.  
• **70s and 80s Disco extravaganza** and karaoke bar. *The Junction, 10-2*. 10pm. £3.50 b4 11.

## TALK

• **Teape Lectures:** "Travelling through Britain: India's road to post colonialism". *Divinity Faculty*. 5pm.

## THEATRE

• **Addenbrooke's Staff and Students:** Annual Charity Pantomime raising money for new cots for babies. *Mumford Theatre, Anglia*. 7:30pm. From £4.50 to £6.50.  
• **CADS:** The Eve of Retirement. *Christ's College, New Court Theatre*. 7:15pm. £5/£4.  
• **Shadwell:** William Shakespeare's 'The Tempest' - magic, music, monsters, marvellousness and dancing girls. *Caius College, Bateman Auditorium*. 7:45pm. £4.  
• **The Junction CDC:** The People Show: Second. Unfeigned love, barbarism and marriage. *Cambridge Drama Centre, Covent Garden Mill Road*. 8pm. £5.50 disc.

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## LAST WEEK'S Dojos COMPETITION Is Now On PAGE 11

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Sunday 11th November

## Amores Perros

7pm and 10:30pm

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Thursday 15th November

## Before Night Falls

9pm

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1993

1996

1997

1998

1999

2001

High Art or Low Culture?

The return of the  
Turner Prize



TURNER  
TANTRUMS

2001 nominee, Isaac Julien and former friend and collaborator, Javier de Frutos, have fallen out over the copyright of a film that Julien is to include in his exhibition at Tate Britain. Although the row began long before the artist was nominated for the £20,000 art prize, it seems that de Frutos' demand for formal recognition for his part in the cinematic piece, *'The Long Road to Mazatlan'*, reeks of a tradition of publicity-generating squabbles that centre around the Turner Prize.

2000 Glenn Brown's *The Loves of Shepherds* was recognised as a near identical version of artist Anthony Brown's cover for an obscure 1974 science fiction novel.

1999 *My Bed*, Tracey Emin's shrine to bad taste, complete with used sheets and condoms – was colonised by two Chinese artists who announced intentions of performing "critical sex" on the work.

1998 Chris Ofili's award-winning work included dried, resin coated elephant dung.

1997 Emin (again) and her memorable performance at the Channel 4 post-prize discussion, ended with a stormy exit announcing she had to go and call her mother.

1995 Animal rights enthusiasts protested over winner Hirst's *Mother and Child Divided*.

1993 Rachel Whiteread's *House* declared greatest work of art of the year, also took the prize for worst work by K Foundation, presenting her with £40,000 anti-art prize.

## Blaming Thatcher again

Hannah Barry exposes the darker forces at work behind the scenes at the Turner Prize

Turner is the only prize in the art world that allows the Tate Gallery to act as a state funded advertising agency, complemented by a Channel 4 publicity campaign, for rubbish collectors, embroiderers, plagiarizers and not least, god help the art critics at the *Evening Standard*. 'No real art?' demand the smug masses. Shocking. In fact, even more appallingly, this is the prize to promote British art, that in 2000 dared to publish a shortlist of 4, of which three were non-British artists. No wonder the xenophobes of British art were out in force to protest at last year's admirably cosmopolitan selection.

The Turner Prize, given its notoriety is surprisingly only 17 years old. Founded in 1984, it was a response by the Tate to the rise of the Thatcherite government in 1979 and consequent cuts in museum funding, (so screams the Stuckist anti-art group's manifesto). Galleries and museums were pushed to look privately for funding and thus reared the ugly head of publicity. The Turner Prize was formed specifically to encourage the promotion and collection of contemporary British art and for outstanding work in the previous twelve months. And so arrived the Young British Artist and all its controversial baggage.

Even though Mr Saatchi may whine from the depths of his glorified power station on the banks of the Thames that last year's shortlist engages with contemporary culture, or generates public discussion and interest in works of contempo-

rary art, the truth is that the Turner Prize may be well known in Britain, but it fails to generate the type of debate Serota would like it to. Debate it we do, but not about the artworks, and their technique or even interpretation. With true British vagueness, discussion meanders around the 'art or not' debate which we all realize by now, will never come to any satisfacto-

about the worrying boundaries between commercial photography and so called 'real' art.

It is true that the Turner has been awarded to some of the most acclaimed contemporary British artists, for example Rachel Whiteread, Anish Kapoor, Anthony Gormley, Gillian Wearing and not least the well-known Mr Hirst, but it

for example. Is it not interesting that two of Saatchi's *Neurotic Realists* from his show in 1999, Tomoko Takahashi and Michael Raedecker, found their way onto the Turner shortlist? Indeed, even Glenn Brown was shown as part of *Sensation* (Young British Artists from the Saatchi Collection). And as for Jopling, well his success stories jam the shortlists, from Gilbert and George to Emin, Hirst, and 2000's Wolfgang Tillmans.

The problem with the Turner is that despite its having been for most of its short career an appalling circus, its reputation still prevents it from being taken seriously, not only as a competition but also as an exhibition. Those who want to see the latest success stories in British art look not to the Tate and Turner, but to establishments such as the Lisson, the Saatchi Gallery and the ubiquitous White Cube. Last year the tabloids were at a loss with two highly accomplished artists in Tillmans and Raedecker and dammit, someone actually using paint. Not one video. And this year the nominees are again surprisingly good, Richard Billingham being a long overdue name on the shortlist. The Young British Artists are now

verging upon thirty and the Prize has taken that necessary sedative. Sssh, dare I say it, perhaps the Turner Prize may just be showing an inkling of improvement. Twenty years on, Thatcher may yet give me something to smile about.

www.tate.org.uk

Cartoon from Daily Express, 1976



ry conclusion. There will always be someone doing a variation on the soiled Emin bed, casting dung onto a canvas or even having a Damien-esque moment, let loose with some animals and a vat of formaldehyde to start the chatter once again. And if not, well there's always a photographer lurking about the place that can provoke disapproving mumblings

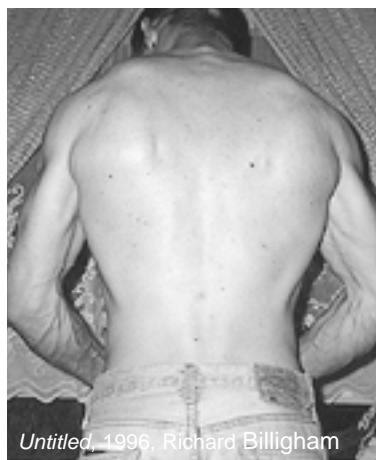
is not the Turner Prize alone that has been behind such artists. It is here that we realize that the major forces behind contemporary art in Britain and indeed contemporary art at an international level, are establishment dealers such as Mr Saatchi and the more recent star Jay Jopling, the driving force behind the White Cube Gallery. Let us take last year's nominees

## And the nominations are...

May Calil, Lucy Moore, Rachel Page and Vanessa Hodgkinson look into this year's pick of British art

## Richard Billingham

This Birmingham photographer first exhibited in 1995 at Antony Reynolds Gallery, London. He then went on to participate in the seminal *Sensation* exhibition at the RA in 1997 and won the Citibank Private Photography Prize in the same year. Billingham is most well known for the internationally acclaimed series of photographs of his family, taken over a six year period, initially intended as the source material for paintings. These photographs went on to form the book and exhibition *'Ray's a Laugh'*, which documents the lives of his parents in their council flat. The photographs, intimately depicting Ray's alcoholism, his mothers' obesity, and their completely dysfunctional relationship, naturally provoked criticism and questions about class voyeurism concerning condescension, contempt and exploitation over the powerless subjects. Billingham is nominated for his contributions to *The Sleep of Reason* at the Norwich Gallery, *Body Beautiful* at the Galerie Jennifer Flay in Nice, and his solo exhibition at the Ikon Gallery in June 2000. Billingham is a controversial photographer who has received very mixed reviews, but whether a winner or not, he will certainly benefit from the phenomenal publicity generated around the award.



## Martin Creed

Creed once stated that his works are concerned with "nothing in particular", an interesting and rather brave statement for any artist to make. Creed is an artist concerned with portraying frank and honest images of every day life. He does this by using objects such as doorstops, ceramic tiles and other objects that one encounters on an everyday basis. His installations made using balloons, Blu-tack and Sellotape have a pure and clean aesthetic bringing him much critical acclaim. His 'making do' mentality, has resulted in the creation of some truly sublime works.

## Issac Julien

Julien's preoccupation is with the representation of race and masculinity in film. While his work is certainly considered avant garde, the artist uses film to explore and subvert stereotypical portrayals of gay and black subjects. *The Long Road to Mazatlan* is a triptych of lush colour and layered imagery combining cinematic references to Warhol's *Lonesome Cowboys*, Hockney's *Swimmers and Pools* and De Niro's performance as Travis Bickle in *Taxi Driver*. From the close-ups to the overlay of imagery, Julien makes the camera "not a witness but an accomplice."



## Mike Nelson

In the narrative written to accompany a previous exhibition by Mike Nelson, Jaki Irvine begins with 'a man wakes up sweating in an uneasy hybrid fiction'. The story begins in a changing room, in which boxing gloves hang on racks and an uncanny cartoon mask rests on the floor. The space seems to have paused between two action scenes. Any moment a mad boxer might burst in shouting. There is a strong theatrical quality to Nelson's work. As the viewer passes from a corridor stacked with old video arcade games that take coins of an unknown currency, into a room where an American prom seems to have just burst into, and out of existence, he feels disconcerted and confused as the distortion of reality makes him uneasy. Nelson suggests that though we strive to find a firm base to our existence and cling to familiarity, in fact the true nature of life is one of constant change. At the end of the exhibition, in the last room, travel books and art catalogues are arranged on shelves next to the desk. It would have been apt if one of those books had been *Alice in Wonderland* for her experience of magic elixirs, mad hatters and illogical happenings is paralleled with the viewer's experience of Nelson's work. What he will inflict upon us at the Tate is anyone's guess.



# Not (a) novel?

Tim Stanley suspects it's autobiography....



