

VARSITY

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leaders debate
Cambridge politics
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explored without
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Government calls for Cambridge to attract those from poorer backgrounds are marred by negative press attention – **PAGE 10**

AFGHAN AMBIVALENCE



Carolyn Lund

Katy Long

The student body of Cambridge will not be demanding 'an immediate stop to the military action in Afghanistan,' following Wednesday's meeting of CUSU Council. CUSU representatives, JCR and MCR presidents along with external officers voted not to oppose the current war against Afghanistan by a ratio of 3:2.

Last term over 100 students attended an Open Meeting that was held in the Union Society Chamber. The two motions passed were 'to campaign against the new Anti-terrorism bill' and 'to oppose the current Afghan war.'

Student reaction to the war in Afghanistan has been mixed.

Cambridge students have been involved in demonstrations and fund-raising events for organisations including Cambridge Students against the War and Campeace. Debate over the war has raged in Student Unions across the country, with Bristol University among those formally condemning the war.

CUSU Council's treatment did not address the 'hardship of the Afghan people' or 'the use of indiscriminate weapons.' It centered instead on the problem of whether those present at the Open Meeting were typical Cambridge students.

An Emergency Motion tabled by Tom Licence of Magdalene claimed the

Open Meeting had been inadequately publicised and was therefore "unrepresentative of Cambridge students." He alleged that prior to the meeting, students had been rounded up "in certain college bars" and encouraged to attend by supporters of the anti-war motion.

When he finally had the opportunity to propose his motion John Stevenson said simply that, "this is the opinion of the university, it should be passed." Three months of controversy over the issue was ended when Council voted against ratifying the motion by 28 votes to 19. For the first time in CUSU history, the decision of an Open Meeting was overruled by CUSU Council.



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The region's best guide to what's on – see next Thursday's Cambridge Evening News

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Evening News

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CUCA purges its right wing

Molly Birch

The new Chairman of CUCA declared this week that the society had been "out of date and out of touch." His comments came at the relaunching of the association, which has in the past suffered from a poor image, turnout and even corruption allegations. Will Gallagher, who stood for election last term promising radical modernisation, asserted that the society, like the national party, desperately needs to broaden its appeal and moderate its tone.

The society has recently attempted to distance itself from its old right-wing image and has attracted a series of high profile and moderate politicians and journalists for the term ahead, including former Cabinet Ministers like Douglas Hurd and Kenneth Clarke and younger new reformers like Oliver Letwin, Francis Maude and Damien Green.

As part of its attempt to become a major force in student politics, it is set to launch a policy forum called 'Focus' next week with Archie Norman. Mr Norman has just founded 'Xchange', the much anticipated "think-tank with attitude" aimed at pushing the party in a more modern direction. Will Gallagher hopes some of this will rub off on 'Focus'. The forum will aim to provide a major opportunity for students to discuss relevant issues like drug laws, youth crime and discrimination with experts. Gallagher said that "for too long the society has



You can't polish a Hurd

failed to understand the concerns of students; 'Focus' is our chance to remedy that, and encourage the Conservatives to take a radical new approach to policy." To raise the profile of the society, CUCA have mailed the entire university with a professionally designed term

card, produced a magazine style pamphlet and launched a new website. Outside the university they have forged links with major pressure groups like the Centre for Policy Studies, and the new 'Focus' has attracted national interest. Next week CUCA will host a reception

at the Houses of Parliament which the Conservative leader Iain Duncan-Smith will attend. The new CUCA will also aim to provide more direct services to students such as tickets to Prime Ministers Questions and summer internships with MPs.

The changes in the society, reflect wider changes currently at the national level of the party. Iain Duncan-Smith has recently been initiating policy reform to move the party closer to the centre ground of British politics. Recently, the Conservative party has attacked Labour on public services, and social justice. Influential Conservatives like Michael Portillo have asserted that the party must be more open to student concerns, and more liberal in its attitudes to homosexuality and to the legalisation of cannabis. Next month CUCA will be hosting a Fair Trade Lunch with Shadow International Development Secretary and anti-landmine campaigner, Caroline Spelman, with all proceeds going to charity. Will Gallagher also stresses that the organisation is now "open to everyone" who is interested in hearing influential speakers and joining in debates: "Coming to CUCA does not mean you are a member of the Conservative Party, and it is this freedom that will, I hope, enable us to move forward more quickly in Cambridge than the Party can nationally."