When I settled down to read *No Bones* I was looking forward to reading a book that wasn't about a Catholic child growing up in the troubles in Northern Ireland. Sadly, that's exactly what Anna Burns wants to tell us about. Ever since Truman Capote produced the first piece of journalistic fiction no one writes novels anymore; and Burns clearly has no intention of doing so either. What follows is a vivid, minimalist and totally convincing reportage of the violent world of the 70s and 80s in the troubled province. Burns describes working class violence with a cheerfulness that borders on the unnerving, but it is not exactly uncharted territory. Youth wanders around Ulster disenchanted and on the dole, looking for kicks. When they see *Deerhunter*, Russian Roulette comes into vogue. At moments like these, Burns demonstrates a certain skill in putting across the happy senselessness of their lives – "On hearing Rab McCormick had shot himself, and in a game – of all things – of Russian Roulette, the vigilantes were first of all peeved and a bit sulky as to why no one had thought to invite them."

But Burns has the immaturity of a first writer, especially one trying to capture an era without a story to communicate it through. The prose is sometimes clumsy. Figures of authority are lampooned in a heavy-handed way: the high school teacher Miss Hanratty is overblown and ridiculously violent, "the form-teacher sat down and took snorty breaths and huffed and puffed and scratched herself." Girls wheel round dead bodies in prams; British soldiers jeer and fondle the locals and the IRA dispense a gruesome justice for the pettiest of crimes. It's heartless, callous stuff. Accurate for a heartless time perhaps, but Burns forgets that even in the midst of death a half-decent writer can find life.

The central character, Amelia, is distant and two-dimensional. As we follow her around Ulster we occasionally trip over amusingly perverse anecdotes, such as her bribing her way in to a Marks and Spencer, but we never come close to understanding her and what she feels. Arguably, like Isherwood, writing in an equally violent time and place, she is a camera. If the metaphor is what Burns intended then she only takes black and white pictures. The girl matures and goes to live in London. Reading the author's biographical blurb, the thought dawns that this is autobiography – the lowest and most unbelievable form of fiction. At the end the cast are reunited on a small island and sail off to an uncertain future. But by then the reader would care little if the boat sank and we never heard from any of them again.

British writers have brought us the most horrific and chilling reports of some of the poorest and most desperate areas of our isle. But this is not novelism. There is no depth, no heart, no passion. Worse still, no subtlety. This is described as a "punch in the stomach" by the blurb. And yet there are many other, infinitely more enjoyable ways, to destroy one's liver than reading this book.

# Boring people

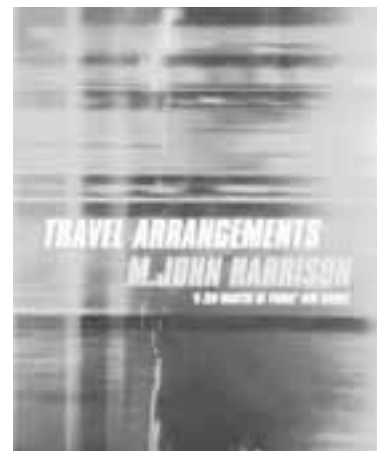
Richard Pearce de-hypes *Travel Arrangements*

The superlatives that surround M. John Harrison in both the press release and inside jacket of *Travel Arrangements* give the impression that this will be the read of my life. For example: "Grittier than Carey and wittier than McEwan" (*Times Literary Supplement*). Impressive stuff, though it doesn't tell you very much about the book. If I were to pitch it, I would steer away from such dizzy heights, if only for fear of falling.

*Travel Arrangements* is clever and, while the weirdness of an almost-cyber world has been done elsewhere (and I think better) by writers like William Gibson, some of what faces you in this book is both original and worthy. The bizarre "self-axing" of a Soho couple (as a symbol of their love) is juxtaposed with Harrison's smart characterisation, showing that what must be the most extreme form of self-piercing cannot save a relationship from its inherent dullness. And I would be doing Harrison a disservice if I did not mention the excellent 'The Horse of Iron and How We Can Know It', a paranoid yet understated story chronicling the protagonist's attempt to journey through life and its meanings via a tarot-guided voyage of Britain's railways. But understanding how Harrison gets it right in this story is in fact a way of understanding why, overall, this book isn't all it's cracked up to be.



My problem is that Harrison seems to make the same point over and over. The characters are naff, and not all that bright, though quirky enough to make them interesting to write about. This formula is played out oh-so ironically in 'Old Women', the first (and worst) story in the book. It's about a writer who meets up with a more successful peer, who in turn is



listening to a yuppie couple make conversation about *The Times* crossword and planning to use it as material for his writing. Yet the sad fact is that this observer, whom Harrison points out as missing the truly unusual in everyday life, is trying to use the same kind of material written about in these short stories. It's true, a discussion of *The Times* crossword does not expose the interesting parts of life's minutiae for us, but neither do most of the events which Harrison himself uses. As I said before, he gets it right a few times, but more often than not I felt he was trying to force eccentricity and interest into things that have none. Sometimes, people are just boring. Since everyone else has been name-dropping about Harrison, I would point to Irvine Welsh as the man who writes better about the genuine dullness that can permeate life, and keeps his prose interesting while doing it. When Harrison got it right, it was a gem of a story, but this only really happened once.

## LIT SHORTS

### Waterstone's

Norman Ross, author of *Managing the Planet – The Politics of the New Millennium*, tells us how governments first came to agreements about international environmental laws, and how these laws affect our everyday lives. Wednesday 14th November. 6.30-8pm. £1 Ticket, redeemable against a copy of Ross' book on the night.

Interested in serial killers or **Johnny Depp**? Join **Stewart P Evans** and **Keith Skinner**, who will be talking about their book *Jack the Ripper – Letters from Hell*, a collection of, yes, Jack the Ripper's letters, and their work on the forthcoming film on Jack, starring Depp, called *From Hell*. Thursday 15th November. 6.30-8pm. £1 Ticket, redeemable against a copy of the book on the night.

### Borders

**Creative Writing Group**. Monday 12th November. 7pm. Free.

**Open-Mic Poetry Night**. Thursday 15th November. 8pm. Free.

### Heffers

**Brian Ryder**, author of *Beyond Realism*, will be at Heffers Art Shop speaking about this new book, and giving demonstrations. Saturday 10th November. 10.30-4pm. No ticket needed. Free.

*Cherry: The Life of Apsley Cherry-Garrard*, written by **Sara Wheeler**, is a new book about one of the youngest members of Scott's last expedition. Wheeler will be discussing the book and giving a slide-show presentation. Monday 12th November. 6-7.30pm. Ticket required. Free.

### Cambridge Union

The big one...Heffers and the Union present a debate with novelist and journalist **Will Self**. Tuesday 13th November. £5 Tickets through the Union (01223-566-421).

# Well Thumbed: The Good Book?

Imri Schattner-Ornan gives us a literary analysis of The Bible, and confirms that it's definitely worth reading

Writing a review of The Bible is somewhat of a minefield; likewise, reading The Bible is somewhat of a minefield. Not only is it a very long book (364 pages in a standard Hebrew version, excluding the sequel, not reviewed here), it is also confusing and repetitive. Maybe the best reason for not reading it is because some parts will bore anyone who is not a lawyer or a high priest. There are many other good reasons why one should never glance in the general direction of this book; an important one to some is that it can be viewed as being deeply 'uncool'. Still, I think it is a fine work, and one shouldn't surrender completely to fashion.

The Bible was probably written over a period of a few thousand years, in different places by different writers. It goes without saying that each of these writers had a very specific agenda to stress and various points to make. This is probably the reason that the book is so confusing. The canonised version of the book (done in the early Middle Ages) gives a fairly

continuous plot, but leaves a lot to be interpreted in different ways. Think, for example, of the character of King David, who is always oscillating between approval and ridicule from various writers; or Samson, who is clearly liked very much by the writers, but sometimes gives the impression of being a fool. It is these inner conflicts and paradoxes that make reading The Bible interesting. The reader is made aware of the writers' intentions through their changing attitudes and continuing debates. It is not a matter of simple char-

acters following a straightforward plot; but complex characters used by the nar-

For those who are ignorant (well, those who aren't fluent in ancient Hebrew), the importance of a good translation cannot be understated. Also, try to get your hands on a good Bible companion, one that explains the subtleties of every word, punctuation and misspelling. After all, every single comma of this book has been discussed for a good few centuries; a sound model for those of us with high inspirations and bad spelling. If you are looking for such a guide, make sure it gives background for the relevant period and a lot of context from other mythologies. Such background will not only

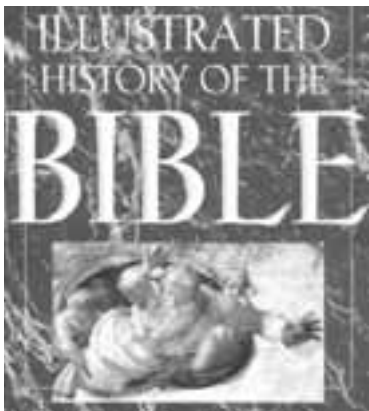
make reading it more fun; it will also make it much easier.

Please don't read it because it is 'often quoted from'; you can only do that if you are a sad English student. Do read it because it has great stories, good characters, lots of sex, incest, and gore, irony and wit, political critique and fantasy. Most of all read it because it is fun.

Photo: James Southgate



The Bible in Hebrew: but don't worry, it's also available in English





# Poignancy and Peace

David Warren sees a rare production of Prokofiev's epic opera at the ENO

Prokofiev, composing in Stalinist Russia, had to submit his score of *War and Peace* for vetting by The Artistic Committee before it could be performed. Changes had to be made and the piece soon became prime Stalinist propaganda. Prokofiev added an epigraph, exalting the resilience of Russia and Russians, sharpened the musical portrayal of Kutuzov, the commander of the Russian army, and most importantly he monumentalised the opera by changing its emphasis towards the patriotic and heroic, and away from the personal and intimate.

The director, Tim Albery, immediately makes obvious the larger purpose imposed on the composition by setting the epigraph in the machined degradation

of Stalinist Russia. Faced with a mob defiant in the face of "two and ten European nations" the audience are presented with a picture of the hallucinogenic compulsion of nationalism at its confrontational ugliest: a rabble constrained by dreadful constructivist shapes, yet terrifyingly potent as they, perhaps uncontrollably, boom out recounts of past national glories. What is more, by moving the epigraph from its usual place – signifying the end of "peace" when Anatoly is forced to leave Moscow, to the very start of the opera. Albery creates the impression that the remaining thirteen scenes of narrative, set in Russia's titanic struggle with the Napoleonic armies, will be exalted, and indeed corrupted by this nationalist hunger for a valiant and great History.

Moreover, the frenzied potency of the opening scene surely exposes the dangers and fundamental falseness of this blinkered patriotism. A comparison of this scene with the production's later glowing treatment of the conduct of the Russian army in 1812 and the response of the ordinary countrymen to the burning of Moscow makes it explicit that Prokofiev wasn't concerned with the kind of forced patriotism in the epigraph. Rather he was trying to demonstrate something deeper and yet more spontaneous: the sort of heartfelt sentiment that enabled two aristocrats, Pierre and Andrei, by enlisting in the ranks, to be prepared to sacrifice their lives for their country.

Furthermore, thanks to the poignant depiction of Moscow ablaze – enhanced by flames engulfing obscure figures on a video screen, our sympathy is entirely with the Russian people. Consequently, the escaped prisoners bravely ambushing the retreating French column seem all the more heroic and Pierre's mourning of his friend Karatayev's death appears all the more moving.

Of course, thanks to the Artistic Committee's censorship the veneration of the role of the People runs parallel to an exposition of a foppish and inert aristocracy. Here though, the director's attitude towards Andrei and his contemporaries seems to have been more complicated than a simple dismissal. Certainly, to begin with they are a two dimensional and debased bunch: Natasha with her frivolous soprano,

Andrei the stale gentlemanly suitor, his father, sclerotic and snobbish, and the dissolute Anatoly appearing to enjoy an incestuous relationship with his sister rather more than his seduction of Natasha.

The decadent upper classes are not entirely written off though. Andrei's – Simon Keenlyside's, transformation into a worthy and genuinely emotional being is particularly noticeable as his initially rigid and unimaginative baritone developed a touching and lyrical quality. Similarly, John Daszak – Pierre, moved seamlessly into his ultimately heroic role as his bass became increasingly resolute and decisive. So while the elites weren't totally unworthy the point was clear: both Pierre and Andrei could only escape their inane aristocratic personas when they joined the plebeians in Russia's mighty struggle.

The director then, managed to mock the Artistic Committee's original intention, while managing to remain faithful to the patriotic heroism of Prokofiev's final libretto. For this he deserves full marks. And thanks to its skilful direction this production is thoroughly first rate. A must see for all music lovers, although latter day Stalinists might be advised to stay away.

*There are further productions on the 9,15,17,22,24 and 28 November at the ENO*

www.eno.org



## PREVIEWS

### Friday 9 November

Lunchtime Concert, Kettle's Yard  
1.10pm, free.

### Saturday 10 November

Fitzwilliam Museum Promenade  
Concerts 2.30pm, free – Max de Vries playing Marimba.

Organ Recital, King's College  
6.30pm, free – Daniel Hyde plays Mozart, Bach and Dupré.

Bach B Minor Mass, Trinity Chapel 7.30pm, £8/6 – Ben Woodward conducts in this performance on modern instruments of Bach's masterpiece. Featuring soloists Elizabeth Weisberg, Helen Deeming, Iestyn Davies, Andrew Tortise and Ronan Collett. The orchestra is led by Owen Cox and features a brass section from the Royal Academy of Music. Tickets are available from Trinity P'ldge.

## Britten@25

New Cambridge Opera Group begins the Britten@25 Festival with an opera double-bill. **The Turn of the Screw** by Benjamin Britten and a new work by Cheryl Frances-Hoad, conducted by Matilda Hoffman. Performances take place at St. Edward's Church, Peas Hill, 7.30pm – tickets £5 (Student Standby) up to £12 available from the Corn Exchange.

BW



## ARTSMUSIC



# Musical Necrophilia

Alex Marshall dons a dapper white suit and rediscovers the art of crooning

Robbie! Christmas! Name two other words that make 7-year-old girls and checkout assistants called Sandra happier? Necrophilia! Indolence! Nice try, but no, although they do describe Robbie's current musical output quite well. See, still haunted by the Take That ghosts of Christmas Past, Robbie's now so desperate to be recognised as a serious white musician and an international übermensch that he's taken to rapping the decaying back-catalogues of the Rat Pack for inspiration. It's easy to see why he chose to re-record their standards for his new Christmas (well it is November) LP, *Swing When Your Winning*. In the 50s the likes of Sinatra, Sammy Davis Jnr and Tony Bennett ruled the World with their crooning voices, up-tempo swing and Mafioso connections. They had it all; hedonism that all men envied (popping open the champagne over some bikini-clad girls while on a yacht being a particularly resonant image); a suave, tailored look women swooned over; and an enigmatic big-band sound which the critics lauded. Robbie's idea then is if he does what they did he'll get similar results – although hanging out with Sinatra's original but now 82 year-old session musicians must be impinging on the overall feel. One thing, however, stands in Robbie's way from

Xeroxing his new-found 'idols' – he's English. No matter, he'll just fake an Italian-American accent ('Well Did You Evah?'), or maybe do a Louis Armstrong impression ('Mr Bojangles'), and no one will notice. This either represents new levels of laziness, racism, or a real-lack of self-confidence. Musical necrophilia, in my opinion is a crime, but given the state doesn't agree with me, I'll just have to

## "raping the decaying back-catalogues of the Rat Pack"

hope Ol' Blue Eyes resurrects himself to 'cap' Robbie for denigrating his image.

But then Robbie's merely indicative of a general renaissance in crooning in Europe. Coming out strongest, however, is a 57-year-old Viennese gentleman, Louis Austen. Probably a veteran of 'Eurotrash,' definitely a veteran of Las Vegas-style Butlins (where he sang alongside the likes of Al Green); Louis is the type of man who likes to dine his wife in style, before putting on a white-

suit and going out to commit adultery. You merely have to look at his stately appearance to be filled with a perverse reverence, a feeling reinforced as soon as he opens his mouth it being as if the entire Moulin Rouge has danced out of it. With the cream of Discofied House, Patrick Pulsinger and Mario Neugebauer producing him, his new LP 'Only Tonight' conjures up those times when "you pass the daytime in the evening" and party in cosmopolitan four-to-the-floor luxuriance. His voice allows him to slip from the Barry White-esque 'Hoping' (growling spoken word intro, glissando strings, the melody off 'Saturday') to the fetish-club sleaze and shock wave bass of 'Grab My Shaft' (refrain: 'Grab My Shaft / Blow My Horn / When its Hard / In the Early Morn'). If Robbie tried such material he'd only make it sound camp. Monsieur Austen through his soaring dulcet cries gives it an air of serious exuberance. He puts the charisma back into club culture, while the music will get you "taking it off, getting close" as he wants. Buy his LP, mix yourself a Manhattan, lie back and dream of 'the Life.' If only Robbie had just done that.



*Only Tonight* (Kitty Yo!) is out now. *Swing When you're Winning* (Chrysalis) is out on the 19th, if you must.



## PREVIEWS

The more you think about it, the more you realise that Cambridge is all about contradictions: we preach about Access for all, while the University represents centuries of unbridled elitism; we ponce along to formal hall in suits and gowns and then talk about how glad we are that we didn't apply to Magdalene. Much of Cambridge simply must be seen at all of the right places, suppressing their natural desire to give money to middle-aged musicians and tragic reminders of '80s pop ideals at their worst. Yes, I saw you all dancing to Chesney Hawkes at the fireworks – I have seen through your shallow lies. Anyway...

The cool: ITJ Bukem does his d'n'b stuff at the **Junction** on Thursday, 10pm-2am, £6 in advance, £8 on the door.

The young: **The Electric Soft Parade** play the **Boatrace** on Tuesday, £6 on the door.

The '80s revivalists: Ominously billed as "Mike Scott and several of the original members of the band", **The Waterboys** are coming to a **Corn Exchange** near you on Monday.

The middle-aged: Everybody's favourite mildy funky uncle, **Jools Holland**, shakes his boogie-woogie thing at the **Corn Exchange** on Sunday. Tickets are £19.50.

Viscount Catchesides of Suffolk



# DERANGED DISHEVELLED AND DESPERATE



## David Nowell Smith: *Six By Seven* at the Boatrace

Rock and Roll can be a cruel business. Take *Six By Seven*, for example, who, with two glorious albums and a live sound that kicks shit out of just about anyone else, are still yet to get commercial recognition, and the status their broody, minimal sound demands. James (Keyboards): "Basically, we want to get our music through to as many people as possible, but we can't get onto any sort of playlist, because our music's deemed too subversive, or something. But then again, they'll play all types of nu-metal, which is equally abrasive, and it's difficult to know what's going on." The frustration that they aren't being allowed to speak to an audience is what makes the music so vital.

### "we'll make your fucking ears fall off"

"*The Closer You Get* [their second album] is an angry album. It's a bleak album... and I think the general tone of the record was a sort of frustration and anger at the position we're in. This new (third) album's taken on a more commercial edge", he says, stressing their desire to be heard, "but at the same time it's a very rocking album, a very intense album – we've found a focus, come out with some great music together, more concise and full-on."

With all this frustration with the music industry, do they see themselves as political? "Well, politically we're on the outside. And musically. When Radiohead, or Primal Scream, make all kind of anti-this or that statements, they have reached a commercial level so people will listen." They associate themselves with other bands through attitude rather than musi-

cal influence: Spiritualized, Mercury Rev and Aphex Twin: "we wanna do what he's done: bring the understanding to the people".

And live they are awesome. In the van, James was quiet, a bit too nice for the anger of the music, but onstage he and his colleagues are something quite different. The Jeckyl and Hyde split, however, is no stage persona. This passion is throbbing in every note they play. Singer Chris Olley mutters incoherent profanities, tears into some audience-baiting ("we'll make your fucking ears fall off"), and in the surge of noise that follows this threat, they endeavour to make good this promise. Brutal, jagged, at times quite terrifying, they make

music quite unlike anyone else right now, propelled by tripped out drumbeats and a pulsating bass section, with a sweat-ridden rock and roll monolith frontman flaying his guitar round, screaming into the microphone, dishevelled and deranged, desperate to be heard. When you hear *Six By Seven* on record, they sound constrained by the studio, that they cannot get any louder, as their music craves. Here there is no such problem. Confrontational and as loud as you like, they hit with barrage upon barrage of glorious noise. Now lacking guitarist Sam Hempton's effects pedal (they've recently become a four-piece) their renditions of earlier songs are more heavy, reaching at a different stratosphere from before. They leave the stage to general astonishment and exhaustion. This is what music should be about. One day, they know, people will listen.