Widespread criticism for A* at A-Level

Oliver Duff

A Cambridge don was one of many this week to voice his concern at the government's latest education initiative.

Dr Alan Baker, a Life Fellow of Emmanuel College, said that "the persistent debate and doubt about current practice must be demoralising for many sixth-formers."

Dr Baker, a former chief examiner at A-Level, called for the establishment of a single examining body for the whole country in order to prevent the "supermarket-like competition" between boards for "customers", and the resulting grade inflation. He also highlighted the impossibility of guaranteeing testing consistency from year to year, and so called for an end to the pretence that grading standards are absolute and not relative.

His comments were in reaction to reports this week that plans have been drawn up by Downing Street to introduce a higher A-Level grade for the brightest pupils in order to combat claims that the "gold standard" examination is being devalued due to grade inflation. If approved, it will form part of the Government's Green Paper on reform of the 14-19 curriculum, to be published next month.

The proposed A* grade, to be awarded to the top 5 percent of candi-

dates in each subject, comes after a decade of increasing exam success, seeing the proportion of A grades awarded shoot from 11.9 percent to almost one in five. Twice as many students now achieve three or more A grades than did in 1990.

Education Secretary Estelle Morris is reported to be fiercely resisting the move for fear of the confusion that would be caused should A* grades be introduced alongside Advanced Extension Awards (AEAs), new tests for high-achieving sixth-formers to be introduced this year. The AEAs have been developed in 17 subjects and are designed to stretch the most able students allowing them to demonstrate a greater depth of understanding than is required by A levels.

Teaching unions also objected to the proposed A* grade. John Dunford, general secretary of the Secondary Heads Association, stated that he was "vehemently opposed" to the idea. "I saw the effect at GCSE, which devalued the A grade and put bright pupils under enormous additional stress," he said. "Independent schools feel as strongly about this issue as those in the maintained sector."

A joint statement from the Headmasters' and Headmistresses' Conference and the Girls' Schools Association proved this point: "To rush

through yet more change for this summer is a further illustration of the trivialisation of the government approach to secondary education. Universities have access to enough data to meet their needs."

It was thought that the proposal would be welcomed not only by the brightest students, but also by the top universities, which find it hard to dis-

tinguish between A-grade candidates. The reaction from academics has not, so far, been a positive one though.

Shadow Education Secretary Damian Green was one of the first to attack education policy: "The government is constantly tinkering with exams for 16-19 year olds and the last thing anyone needs is more confusion or more complications in this area."

Speakers' Corner

Two Union speakers go head-to-head.
This week, it's leading figures from the religious world.



Sex before Marriage? **No.**
Gay sex? **If you are referring to buggery, absolutely not.**
Cannabis? **No.**
Pornography – good or bad? **Bad.**
Is Britain a Christian country? **Yes.**
Jewish choral scholars in the King's College choir? **Yes.**
National Holocaust Day as important for Christians as it is for Jews? **Yes.**
How do you feel about the alpha movement? **Its a good thing.**



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Jewish choral scholars in the King's College choir? **No.**
National Holocaust Day as important for Christians as it is for Jews? **Yes.**
How do you feel about the alpha movement? **It makes me very nervous.**

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Calendar girls dig *Varsity*

The three sexiest models from the Oxbridge calendar drop into *Varsity* for a quick chat.

Spit or Swallow?

Anna: Swallow.
Laura: Swallow.
Roisin: Spit.

Favourite clothes shop in Cambridge?

Anna: Browns.
Laura: Karen Millen.
Roisin: Karen Millen.

What do you hope to do?

Anna: Doctor.
Laura: Work in the city.
Roisin: Doctor.

Would you pose topless?

Anna: No. Unless it was for *Vogue*.
Laura: If I had bigger breasts.
Roisin: Me too.

Have you ever slept with a lecturer?

Anna: No. He wouldn't have me.
Laura: No.
Roisin: No.

What's your favourite Cambridge ent?

Anna: Claire Cellars.
Laura: The Trinity Hall event.
Roisin: Magdalene bops.

Do any of you have firsts?

Anna: No.
Laura: Yes, I'm a NatSci scholar.
Roisin: Unfortunately not.

Should there be a male Oxbridge Calendar?

Anna: Yes.
Laura: Yes, with very little clothing involved.
Roisin: Definitely. A nude male calendar.

What do you look for in a man?

Anna: Charm, intellect.
Laura: Nice Ankles. Oh, and I like Architects.
Roisin: Sexy eyebrows.

Is the Oxbridge Calendar degrading to women?

All: No, its just a bit of fun.

The Oxbridge Calendar, produced by Rockmodels, features six girls from Cambridge and six from Oxford. All twelve girls will be attending the launch party for the new *Varsity* today in River Bar. You can buy the calendar from today for a discounted price of £5. All proceeds go to charity.

www.rockmodels.com



Laura

Anna

Roisin

CASH FOR GAPPERS

Ros Lester

Students who volunteer for community service during their gap year could have a large proportion of their university fees paid, under a scheme proposed this week by the independent think-tank, the Social Market Foundation. The "experience year scheme" is designed to encourage young people from working-class backgrounds to participate in voluntary work and higher education.

The scheme would create 7,000 places for young people of lower income backgrounds who would qualify by working with organisations such as Voluntary Service Overseas or Community Service Volunteers. An allowance of £6,000 would be paid to participants if they volunteered for a full year, with a further £4,000 as an education allowance at the end of the year, to help pay tuition fees. Private companies could also sponsor a part-year internship component to the experience year programme, something that is already common in the United States.

Kate Bell and Selina Chen, the authors of the pamphlet, argue that "facing the immediate burden of repaying high levels of debt at the start of one's working life is daunting and poses bar-

riers to many graduates. Experience year would cut the average debt that a student leaving university bears." Many young people in Britain are currently dissuaded from taking a gap year for financial reasons. Although UCAS reported a 14.7 percent rise in deferred entry applications this year, the number of young people from working-class backgrounds taking a year out remains low. "Those who do have gap years are often more likely to take a job and save up

for college, rather than volunteering," said Ashling Lillis, Academic Affairs officer for Emmanuel JCR.

The plan is likely to be welcomed by ministers for its provision of incentives for increasing civic responsibility among the young, "Whether through teaching or tutoring a child, walking a beat with a community warden, building walls or clearing a stream, participants could develop the civic and social skills to last for a lifetime of public work,"



Katy Long

FT praises Judge Institute

The Cambridge MBA offered at the Judge Institute of Management Studies is the most highly rated one-year MBA programme in this country, according to a survey published this week by the Financial Times.

The Institute, established 11 years ago, scored well regarding the careers progress of its alumni, graduate salaries and its international breadth.

It rates as the fourth highest in Europe and the 22nd globally.

This is the first year that Cambridge qualified to participate and the ranking comes shortly after the Institutes EQUIS accreditation by the European Foundation for Management Development.

"This is an outstanding result, it is a testament to the quality of our MBA's, who have followed in the

footsteps of other Cambridge students to achieve great successes worldwide," said Director Chong Choi.

As of next autumn, the Institute will be offering three new post-graduate courses, geared towards science, engineering and high-technology. It is hoped that these improvements will help reverse the current graduate 'brain drain' towards U.S. business schools.