Photos: Tom Catchesides



Andrew WK is clearly an ambitious young fellow, aided only by a vast production budget and the papal [??] blessing of the NME, he is single headedly trying to resurrect the worst music genre of all time: LA Poodle Rock.

All WK's songs are essentially the same, irony free rehashes of Kiss, Van Halen and Motley Crue, imploring us to 'Party until we puke.' On the rare occasions he strays from his hedonistic manifesto it is to offer up a side order of misogyny "You've gotta show her who's the man."

*I Get Wet* is undoubtedly one of the most the most unimaginative sterile and witless albums of this year; seemingly cynically cobbled together by a multinational record company to appeal to the deluded fantasies of hormonal 14 year old boys. To anyone outside this age group *I Get Wet* possesses all the subtly and appeal of being repeatedly hit in the face with a lump hammer.

Andrew WK  
*I Get Wet* (Mercury)  
Out Now  
JIM HINKS



Last week my parents were at a wedding. Oddly enough, it was a relation of Jamiroquai's bassist that was tying the knot, so the whole band were milling around at the reception after the service, chatting to the guests and necking the champers. And after perhaps a few (twelve) glasses too many, JK thought it would be a good idea to hand out free CDs (strictly for promotional use of course) of the new single and album, as well as dishing out tickets for their upcoming European tour.

Anyhow, my parents were happily telling me about their brush with fame, when the obvious question came up: "So what did you bring back then?" to which the reply came "Oh nothing darling, we didn't think you liked that sort of thing."

Anyway, as you can imagine, once I'd dried my eyes, I informed the 'rents that the parental divorce papers were in the post.

Jamiroquai  
*You Give Me Something* (Sony)  
Out 12 November  
CHRIS MORTON

## I AM A DARKNESS

...Bonnie Prince Billy at Shepherds Bush Empire reviewed by Louisa Thomson

Love. At its best, it can uplift you, transform you, make everything in the world fall into place, whilst you dreamily float in the clouds above, secure about the most powerful of emotions that underlies and defines everything you do. At its worst, it can leave you feeling lonelier than you've ever felt before, empty, exhausted, bitter and revengeful. Love always has a soundtrack - Bonnie Prince Billy may not be an obvious choice for

### "he looks like a skinny garden gnome"

this, but to me, this music articulates too much. Careless love, not being able to love, loving the wrong people, the bleakness that engulfs you when it fades, when it is suddenly all over.

I wouldn't trust this man with my heart. An awkward character on stage and undoubtedly in person. He looks like a skinny garden gnome, the end of the batch that got distorted in the production line. His face is hidden behind an alarming orange moustache and beard, and when he sings, his mouth contorts into a beak, teeth protruding, ready to attack or pounce on his prey. He hovers on a fine line between unorthodoxy and indecency

– at times you feel as though it would be better not to see the person behind the sound. Appearances can spoil the illusion. You can't imagine this man in bed with the women in his songs. The beady eyes are too penetrating, too frightening, making it too hard to believe he cares.

If I had a glass of whiskey and a roll up in my hands, I might feel more suited to his universe. After all, hailing from Louisville, Kentucky, the country music

tag is worn proudly, but with a totally different focus. I can ignore the shabby sound, the unrehearsed backing band, the songs that warble off key, because each word hits me like a dead weight, knocking me sideways, winding me, so I can barely breathe in the smoky atmosphere around the stage. I don't want this odd looking man to tell me how I feel. I've listened to his albums at high points, low points, and they never give me hope. 'Do you know how much I love you, in the hope that somehow you can save me from this darkness'. Tears well up in my eyes and I have to leave, too poignant tonight, too painful.





# There's pleasure in the pain

Felicity Poulter gets in touch with her sadistic side and comes out loving what the Marquis de Sade has done to Marat



Any play entitled *The Persecution and Assassination of Marat as performed by the Inmates of the Asylum of Charenton under the direction of the Marquis de Sade* is bound to be a little unusual, and from the moment I entered The Octagon I knew I was in for an entirely new experience. The signs reminding patrons to "turn off mobile phones" were written on behalf of the "clinic", the ushers donned plas-

tic aprons, and "nurses" in modern uniform ushered me and the other bemused spectators down to the "inmate" so that we could get used to each other before the performance. This was just the beginning of a theatrical spectacle that is exactly what director Alex Clay terms it: "Theatre of the Senses".

Peter Weiss's *Marat/Sade* portrays the inmates of the Charenton asylum pre-

sending some episodes (written by Sade) from the life and finally the murder of Jean-Paul Marat at the end of the French Revolution, a plot that creates a platform for discussion about political fanaticism and the fickle nature of the mob.

The audience is always aware that the actors are indeed inmates, and that we are in a constructed theatre. This Brechtian emphasis comes through

both in the precariously suspended curtains that still expose action behind them and in the absent-mindedness of one of the inmates who continuously gets their words wrong and requires increasingly agitated prompting by The Herald (convincingly performed by Edward Redmayne and Emily Howes). So if you enjoy drama that does not disrupt theatrical conventions and allows you to quietly suspend your disbelief then this production is probably not for you.

But if you want to be thrown into an experience that will attack all your senses and perhaps make you think, then The Octagon is the place to be. Tom Wiggall's original score is fantastic, harmony and discord surrounding the audience as the inmates indeterminately wander in and out of the central oval space, sometimes even sitting next to you or behind you as they contribute, (something that begins to become disconcerting). My one criticism would be that the diction could have been better in these choral moments as it was often difficult to hear clearly what was being said, particularly when actors spoke too.

However, what is striking about this production, other than the confident acting (Charlotte Thompson as Corday

is particularly mesmerising), and the professionalism, (both of which we should take for granted) was the visual nature of the piece. Notably the presentation of the countless executions during the revolution; disturbingly demonstrated by inmates wearing neutral masks, repeatedly falling through the curtains, whilst an intermittent bang suggested the action of the guillotine. The graphic presentation of the birth of Marat is also something to look out for; it will definitely make you shuffle in your seat if you haven't started to already.

If you take a trip to The Octagon this week (and I suggest you do) then don't expect to come away with a sense of conclusion; Sade admits he can "find no ending to our play." The inmates were forcibly ushered out of the arena, whilst the audience clapped nervously at the empty space. But to be a good production it does not need resolution. Peter Brook (who himself directed this play in 1964) said that a good play is one that "sends many...messages, often several at a time, often crowding, jostling, overlapping... The intelligence, the feelings, the memory, the imagination are all stirred." If you agree with him, as I do, then this is a well-rounded production, certainly not one for the sadist.



**Marat/Sade** is on at The Octagon, St. Chads until Saturday 10th November at 7.45pm

## RENT RISES

Sarah Brealey is turned on by Adam Rickett

Have you been on one of those Alpha courses that are springing up like toadstools, offering faith and salvation, even to the religiously reluctant? If not, never fear, for *Rent* offers much the same thing, only with better clothes.

Its ultimate vision is that salvation will come through group hugs, and that everyone should be nice to one another. It's rather like that bit in Anglican church services when you have to shake everyone else's hand to show that peace is among you. A nice idea, but really doesn't mean very much.

Even if you are determined not to be converted, *Rent* will overwhelm you – if only by the decibel levels. At first it seems baffling, but suddenly you find yourself smiling in spite of yourself and tapping your feet along to the music. It even offers miracles to convert the unbelieving. For example, Mimi (Jane York) could still sing perfectly despite being supposedly half frozen and too ill to even sit up. The grand finale is, naturally, Resurrection, when the dead Angel runs on stage during the penultimate song, to rapturous applause.

Unlike Christianity, however, there is a curious absence of a plot. But what it lacked in structure it more than made up for in clichéd sentimentality. At least Christianity offers

a hell: here, there was only relentless saccharine. There's even fake snow, just in case you felt there was a cliché missing. Yes, someone does die of AIDS, but this is relegated to the background while couples sing love songs to each other. As I mentioned, he comes back to life anyway.

There is, fortunately, a great deal of leather, latex and Lycra to compensate. Mimi went down particularly well with the audience, a fact not unconnected to the tightness of her trousers, which she had apparently been sewn into. She could also sing extremely well, which cannot be said for all the cast, who generally made up for it by sheer volume. I felt disconcertingly like someone's gran, longing to yell, "Turn it down!" *Rent* is loosely based on La Bohème and aspires towards the condition of opera, with the result that it is less a musical than a pop concert. There is little real dialogue, just one song after another against a background of some spectacular visual effects.

In most cases, *Rent* was clearly preaching to the converted – teenage girls and 50-somethings – who gossiped about Adam Rickett and all but threw their knickers on stage. Even I thought *Rent* was slick, professional and fun. But if I do decide I want to find the meaning of life, I think I'll go to church instead.



**Rent** is on at the Corn Exchange until Saturday 10th November at 7.30pm

## Pleasure tripping

Tom Kibasi gets to work on some serious Hacking, and is ecstatic



Aware that it was a Mike Leigh play I would be viewing, I entered Christ's New Court theatre in the knowledge that the title *Ecstasy* was meant to be ironic. Could this be another play about how life is tough when you're poor? Could it be another play where very ordinary people doing very ordinary things were set up as a spectacle for middle class voyeurism? Alas, I was not disappointed. The first scene opened in a typically depressing bedsit. One by one the typically depressing characters entered, engaging in typically depressing conversation. Whilst I had not expected an all-singing, all-dancing cabaret extravaganza (see *Company!* at the ADC this week), I was feeling depressed.

Nevertheless, some rays of light penetrated the dark cloud hanging over me. The normally angelic Tara Hacking became an angel of death from Liverpool

called Dawn. Her ability to take on the role of a formidable Scouser was vital to making the play a success. She was so convincing that I suspect there may be some Scouse blood in her veins. She managed not to descend into stereotype but to construct a wholly believable three-dimensional character. The other notable performance came from Charlie Rahtz playing Mick. He managed to carry off the role in a convincing and unassuming manner, and was perhaps the linchpin of the second act.