SPS TRIPOS ABOUT TO "CRACK"

David Benson

The teaching crisis in SPS this year finally came to a head at a closed faculty meeting on 16th January. Although students weren't represented at the meeting, *Varsity* has learnt that certain members of the politics staff were pushing for changes to the tripos. They feel change is needed to accommodate the huge popularity of their subject among SPS students, and avoid a repeat of this year's problems of overcrowding in supervisions. One SPS student taking Politics Part II told *Varsity*, "I'm scandalised by the lack of resources in the SPS faculty. If it weren't enough that I have but three hours of lectures a week, I'm often forced to share supervisions with as many as four other students. It's terribly claustrophobic."

SPS has always prided itself in being a flexible degree with wide scope for student choice. The problem this year is

that everyone has chosen the same option; politics. The figures make disturbing reading: 68 politics students compared with only 8 sociologists. Even if you include the 14 psychologists and 21 students doing joint Soc/Psy Part IIs, politics is still the most popular by far. Unfortunately, the teaching resources in SPS don't reflect this. The sociology faculty, bizarrely, is actually larger than that of politics. As a consequence many students currently taking politics Part II are having to fight for the attentions of their massively over-stretched supervisors. Geoffrey Hawthorn, a senior politics lecturer, takes all of his supervisions in groups of five or six, despite the fact that his paper is designed to be supervised on a one-on-one basis. The consensus among politics students and teachers alike is that this situation is

unsustainable: "If politics is consistently this popular, the tripos has to change," says David Runciman, a prominent member of the politics faculty. "Within the next two years something will crack." Runciman's colleagues were less keen to go on the record, but one told *Varsity*: "The tripos will look different very soon."

Juliet Mitchell, the head of SPS, admitted that the teaching imbalance was a factor in the ongoing discussions about SPS reform. She was keen to emphasise, however, that whilst the interests of undergraduates are important, they must be balanced against what is happening at graduate and research level.

Many see the imbalance in popularity between politics and sociology as an indictment of the sociology teaching in Part I. Julian Blake, the irreverent ex-

Varsity Editor, said: "I think the problem comes down to personality. If the sociologists had the charisma of the politics lecturers, I might have chosen differently. As it is, like most SPS people in my year, I was only ever going to take a politics Part II." Professor Martin Richards of Psychology argued that the relative popularity of the three SPS disciplines, "fluctuates". He told *Varsity*, "There was a stage when Psychology was the most popular by far." Sources in the politics faculty refuted the fluctuation argument. The previous tripos was organized in such a way that it was impossible to tell which of the three disciplines was most popular. Since the new tripos has been introduced, politics has consistently attracted the most interest.

Everyone we spoke to, teachers and students, agreed that the situation this

year is undesirable. But what's the solution? One idea is to split Politics from SPS completely, creating a three-year straight politics degree, or a joint History and politics course like that taught at Oxford. Whilst I suspect that many members of the politics faculty are secretly tempted by this idea, none of them would put their necks on the line and commit to it publicly. This suggestion was popular among students. Liz Prochaska, a third year Historian, told *Varsity*: "If a straight politics degree had existed when I applied, I would have taken it. As it was, I avoided SPS because it was so disorganised". It could be that if SPS is ever to rival PPE, its more prestigious cousin at Oxford, it will have to lose the Sociology and Psychology and focus on disciplines that are more concrete.

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VARSITY THREESOME

Three leading University politicians get cosy with some thorny issues

Leadership triumvirate or three stooges? *Varsity* interviewed the heads of the University's mainstream political parties to find out...

What is the role of student political parties?

Lib: Many people are involved in single-issue activism – for example environmental issues. We have to show that these issues are not contrary to being a member of a political party.

Lab: It's not about changing the world here and now. That would be naive. It is about making socialists for life.

Con: CUCA offers the chance to speak to senior people. The Tory party is taking students down to London, and I know from talking to people at receptions that they are being listened to.

Should Steven Byers, the embattled Labour transport minister, resign?

Con: It is time that he does resign. There's been so much confusion over nationalisation or denationalisation that people are now more likely to invest in Mexico than in our railways.

Lib: Firstly, the Tories screwed up in the first place by fracturing the railways. Railtrack has completely ripped off the country and tax payers have repeatedly bailed them out. It's time to get someone in who will do the job successfully.