Upon opening, the second act almost descended into a comedy melée of regional accents. On stage at one time were a Cockney, two Scousers, an Irishman and a man purporting to be from the West Country (although I couldn't be sure). I almost expected a Scotsman and a Welshman to pitch up at any moment. The act took the form of an all night drinking session, centered, amusingly and inexplicably, on Kaliber non-alcoholic beer (props manager please take note). Much focus was placed on Len (Ivo Stourton). In the play, Len's wife was supposed to have left him; much more of him and I may have left the play. His performance was inert, spiritless and soporific. Let's just hope he was having a bad day.

His performance was not, however, due to poor direction. The set and the interaction between the characters on stage was excellent, a tribute to the



directing duo of Liz Foote and Maya Mailer. However, the distance between the stage and the first row of the audience (some 12ft in a very small auditorium) created a sense of detachment. We could look upon the characters and feel pity but could not get of sense of what it would be like to be in their stead. I felt like a voyeur peering through a window on to the world of poverty.

The lesson that Mike Leigh wanted us to learn was that poverty confers little or no life choices upon those subjected to it. We at Cambridge do not suffer from this problem and I am glad that I exercised my choice to watch *Ecstasy*. Go and see it, but don't forget the Prozac.



**Ecstasy** is on at New Court Theatre, Christ's until 10th November at 7.30pm



# Best company, worst Company

Tim Stanley likes it when the pretty girls and even the lead man get undressed, but wasn't so keen on the production

A great test of how good a musical is, is to try and whistle a tune from it after leaving the theatre. I could whistle Dusty Springfield's *Son of a Preacher Man* and Kajagoogoo was floating around in there somewhere, but Sondheim was nowhere to be found. That was the problem with *Company*: it's a

nightmare trying to set a play to lift music. I enjoyed it at the time, but as soon as I left the theatre I quickly forgot why. All I can remember is that the leading man took his top off at one point.

On the whole the fault doesn't lie with the cast. Vicki Kruger as a tainted divorcee struck a perfect note of

bored indifference – as if her character had been raised on the music of Sondheim – and dominated the stage in every scene she smoked through. Francesca Lebens too gave an impressive performance in what was to be the only amusing scene of the whole play when leaving her husband at the altar. But among the women my eyes were drawn inexorably to Becky Walker, a beautiful young actress who had such charisma and vitality that I felt obligated to stay awake whenever she was on stage.

The leading male, Anthony Harrison, was staggeringly attractive. He has to be seen to be believed. Naturally he can't hold a note to save his life, but the audience was full of mothers of the cast who held their collective breath whenever he was on the stage. Director Jessica Dawes had her head screwed on right when she assigned the two parts that undress on stage to the two most attractive members of the cast. They lusted their way through *Barcelona* like a musical porn video.

Not all the members of the cast shone like Anthony Harrison's thighs. Lucinda Perkoff didn't fit the role of tomboy Marta and in her thick black and white striped stockings resem-



bled Bertie Bassett. As she sung about the New York trains and buses one was certainly reminded of stopping fast and the brakes screeching very loudly.

The problem with *Company* is not the cast: they were near perfect at times quite breath-taking. The staging was fabulous, the choreography stunning and the band delightful. The problem is the play. That it was written in the seventies shows, though theme and content are strangely fifties. The plot is at best nostalgic and naive. The question, should the lead-

ing actor marry or not is depressingly out of date and utterly boring.

The one mistake Alex Warnock-Smith made in his staging was in placing a large clock on one of the walls of the set. When Harrison isn't half naked it's tempting to simply watch that instead of the action.

Like the seams on Becky Walker's shirt this play was bursting with talent, desperate to get itself heard. I want them all to do well and I want them all to run and run and run. Just not in this show.



*Company* is on at the ADC until Saturday at 7.45pm

# Not so funny...?

Jonathan Styles is disturbed by the joke telling at the ADC late show

“Slightly random.” A comment overheard leaving the ADC, after a performance of the late night show *Jokes Aren't Funny*. Not half an hour later, sitting at an Apple Mac and trying to draw together my own slightly random impressions of the evening, I don't think it could be summed up better.

*Jokes Aren't Funny* begins on the premise asserted in its title. What you get is an attempt to subvert the obvious and tired in comedy. The result is always bizarre, and often pretty unnerving. Even now, I'm not sure if the American guy sitting behind me, shouting out comments and laughing a little too loudly, was part of the production or not. I'm somewhat more certain that a gorilla was sitting in the row in front.

However, it would be misleading to give the impression that the show relies on purely surreal humour. Quirky as it constantly is, there is a sort of logic underpinning much of the show and this tended to produce the stronger material. Nobody, I'm sure, failed to smirk during the acoustic guitar ballad describing the eating of Prime Minister Blair's children as a necessary outcome of tuition fees. Then, tying in with the show's overall theme, a standup comedian emerges from a coffin to have the audience encouraged to pelt him with fruit by another irate actor.

Inevitably, some sketches were not so successful. One other soundbite given by a (real) audience member after the performance went along the lines of "too many cock jokes" and there certainly was something of a preoccupation with the usual, exhausted bodily functions. This is particularly disappointing given the play's intended antithetical relationship to the staple of contemporary comedy.

Those sketches that drew their humour

from blacker elements, exploring the "fine line between comedy and tragedy" tended to get too close to crossing that line. It's all well and good to strive against the restrictions of political correctness, but was I the only one to feel that some subjects were just not within the realms of humour? Then again, maybe I would have been happy to laugh away if it weren't so public. *Jokes Aren't Funny* has that disquieting edge that truly does make you question what does and doesn't constitute comedy.

Any failings of the show cannot be put at the door of the actors, however, who articulated the whole performance with

such admirable confidence and polish. Particular mention should go to the central comic quartet, Tom Basden, Susanna Hislop, Tamzin Paskins and Dan Stevens.

Given the terminal mediocrity of current British comedy, it's a fine thing to come upon a production that really tries to invigorate some life into the old dog. Progress can't be made without nudging at boundaries and taking risks and *Jokes Aren't Funny* must be commended for doing just that. For this alone, the production should receive your support. And besides, it's probably your only chance to see Pav Akhtar sharing the stage with a Bunny Girl...



*Jokes Aren't Funny* is on at the ADC until Saturday at 11.00pm

# LIFELESS x3

Jack Thorne tries to breathe Life into reviewing

*Life x3* is Yasmina Reza's most successful play since *Art*, it started at the National, it persuaded Mark Rylance back on to a stage that wasn't The Globe, it's made Reza a reasonable amount of money. The reason why it hasn't made her as much money as *Art* is that it's not that funny. It does have slightly more interesting ideas, but it's not as funny as *Art*. So it hasn't been as successful. And it's not as good.

*Life* is a dinner party. Dates got muddled so a married-clever-couple serve drinks and no food to nasty people the husband thinks are important. We watch the scene once, they munch on Wotsits and chocolate fingers, and we laugh. Then we watch the entire scene again. Then we watch the scene a third time. We see *Life* three times. It's not quite as dull as it sounds, and neither is it *Groundhog Day*. Each of the three incarnations are extremely different. It's still a dinner party, the same people are present, the same events happen, but everything else changes. Reactions are changed, personalities are changed, facts are changed, the flavour of the Wotsits are changed, the amount of chocolate fingers in the box are changed, the outcome is changed.

The three scenes we watch in *Life x3* are about three different individuals picking up the camera and being the star of their own film. They make the tragedy of the play personal to them, they even inflict more tragedy upon themselves, and to accommodate that they change the flavour of what happened, and so we see a different play.

Reza is attempting to show us the difference of the shared experience. And there is some enjoyment as an audience to be found in trying to work out who has the camera when, who stars in which scene. She never makes it obvious.

The first scene is funny, almost like *Art*. But the characters aren't very strong. And, when the distortion effects of individual stardom start working the play becomes less and less funny and less and less interesting. The second scene is melancholy, and not very good. The final scene is dull: an uninteresting person tells us the same story for the third time in a tedious and unfunny way.

Problems with the script are further compounded by the production. Friction between the original National production and this new rep production creates unnecessary mess. I am sure the spaceship-style scene-changing light and sound effects would work well in the high-budget National Theatre. Here it just looks odd.

Reza needs to be clever. She is afraid of her mind not being noticed. She is upset when people laugh at her plays because she feels they are ignoring her intellect. She doesn't serve the characters, or the play, or the audience, she serves something else that she needs to impress and she does this through the idea. But I've now told you the idea, so why go to the show? The problem with ideas is that they are not plays. Ideas can be explained on paper. Plays have life which has to be seen on stage. *Life x3* was dead.



*Life x3* is on at the Arts Theatre until Saturday at 7.45, and also at 2.30pm Saturday

# Thomas Katz comes to life

Kate McNaughton listens to the Oxford graduate, responsible for the most surreal film of the year

Climbing up the steps to the BAFTA cafe on Piccadilly, in a very hung over state (friend's housewarming the night before...), I suddenly feel apprehensive: I mean, I'm about to interview a real, live film director... Luckily, Ben Hopkins is, if anything, about as shy (or as hung over?) as I am, so my nerves soon settle. We begin with a bit of background:

Ben Hopkins: I did German and Italian at Oxford, 87 to 91, and I was a schoolteacher until a couple of years ago, which is a good job for making short films because you get some holidays... I lived a very frugal life and saved all my money up for the summer holidays when I would spend it on making short films.

**Kate McNaughton: Did you have any kind of training?**

BH: No. At Oxford I was a big name so to speak on the student theatre circuit. I thought I would try making a film on video and it was dreadful! It was really crap... I was already very interested in cinema, and I was very frustrated that even though my theatre direction immediately worked out very nicely and I won a lot of awards, and even though I considered I knew quite a lot about film, I just obviously had no idea how to put the film together. So I took the greater challenge and got rid of the theatre side and just concentrated on film. But I was not a natural filmmaker at all, it was something I had to learn over a period of years, and I did 5 short films before I got

into the Royal College of Art to do their film course. Which now sadly is closed down, which is an outrage, but like most outrages no-one seems to do anything about it.