Lab: We shouldn't go into issues of personality, we have to look at the cabinet as a whole and I really don't think he should resign.

Should Britain join the Euro?

Con: It would be wrong for Britain to join the Euro. We are the fourth largest economy in the world – how can you expect countries as different as Britain and Poland to share the same interest rate? At the end of the day, it is about respecting difference and the single currency tries to impose uniformity.

Lib: That's a complete load of toss, the trade-off you are making is that you are giving up your interest rates in order not to have different exchange rates. You can trade a hell of a lot easier, and that's good for business. Britain will join later and regret joining later.

Lab: What matters most is what is best for British working people. The airy-fairy theories that the Conservatives are giving are not relevant to people on the ground. What matters is whether people have jobs and I think that the Euro will improve this. Save the pound, lose your job!



Richard Burgon (Lab), Simon Radford (Lib) and Will Gallagher (Con)

Would losing the pound mean losing our national identity?

Lab: Our national identity would be very thin indeed if the best thing about our culture was the Queen's head on the coin.

Con: It's not about national identity, but about national interest and saving jobs. I don't believe what is going on in the EU is in British national interest.

Lib: Have the French stopped being French or the Germans stopped being German? This is another Euro scare story. If you are that paranoid about your national identity, you should see a psychiatrist.

Is Cambridge elitist?

Lab: Cambridge is totally misrepresentative, both geographically and in terms of economic background, although the Hideous Hoorays are only a tiny minority.

Con: I don't think that the people who are interviewing are discriminating in any way against state school people and ethnic minorities. We just have to get that message across. It doesn't matter where you come from, the colour of your skin or your gender. At the end of the day what is important is whether you have the potential to be here.

Lib: The problem is getting people to apply. It really doesn't help that people who don't know much about it snipe about Oxbridge elitism, like the Laura Spence thing. Cambridge should go above the odds to recruit dons from ethnic minorities. That would provide some leadership and people to look up to. It would stop Cambridge looking like an all-white, all-male conspiracy.

Does CUSU do a good job?

Con: CUSU should not address the big foreign policy issues such as the war in Afghanistan, as it is not relevant here on the ground.

Lib: They did a decent job over 'Grants Not Fees', but people distrust CUSU.

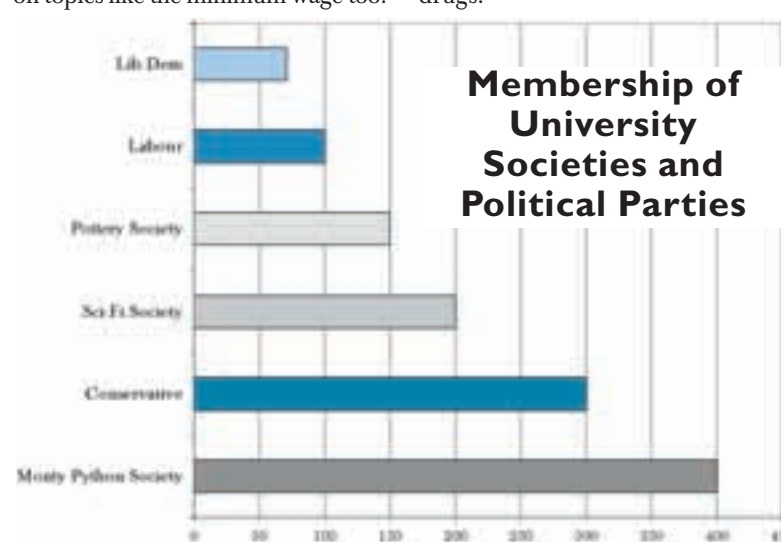
Lab: Pav Akthar does a very good job. I think that students are interested in issues such as Afghanistan, and I'd like to see them taking standpoints on topics like the minimum wage too.

Should cannabis be legalised?

Lib: Yes. But weed should be regulated – after all, the free market gave us Thatcher, and that was a bit of a cock-up. Heroin should be legalised, so that you can prescribe it to addicts. I think that certain people might have a valid need.

Lab: *Nods in agreement*

Con: Cannabis should certainly be legalised, and in fact we should open the debate about legalising all drugs.



University Party Profiles

- Conservative:** Founded c. 1920
Chair: Will Gallagher
Past Members: Ken Clarke, Michael Howard
www.cuca.org.uk
- Labour:** Founded c. 1930
Chair: Richard Burgon
Past Members: Charles Clarke, Mat Coakley
<http://members.tripod.co.uk/CLS>
- Lib Dem:** Founded 1885
Chair: Simon Radford
Past members: Martin Bell, John Cleese
www.cam.ac.uk/societies/csls

Stereotypes



Hugh Collins

When it comes to stereotypes, Cambridge does well for itself: the rowers, the rugby players etc. Then there's the nasty ones. There's the geeks, with their faces always buried in the books, making jokes to each other using mathematical symbols. Worst of all is the politicians, usually long-haired oafs demanding that cannabis be legalised, or else very serious young people with party politics on their mind. These are the ones that spring to mind when one thinks of Cambridge. Their party is their life, and all their friends share their views. Given half a chance, they'll try to make you share them as well.

Another stereotype they are without doubt – but like most, one with a grain of truth. There are many Cambridge students who are truly passionate about their politics. If you don't share that particular passion, then it's a fair guess that you won't get along with them especially well. For this reason, they are frequently dismissed as bores.

But everyone is boring to someone. And having a university full of people who really care about something is better than that other student stereotype – the apathetic slob. If it weren't for people who thought about sport 24/7, there would be little sport worth thinking about. If it weren't for people who were crazy about maths, or physics, or Twelfth Century poetry, then these fields would never be understood. And if it weren't for political bores, we would be in real trouble.

To take up politics at University means sacrificing a lot of time. These people do that because, fundamentally, they want to change things for the better. To have a realistic hope of succeeding, they have to be single-minded and truly devoted. You can bet that Tony Blair was single-minded, and maybe not the biggest party animal in history. But imagine if no one really cared about politics, and countries were run by people who didn't really believe in what they were doing.

People sometimes laugh at politicians in Cambridge, and think they are simply sad. But what they are doing matters to them, and so it is worthwhile. The worst thing you can accuse them of is not representing anyone, and point to just how few people actually vote for them. But I say these people care, and are committed. And if other people don't care, their commitment is all the more worthy.

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Date Rape Drug In Cambridge

The author of this article wishes to remain anonymous

I am relatively new here and I may be wrong, but there does not seem to be a well-established drug culture at Cambridge. I would hazard a couple of explanations. Firstly, the pressure of work is such that often you simply cannot afford to spend the morning-after aching, sweating and praying for your pupils to constrict. Secondly, and perhaps most importantly, the music with which recreational drug use is inextricably linked is not well represented in Cambridge nightlife. We live in a town of cheese, and whilst Cindy's on pints may be fun, Cindy's on pills must be bizarre and unbearable.

I didn't try Flunitrazepam (trade name Rohypnol) in the spirit of investigative journalism – rather it was a drunken after-party in the room of a new fresher friend situated in an isolated corner of one of our larger colleges. There were seven of us, and a packet of 30 1mg Rohypnol tablets. In the true spirit of peer pressure almost everyone took at least a half, which in retrospect is probably why we had so much fun – the atmosphere and subsequent process of talking rubbish were all-inclusive.

You do not come up on Rohypnol. The litmus test for the increasing effect of the drug was instead the subjects of



Neil Ramsorran

It acts as a mild aphrodisiac but detracts from your ability to attempt any kind of seduction

conversation and the physical proximity of the conversers. The drug has the effects I have always thought a truth serum would exert: you forget what it is which makes your innermost secrets secret, and if questioned will probably

reveal almost anything. In any other drug this might be considered a serious drawback, but Rohypnol has a built in safety valve: anterograde amnesia will ensure the next morning that neither you nor anyone else will have anything but the vaguest notion of what was said.