But that's indicative of the lack of esteem in which film is held in this country. It's just ignored as an art form. Even the industry itself is much more keen towards the American concepts of money-making and so on rather than its art. Anyway, I was lucky enough to be there when it was open. Luckily my graduation film was one of the most successful short films of the '90s and got me a lot of recognition, and fairly quickly after that I did my first feature film, called *Simon Magus*, which is very different from *Thomas Katz*.

*Simon Magus* was the pinnacle of a personal style that I'd been developing through my short films, which was a

slow, very majestic pacing and gradual tracking shots, and very luminous close-ups: a very beautiful style of filmmaking, but quite classical. If you don't like it then you'd say turgid, staid, and stuff like that... But very old school, very old-fashioned in a way. I suppose by the time that I'd finished *Simon Magus* I didn't want to do that anymore. *Thomas Katz* is a compendium of different film styles: silent film, up to the MTV pop promo, and was mainly for fun, even though there are the darker depths of it. If you want to find them, they're there, but basically it's meant to be a very silly film. It's just meant to be entertaining, and aimed at a slightly stoned, maybe drunk, studenty audience. That's the ideal public for it.

**KM: So how did that project come about?**

BH: *Simon Magus* was, again, a much more conventional film, with fairly star-

ry people like Ian Holme and Rutger Hauer in it, and cost three million pounds which is quite a lot for a first film. And *Thomas Katz*, which I shot pretty much back-to-back with *Simon Magus*, was quite the opposite: it cost £400,000, and was shot on 16mm and video, and edited in my spare room... I did that with *Thomas Katz* because I knew that the only way I would have that kind of artistic freedom was to keep it cheap.

**KM: And you'd written the script with someone else?**

BH: I wrote it with the actor - his real name is Thomas Browne, which is his writing name, and his stage name is Thomas Fisher. I met Tom at Oxford, he acted in one of my plays and we kept in touch. We had a very similar sense of humour, and I said to him that I wanted to do a film that used his plastic abilities to become other people. He doesn't become other people in the way a method actor becomes other people, he retains his Tom-ness, whilst also becoming other people, which is ideal for the film. And I'd just invented this title, *The Nine Lives of Thomas Katz*, because it sounded funny, and then we had to decide who these nine characters were, and we did that through a process of improvisation, getting drunk... And then once we had the nine characters we had to decide on some kind of story, and that took a little while... As you've seen the story we came up with was pretty

crazy. I suppose the whole process took about three or four years. So a lot of what is said by the characters was improvised by Tom in one of these sessions. Some of it is written by me. And some of it is improvised in front of the camera actually on the day of shooting. So there's a fair bit of actual improvisation. Some of it ended up on the cutting room.

**KM: So, what's it like being a young film director in Britain?**

BH: It's not so bad for me in that I'm very glad that I did languages. I'm much more capable of crossing borders. In fact, with a couple of my projects I'm not even bothering to look for money in Britain, it's just not worth my while. The projects I do have in Britain are tied up in the usual farce of so-called development here, so I take a very dim view of the British industry as it is at the moment. But luckily I don't need to be in it all the time. But if I was trying to be a British director and make the next *Full Monty*, my response would be very different. Most people haven't heard of me, I'm very much operating on the fringes of the British film industry in general. I don't really fit in. I never have. I've always been eccentric in its correct etymological meaning: outside of the centre. I've always, as from a kid onwards, been a person who defines themselves by being different, so I think even if *Thomas Katz* became the norm, I would go and make *Armageddon* - that's me, I think...



*The nine lives of Thomas Katz*

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# The boys, beaches and beats

FILM FOCUS: Tom Armitage, Josh Perry, Mark Richards, Tom Smith, Antony Leyton-Thomas, Naomi Leon and Chris Turtle

## At the Union

### A Streetcar named Desire

12 Nov, 9pm

Vivien Leigh plays Blanche Dubois, an ageing southern belle, forced to move in with her sister Stella after being drummed out of her own home town for dallying with a seventeen year old. However, sparks soon fly between fragile Blanche and her bear-like brother in law (Marlon Brando), forcing Stella to choose with whom her allegiances really lie. The film never really escapes its origins as a stage play but Brando's career-defining performance as Stella's brutal, sweating, sinewy husband, makes it essential viewing.

CT

## This week at the Arts Picture House

### A Hard Day's Night

9 Nov, 10.40pm

Starring four likely lads from Liverpool; John, Paul, George and Ringo (they were quite big in the Sixties, apparently); *A Hard Day's Night* is a slice of pure pop escapism. Okay, so there isn't really much of a story to speak of – the film basically follows the Fab Four through a series of skits in which they flee hordes of screaming girls, give sarcastic interviews and generally lark about. What holds it all together is not just the belting pop tunes and ladish charisma of its stars (especially George), but director Richard Lester's freewheeling, continuously inventive style. Stealing a whole host of cinematic tricks from the French New Wave, the film's restless exuberance is utterly infectious. Whether you're a screaming Beatles fan or not, this movie is truly ace.

TS



North by Northwest



A Hard Day's night

### El Mariachi

9 Nov, 10.30pm

Robert Rodriguez shows just what you can do with \$7,000, a load of friends, and a couple of machine guns borrowed from the police. *El Mariachi* is a low-budget legend: a movie shot on the director's credit card that won awards at Sundance and shot Rodriguez into the Hollywood spotlight. Despite its remake (as *Desperado*) and Rodriguez's subsequent hits, this is definitely still worth a watch - it shows that budget can't hide talent. A simple tale, of a traveling musician who gets confused with an assassin who carries his guns in a guitar case, *El Mariachi* places its emphasis firmly on action. There are some great action sequences, some strong acting from its amateur cast, but it's Rodriguez who's the star: he's created a humorous script, strong direction and editing that is nothing less than dynamite. *El Mariachi* manages, on a fraction of a major film's budget, what so many other movies lack: fun. It's a riot from start to finish, and as such, essential for anyone interested in any aspect of filmmaking. Inspirational.

TA

### Singin' in the Rain

13 Nov, 9.15pm

It shouldn't work. It really shouldn't. But it does. With knobs on. Co-directed by and starring the prolific Gene Kelly, this film ranks deservedly highly among Hollywood's great glories of yesteryear. A catchy score, some stunning choreography, and some impeccably timed screen comedy from Donald O'Connor, combine to create a shamelessly fun tale of the rise of the 'talkie' in cinema. It's about as profound as a packet of cornflakes, but it's timeless, and still worth watching

ALT

## College Films

### Amores Peros

11 Nov, 7.00 & 10.30pm, John's

Or, in English, 'Love's a Bitch', Alejandro González Inarritu debuted last year with this scorching Spanish triptych. The tagline was "Love. Betrayal. Death." And there's really no better way of summing it up. This film proved that Tarantino isn't the only director who can make music with interlocking vignettes, taking as its subject the misadventures of three inhabitants of Mexico City. There are some astonishingly violent dog fighting scenes, but it's through these that this sensitive, blackly funny, thoughtful film makes its point. See it. Now.

ALT

### North by Northwest

11 & 12 Nov, 9pm, Trinity

Roger Thornhill is a wanted man. For starters, mysterious criminals are after him, and then to make matters worse, the police join the chase when he is framed for murder. With nowhere to turn, he has to run for his life whilst simultaneously attempting to prove his innocence. However, it would be a shame to reveal any more, given that much of the pleasure in watching Hitchcock's tale of mistaken identity derives from not knowing what will happen next. All his usual directorial trademarks are on display: the smooth talking lead (Cary Grant as Thornhill); the breathtaking blonde (Eva Marie Saint); the directorial cameo... Yet the main attraction is the utterly compelling and unpredictable plot. Thornhill's words on first being kidnapped are emblematic of the whole film: "Don't tell me where we're going, surprise me."

JP

### Seven Samurai

13 Nov, 8pm, Corpus

Kurosawa's epic Sixteenth Century tale of rural warfare has long been considered one of the all-time greats. A lengthy running time of 160 minutes might seem surprising given the apparent simplicity of the plot: an impoverished village hires a group of Samurai to help defend itself against the marauding bandits who invade and steal their harvest each year. Yet it is far more than a generic 'Eastern Western'. Employing what Kurosawa describes as a "tapestry" storyline, the focus fluctuates between Toshiro Mifune's sparkling central performance as the complex Samurai-wannabe Kikuchiyo and the tension in relations between the Samurai and the villagers, before culminating in a dazzling, one hour battle scene. It's a great film with an endearing soundtrack, but make sure you're sitting comfortably...

JP

### Before Night Falls

15 Nov, 9pm, John's

Director Julian Schnabel (*Basquiat*) seems to specialize in biopics about individuals who don't fit into their native societies and who are compelled by an urge to create. His latest offering, *Before Night Falls*, charts the life of the homosexual Cuban

writer Reinaldo Arenas from his childhood poverty in pre-revolutionary Holguin, through his persecution under Castro's regime and bittersweet exile to America in 1980. Schnabel's artistic flair is imprinted all over the film's direction; it is visually stunning, evoking the hard-edged colours, and often bitter taste of life, in communist Cuba. Soulful Spaniard Javier Bardem (*Jamon Jamon*) really inhabits the role of Arenas, with a raw grace and incredible sensitivity, and Sean Penn and Johnny Depp make unlikely cameo appearances. Highly recommended.

NL

### The Piano

15 Nov, 10pm, Christ's

*The Piano* was one of those films that ambushed the Oscars and walked away with most of the awards; a film that was released at the right time to an Academy looking to bolster their intellectual standing. It's alright; the acting – from Sam Neill, Holly Hunter, and Harvey Keitel – is as expected; the ideas are interesting; and the Nyman score is suitably memorable, but there is something missing. It all seems a little too much of a period piece, a smaller film from a left-field director that got the right backing and was thrust into a spotlight too bright for it.

MR



Seven Samurai

## The nine lives of Thomas Katz

Director: Ben Hopkins  
Starring: Thomas Fisher  
Certificate 15  
Running time: 87 minutes  
UK/Germany 2000  
Showing at Arts Picture House

To be honest, dear reader, *The Nine Lives of Thomas Katz* is pretty much an impossible film to review. Go and see it for yourself, and you will understand what I mean. Since these are the august pages of *Varsity*, however, I must make an attempt.