Rohypnol does not merely lower your inhibitions; it acts as a mild aphrodisiac but detracts from your ability to attempt any kind of seduction. I remember very clearly when one friend suggested we duck out of the party and head back to hers, as she was ex-

periencing a similar effect. We debated the matter as I had just come from a dinner with my brand new shiny Cambridge girlfriend and wanted to try my hand at fidelity (the girl in question disposed of me without ceremony a few days later). Everyone in the room began to voice their opinion on whether or not we should go and have sex.

The drug is marketed by Hoffman-LaRoche pharmaceuticals as an anaesthetic and treatment for insomnia. Though it is principally known for its involvement in a number of high profile cases of sexual assault, use of Rohypnol as a recreational drug has been steadily increasing. It is naturally tasteless, odourless, and detectable only by an expensive and specific urine test in the first 2–3 days after ingestion.

In an effort either to protect the public or to maintain a tenuous grip on their licence, Hoffman-LaRoche has recently altered the appearance of Rohypnol. The formerly water-soluble white disc now appears in Britain as a startling blue-green ellipsoid about 1cm long. The pill releases a powerful turquoise dye in clear liquid, and clouds darker drinks with a murky suspension. These measures have been

taken to reduce the potential for drug-induced date rape (men and women partial to blue WKD may wish to consider switching to an alternative flavour).

The next day we missed morning lectures but were perfectly compos mentis by lunch

The night ended with five of us passing out on one bed, huddled together as if stranded on a life raft. One couple did retire to test the drug's amorous potential, and contrary to what you might expect, are still together and happy today. The next day we missed morning lectures but were perfectly *compos mentis* by lunch. As for memory loss, we had all taken a low dose, leaving only a pleasantly fuzzy haze over everything that took place. I would certainly try Rohypnol again, but only under certain conditions, since it would be quite easy to say or do something which may be greatly regretted. That said, in a safe environment with people you trust there are much worse ways to spend an evening.

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Should CUSU oppose the Afghanistan war?

Anna Gunn

At long last, the question on whether CUSU should oppose the war in Afghanistan has been resolved. It shouldn't. On Wednesday, Council voted overwhelmingly not to ratify the decision taken by students at the Open Meeting last term, on the basis that it was "unrepresentative of student opinion."

Leaving aside whether the war in itself was a good or bad thing, the confusion surrounding the troubled Afghanistan motion has raised interesting points concerning CUSU democracy.

CUSU Council is made up of representatives from college JCR's and MCR's and meets three or four times a term. Any student can submit motions to this body. In addition to this, there is the constitutional obligation to hold at least one Open Meeting a term, requiring at least 100 students to make policy, which subsequently has to be ratified by Council.

The anti-war motion was technically passed as early as last October. However, more people abstained than voted yes or no, an absurd situation unforeseen by the CUSU constitution. In the interest of fairness, the issue was taken to a

second vote; Council bluntly refused to discuss the matter at all.

Although a vote against the anti-war motion would never have resulted in pro-war CUSU policy, the matter has come up on three different occasions. If Council deemed this issue outside its mandate, members should have voted it down and not left it in limbo. If students have the right to submit motions to Council, they also have the right for Council to actually vote on them.

For the first time in 6 years, an Open Meeting has reached a quorum. On the balance of probability, the people in the room at the OM were not a perfect cross section

of Cambridge students. I could make wild guesses; there were more people who may or may not have been Muslims, and perhaps even an unprecedented number of Union hacks. The point is, it doesn't matter. Students voted as students, and the decision they took should be judged on that basis.

Council has every right not to back an OM decision, but this right must be regarded with a degree of caution. The OM mechanism is useless if it can simply be disregarded. To avoid setting a dangerous precedent, Council must issue a statement explaining Wednesday's decision.