The film opens with a somewhat oddly dressed man waving down a taxi on the M25. He has just crawled out of the sewer, and soon reveals himself to have the unusual power of taking over people's

souls and bodies. As he goes through these nine lives (taxi driver, Minister of Fish, tube controller...), he wreaks increasing havoc on the city of London, and begins to seem very close to bringing about a strange kind of apocalypse. The only person who might be able to stop him is the blind, psychic Chief of Metropolitan police. As the latter puts it, "Little do they know that London is a city built on a mystic network. London is full of forces we know nothing about."

To try and even describe its plot, however, hardly does justice to what is probably one of the most original and genuinely off-the-wall films ever made. Think *Monty Python* or Surrealism, and then think something completely different. The film is a masterful collage of different styles, from silent movie to MTV video through to Fritz Lang. Nevertheless, it still retains a very distinctive overarching feel, mainly achieved through its very weird sense of

humour, and its brilliant filming of London as a city. Thomas Fisher, as the eponymous (anti-)hero, is incredibly versatile and funny, and surrounded by an excellent cast of weird and wonderful characters. This is independent cinema at its best: different, inventive, and vibrant. This is what the Arts Picture House should be screening all the time. As I said at the beginning of this review, just go and see it.

Kate McNaughton

# FLYING HIGH

## Cross Country

### Ellen Leggate

Cambridge University Cross-Country Club, the Hare & Hounds, was once again in fine form this weekend as the runners took on teams from the RAF and the Eastern Counties on a fast-running course in Huntingdon. Cambridge athletes were individual victors in both the men's and women's competitions and took the men's team event, while just narrowly being beaten into second in the women's team competition.

On a fast course over flat parkland, track specialist fresher Rowan Hooper (St. Edmund's) led in the men's race, running in a controlled and confident manner, powering away from his nearest Eastern Counties rival on the last of a four lap race. Fresher James Mason (Selwyn) was second scorer for the Cambridge team, finishing with a blistering last lap to bring him home in fourth place, just ahead of fellow Cambridge runners Andy Baddeley (Caius), Matt Robinson (Hughes Hall), captain Darren Talbot (Darwin) and Ben Davies (Trinity Hall). The final result placed Cambridge as first team, the first victory over the RAF and Eastern Counties since 1995.

In the women's event, Cambridge runners Ellen Leggate (Peterhouse) and Julia Bleasdale (Pembroke) were never

challenged for the first two positions, opening out a huge lead over the rest of the field. The team was completed by notable performances from Nicky McDougal (Downing) and Claire Willer (Robinson), who battled hard against a strong contingent of RAF and Eastern Counties runners. The team finished in second place overall but just two points down from the event winners, the Eastern Counties.

The strength in depth of the Cambridge athletes was also clear from the start, as Cambridge vests well outnumbered those of the RAF and Eastern Counties. With only three weeks to go before the second, third, fourth and fifth teams race off against their Oxford rivals in the Varsity Match, Cambridge seem to be hitting unassailable form.



## SPORTS SHORTS

### Women's football

The Blues found sweet revenge with a 5-0 league win over Watford last Sunday. Though Christina Atchison started the scoring just after halftime following a quality pass from Sarah Ambrose, Mandy Wainwright led all scorers with three goals and Charlotte Cope tipped in another from a Susan Rea free kick. Cambridge will play again this coming Sunday at Fenners, 2:00pm KO, against Stafford Rangers in the Second Round of the Women's FA Cup. Supporters always welcome.

Susan Rea

### Basketball

Though the first division had a week-end off, the University basketball leagues continued this week with a full set of fixtures. The results were :

#### Division 2:

Hughes – Corpus 20-0 (W/O)  
Pembroke – Christs 42-20  
Tit Hall – Wolfson 71-51  
Jesus – Robinson 58-22

#### Division 3:

Kings – Clare 41-21  
Catz – Peterhouse 31-30  
Downing – Magdalene 36-25  
Selwyn – Sidney 54-47

Zenon Severis

### Rowing

The University Fours races were raced last week over Monday to Thursday afternoons. Eventual winners of the men's 1st coxed division were Christ's 1, whose second boat was beaten by Emmanuel 2 to win the final of the second division. Of the few entries to men's coxless fours, LMBC came out on top after a no-show from 1st & 3rd in the final. Winning women's four was Jesus 1, and winners of the women's second division were Caius 2. Generally, the standard of rowing was typical of the time of year, with most races being won or lost by large margins, even in the shorter side by side women's races.

Charlie Ford

### Football

The Blues continued their impressive start to the BUSA campaign last week beating Nottingham Trent by six goals to one. Notts were previously unbeaten but on the back of his previous BUSA clutch of goals (five vs APU in a 7-1 victory), Glamocak took four with Warburton and Dimmock scoring the fifth and sixth respectively.

Tom Warburton

### Women's Hockey

The Blues suffered a futile trip to Cardiff this week, losing to UWIC. Despite first half pressure, the score was 1-1 at half time. The Blues enjoyed many chances but some controversial refereeing eventually led to a 3-2 defeat at the hands of the Welsh.

Katie de Wit



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# BUSA joy

## Women's squash

**Sian Lewis**

The first round of the BUSA Premier League Squash Tournament took place in Exeter on 27th and 28th October. This tournament, which runs in two parts, is made up of those university teams who finished in the last eight the previous year. Having finished joint third in March 2001, Cambridge women are keen to repeat their BUSA success this season.

Playing in the southern division of the tournament, Cambridge were to face Exeter and Surrey on the Saturday and the formidable UWIC Academy of Squash on the Sunday. With five girls on each team the matches are arranged with numbers 5 and 4 first, followed by 1, 3 and then 2. This means that in a close contest all will not depend upon the first string match. Thankfully the match against Exeter was won fairly comfortably 4-1, with 3-0 victories at 2, 4 and 5. Newcomer to the team Lorraine Jones, finished the match without dropping a point against an experienced Exeter player.

Surrey proved far easier competition; the close 3-2 matches fought by numbers 1 and 3 in the morning against Exeter did not repeat themselves in the afternoon. Surrey were easily dispatched and the team got a good night's sleep before meeting the Welsh university in the morning.

Cambridge met UWIC at the same competition last year in Cardiff. With former number one Wendy Hiscox, a senior county player, then on the team, Cambridge managed one victory against UWIC but lost the others with-

out much of a fight. This year numbers 1 and 2 for UWIC again proved far too strong for the girls to make much of an impression, though games were won by Kelly Conn at 3 and by Nicky Dee at 4 with Lizzy McCosh also unsettling her opponent at 5.

The two victories on Saturday mean the team finished second overall, one place better than in the same competition last year. Cambridge thus progress to the higher division of the Premier League for the competition at the beginning of December in Birmingham. The format here is again a round robin of four teams and, on the basis of this, seeding positions will be established for when the Premier League teams meet the Merit League teams in the knock-out rounds next term.



Photo: Rowan Huppert

# Welsh leeky

## Rugby Union

**46 Cambridge  
18 Crawshay's**

**Hilary Weale**

Crawshay's celebrated their first pre-Varsity Match visit by taking a 13-0 lead within the first 23 minutes, two penalties and a conversion by stand-off Stuart Lawrence and a try by former international Neil Boobyer.

Consisting almost entirely of Welsh Premier Division players, Crawshay's deft passing and pace caused early problems for the Blues but they soon regrouped. Finding themselves in the opposition's half, patient recycling eventually opened a gap that centre Marco Rivaró cut, passing to Ali Newmarch for the try. This galvanised the Blues' efforts, and for the remainder of the second quarter they starved the Welshmen of possession and territory, demonstrating an impressive level of discipline. Two penalty line-outs in the left-hand corner both led to tries from the subsequent rolling mauls, the first for captain and no. 8 Mike Count, and the second to James Johnson, each converted by Simon Amor. Minutes later, a scintillating run from halfway by winger James Baker severed Crawshay's defence again, giving the Blues a 24-13 half-time lead that they well deserved.

The visitors certainly had more to offer, as the opening exchanges and later threatening moments showed. Conceding an early penalty didn't help their cause, but some of the most exciting instances during the match were caused by the sheer pace and elusiveness of their right wing Karl Rees. Though the pass after one such run failed to go to hand, the try soon after, by blindside Dan McShane, had appeared inevitable. Crawshay's also upped the tenacity of their defence, and a steady drizzle put paid to several expansive Cambridge moves as the ball became greasy. A lapse in discipline saw more penalties go Crawshay's way, but to the Blues' credit they conceded no more points, and instead reasserted themselves with sensible kicks for territory. That they were able to do so also says a lot about their fitness.

Nor did they relax their attacking efforts. On 66 minutes, replacement scrum-half Mark Chapman-Smith touched down after a storming charge by Rivaró down the left flank. The game by now beyond them, Crawshay's were determined to score again, but instead Cambridge broke upfield with the ball and Ed Mallett eventually scored. Similar circumstances led to a true breakaway try by Baker, who outstripped his pursuers and sidestepped the covering scrum-half to score under the posts.

# Nottingham spiked

## Volleyball

**3 Cambridge  
0 Nottingham**

**Richard White**

Cambridge's male volleyballers opened their account for the season with a convincing sweep of Nottingham in a match which was over in less than one hour's playing time. The game was the second of ten qualifying matches which the Light Blues must play in order to qualify for the last sixteen knockout round of the BUSA championships.

After an eventful journey which seemed to take in most of the sports venues in and around Nottingham, Cambridge finally arrived at the University Sports Centre with a team depleted by unavailability (Pierre Briguet-Lamarre, Chris Thornton, Andy Lynn, Soren Koeppé) and injury (Rich Weinberg). However Japanese outside attacker Ken Kato was available for his first match for the Light Blues, and the Cambridge coach gave him a debut alongside captain Ramasse. Dan Escott and Jean Jacquet played middle blocker with Anthony Reynolds at the plate and Dan Roy opposite. Denis Zuev again took on the libero position.

Preliminary discussions with Nottingham's star hitter Chris Anderson revealed that the home side felt themselves to be stronger than the previous year's team. The early exchanges seemed to bear this out, as Cambridge opposite Roy was resoundingly blocked on his first attack. However he responded superbly, going to the line with the ball and taking the Light Blues to 9-3 with his jump serve. As the Nottingham setter struggled with his distribution to the outside, another run of serves from Reynolds drew

Cambridge to 19-9, and a series of side-outs ended the set.

The same unit began game two, and more probing serves from Reynolds gained Cambridge a 5-0 advantage. A balanced Cambridge offence, with Escott and Kato particularly effective, looked likely to win another set easily at 17-12. However the Light Blues then became unnecessarily sloppy, conceding points to off-speed and gentle roll shots which they had hitherto defended without alarm. Despite the coach using both time-outs and bringing in Christoph Sele for Ramasse to strengthen the passing, some strong spin serving from Nottingham's Anderson gave his side set points at 24-22. But good serving from Jacquet and two outstanding diving saves from Kato drew Cambridge back to parity, and then to victory 26-24.

Game three began with Nottingham looking the more focused team, and taking a 9-6 advantage before Cambridge came back to tie the score at 16. Sele again replaced Ramasse, and a run of five serves

from Ken Kato gave the scoreline a comfortable look behind great digging from libero Zuev. Mathias Klaeui debuted in place of Dan Roy, and marked his return to the side immediately by crushing a line kill off the shoulder of the helpless defender. Cambridge wrapped up the set 25-19 to take the match.

The Cambridge coach reflected after the game: "This was by no means a great performance, but the whole team is happy to have recorded a win, particularly after last week's disappointment. Our blocking was much improved and the team looks to be starting to gel. Anthony Reynolds ran the team well, and his understanding with Dan Roy is already impressive; once we get our setters using the one-tempo optimally we'll be pretty hard to stop."

Dan Roy again headed all scorers with 22 points, followed by Dan Escott with ten. Cambridge's next match is a home fixture against Birmingham on Wednesday November 7th at Linton Village College.



# Water warfare

## Water polo

**9 Cambridge  
2 ULU (match abandoned)**

**Alex Starling**

Innocent bystanders who happened to be at the University of London Union (ULU) pool at the weekend might well have mistaken this first away fixture for the Blues for a different sport altogether, or even an illegal code of an ultimate combat discipline. As it was, several of the London players had probably misread 'ULU' for 'ZULU' and took it upon themselves to act as though of the warrior tribe.

Despite fielding new players, Cambridge, last season's BUSA finalists, were expecting to win this fixture. Full Blue and 1996 captain Matt 'Bloater' Wiseman, back in the team after a time in the corporate wilderness, got Cambridge off to a great start, tearing into the ULU defence, his quick hands allowing current captain Russ Fuller to humiliate their 'keeper at his near post. Further goals from Scales, Tausig and Fuller again allowed Cambridge to race into a 4-0 lead.

Unable to make any inroads into Cambridge by playing Water Polo, some members of the ULU team attempted to swing things their way with a few flailing fists. Robinson's Billy Gomersall was punched repeatedly by a ULU player,

resulting in a bloodied lip and a bruised jaw. While this offence went unpunished, the ULU number 12 was ejected (sent off) for punching Cambridge's Hickman in the head.

As the fighting got worse, the Water Polo continued as a bit of a side show. Cambridge resisted being brought down to their level and extended their lead to 7-2 by the end of the third quarter with fine goals from Fuller, White and Wiseman. Cambridge were now completely in control of the Water Polo, although with an ever increasing number of battle scars. Despite repeated warnings to keep a lid on their tempers (the match, after all, being a 'friendly'), two further Cambridge goals (scored by Hickman and debutant Scott) made ULU's Russian number six completely lose the plot after being humiliated by triple-half blue Gavin White's strong defence. Catching White deliberately with his

elbow, he followed through with a punch that broke the Cambridge player's nose. As White floated, dazed, shipping blood from the open wound in his face, the other players quickly gathered around and the situation became highly unstable, with some players having to be restrained from turning the incident into all out warfare.

The referee had no option but to call off the rest of the game. Despite this, it was a good result for Cambridge, who coped very well in difficult circumstances, scoring some great goals and refusing to lower themselves to the level of their opposition. Captain (and vet) Fuller was typically concise: "We played well. I'm off to inject some cows." BUSA first round takes place in Warwick in December: the Blues will be hoping to go through to the quarter finals despite being in a tough group that contains three of last year's top four teams.





# TRACTOR BOYS PLOUGHED UP



Photo: Catherine Harrison

## Hockey

2 Cambridge  
1 Ipswich & ES

Jenny Taylor

You can't enjoy a rainbow without first enduring the rain and on Saturday the Blues certainly deserved their pot of gold. Having lost three games by a one-goal margin, the hockey boys were hoping their strict diet of lucky charms would reap some rewards.

However from the push back, the first half was fraught with frustration. Ipswich and East Suffolk dominated the encounter with puritanical possession.

Cambridge could not circumvent the Ipswich midfield, continually finding and running into opposition sticks. Yet the Ipswich inbreds were devoid of any invention in attack, as their strikers persisted with insular patterns and rarely tested the might of Mark Celenk in goal. The Blues began to vent their vexation as Captain Ian McClive orchestrated a sustained offensive from midfield, unleashing Rob Fulford and Jamie Parker with ever increasing success. One such foray found Fulford spectacularly fouled by the Suffolk sheepherding sweeper and led to a penalty corner. The usual precision of Cambridge's pernicious p-corner routine wasn't up to scratch however and the Blues were unable to make a dent in the scoreline.

With twenty minutes played, Lady Luck seemingly snubbed the students as Ipswich finally broke the deadlock with fluke rather than flair. A speculative hit from Ipswich's right-winger, Jethro Tull, found a foot that finally undid the Blues imperial defence and fell to a fortunate forward to score from a yard out. With the half time whistle, the Blues rallied round their coach, Charlie Chuckles Bannister, who focused Cambridge's fuming frustrations.

The Blues went looking for their rainbow and began to bungle less in the bustle of midfield. A break away charge by Ipswich up the right was dealt with swiftly by Neil Wilson who swooped like a giant eagle to stop a certain goal. Time though was running out so it was relieving

that Gareth Kenny stepped forward with a mere ten minutes remaining. The Kiwi's crunch ball released Stevie Sweet whose sauntering run resulted in another penalty corner. With Paul Bevan on the subs bench, Rusty Abel stepped up to push out the ball. Abel proved his worth as a powerful injector and squeezed off an inch perfect delivery. Rob Fulford's drag flick flew like a tomahawk missile into a Red Cross facility in Kabul and was slung around the goal by the elastic recoil of the inside side-netting.

The Blues had the bit between their teeth and all they had to do was bite it. In the last minute, Jamie Parker used his skill and guile to force an opening for his trademark back hand shot. Parker let loose a ferocious finish that was surely going to

be saved until the amiable Ali Arshad guided it over the flailing farmer. The umpires brought down the curtain on a match that had all the markings of a crowd pleaser.

Ian McClive was quick to give credit where it was due and commented, "The spirit and determination shown on the pitch is a true reflection of the comaradery that we share off the pitch." He added, "We train very hard and are consequently very fit. Without that fitness we wouldn't be able to keep going longer than most other teams and couldn't have capitalized in the last fifteen minutes. That was a truly top gun performance."

An irksome Ipswich were inconsolable while Lady Luck was off out with the Blues boys to be suitably wined and dined.

# Divine justice: Jesus show no mercy

## Rugby Union

8 Jesus  
7 St John's

Nick King

Twelve months ago I wrote my first *Varsity* article on this very same fixture. Over the past year much has changed in the University and in the outside world but the vehemence of the rivalry held between these two fine college rugby teams remains intact. And, as it always has and always will, it makes for exciting rugby from both a playing and a spectating point of view.

Right from the off, it was clear that both sides were fully wound up for the match and the immediate determination of all the players was made all too obvious by

the hardness of the hits in defensive tackling and the aggression of the attacking sides. Despite Jesus taking an early lead, a penalty duly converted by fullback Mike Hill, much of the first half was controlled by the away team. In particular the scrum-maging seemed to be going the way of John's and the domination of their forwards was responsible for securing them a try midway through the half. A rolling maul established on the Jesus line eventually allowed John's to break free of the Jesus defence and touch down. A perfectly weighted conversion by Humphries allowed John's to take a 7-3 lead, which is how the first half finished.

The second half saw the Jesus pack come out with a greater air of determination, more focus and a steel to their play which opened up the match. As both lineouts and scrums were more evenly contested

and less possession was lost in the loose, the Jesus backs were given the opportunity to run with the ball. One such break-away by Mark Scarfe almost saw a try; a 60-yard run being cruelly curtailed as the last John's man dragged him to the ground. Nevertheless, from this move came a period of sustained Jesus pressure and the eventual winning score. A forward move led to the ball being passed out along the backs and the Jesus skipper Tom Craven being able to touch down and give his team the lead 8-7.

No conversion was attempted because the kicker was unable to find his kicking tee, said to be hidden by the John's support, and a minute was counted. Having stretched over the limit, through no fault of his own, Hill was told he could make no kick. Whether or not the tale of the John's college members hiding the tee is

true, and I doubt it despite being a Jesuan, it is hard to find anything positive to say about their vocal support. Urging on your team to play harder and better is one thing but the sort of pressure put on Jesus hooker, Brian Fitzherbert, when making line-out throws was outrageous. There is a pretty well marked divide between support and childish, unsportsmanlike cheating and there was no doubt which side of this divide the John's fans fell. No wonder the referee had to ask their men away from the side of the pitch time and time again.

My small rant (please forgive me reader!) should not detract from the players of St John's for they played hard, fair and with pride in their College. On many occasions they put themselves on the line to render the strong Jesus backline running harmless. Powerful centre movements by Jamie Franklin and Owen Scrimgeour were dis-

played and in one such came a Jesus touchdown by Scrimgeour, disallowed for the referee was poorly positioned and believed the ball to be held up.

With three minutes left on the clock, it looked as though the repercussions of this could be all too serious as John's were awarded a relatively simple penalty for an illegal Jesus tackle. Admittedly with the sort of pressure rarely experienced in college rugby on his shoulders, the John's kicker was cruelly only able to slice it wide to leave Jesus ahead.

In a team performance so solid and committed as that of Jesus RUFC it is difficult to single out players for specific mention but particularly David Ingall found himself always in the thick of action and having to make some huge tackles. The list could go on but, for the sake of neutral readers, it won't!