Yes

**Helen Salmon
NUS Exec
(personal capacity)**

Bush and Blair's war has been a disaster for the people of Afghanistan and has heightened tensions all over the world. The claimed war aim of capturing Bin Laden has not been achieved. Women in Afghanistan still wear the burqa. The richest country in the world has pounded one of the poorest into rubble. Over 3,767 Afghan civilians were directly killed by the bombing, and many more will die from starvation. India's chauvinist government and Pakistan's military dictatorship, both of them nuclear powers, are using Bush's war on terror to justify a renewed drive to war over the question of Kashmir.

This war has been part of the post-Cold War project of the spread and consolidation of US influence over regions of the world crucial to the strength of the multinationals. That is why it will not stop here. Ominously, when asked what will happen if Saddam Hussein does not allow weapons inspectors into Iraq, the US President responded "He'll see". The war has made the world a more dangerous, unstable place. Tony Blair has been acting as Bush's roving foreign ambassador. Every time he says that Britain stands shoulder to shoulder with the US's war, we must say we stand shoulder to shoulder with the victims of that war, and with victims of American and British policies the world over, such as the 500,000 Iraqi children killed by UN sanctions.

There is a long and honourable history of students' and workers' organisations taking up campaigns in solidarity with others. British Trade Unions opposed slavery in Britain's American colonies. The NUS itself was set up in the wake of the First World War as part of the movement for a peaceful world. As long as we live in a world where 19,000 children in the Third World die every day because of Third World debt and where our government bombs thousands in our name while they say they cannot afford to fund free education we must take up these issues.



Photo: Bob Parr

Different perspectives: voices for and against this military action

“ The justification for the Anglo-American military strategy of the last few months falls into two parts.

Firstly, there is a pragmatic defence. Destroying Al-Qaeda by bombing its training camps and killing its soldiers is an effective way of preventing them from ever crashing another plane into the New York skyline. Removing the Taliban from power means there is one less government in the world that's prepared to harbour terrorists.

Secondly, there is the ideological dimension. Americans, more passionately than the people of any other country, believe in freedom. This is the whole point which the Left are failing to see. Because of what America has done women doctors and lawyers in Afghanistan have gone back to work for the first time in six years. If there wasn't a clear humanitarian reason for removing the Taliban then the bombing would simply be America exacting revenge. Instead, whilst the US are

striking back at those responsible for September 11, they are also doing the Afghan people a service (obviously there are a million more desirable ways in which this service could have been provided).

A worrying consequence of the war in Afghanistan is that it has perpetuated anti-American feeling in the Middle East. Bill Clinton, in this year's Richard Dimbleby lecture, argued that way for the US to create a favourable impression of itself in the non-Western world is not to avoid a military response to September 11, but to continue to help stabilise and modernise the economies of developing countries once the war is over.

Rather than being an exploitative, nefarious and demonic superpower, this current era of American hegemony could have positive results for the planet as a whole.

David Benson, Cambridge Labour Students ”

“ As the world reverberated from the September 11 attacks, terror of a different kind was unleashed in Afghanistan.

The "civilised nations" of the world decided to bomb an entire nation and its innocent people for a ghastly act attributed to the Al Qaeda network. Where's the justice and fairness in this? Is the War Against Terrorism against Osama bin Laden, or Al Qaeda, or the Taliban, or the Afghan people?

By bombing Afghanistan, Bush and his administration have undermined the process of dialogue and negotiation and sown the seeds of hatred, which will perpetuate the problem of terrorism. By replacing the Taliban with the Northern Alliance, the Coalition Against Terrorism did absolutely no service to the people of Afghanistan despite all the rhetoric about a better tomorrow for Afghans. The Northern Alliance

have had their own agenda in wreaking revenge and vendetta against the Taliban regime, a fact proven by the Konduz massacres of the surrendering Taliban.

If the Bush administration really were the harbinger of world peace, perhaps they would also have cared to respect the traditions and norms of the holy month of Ramadan when Muslims cease all forms of aggression. The Coalition did not even let up on the bombing on the day of Eid, the Muslim festival celebrated after the end of Ramadan. Just as the Coalition is degrading and humiliating captured members of the Al Qaeda and the Taliban by sedating them, shaving their beards and transporting them to Cuba. Where is the respect for human dignity in all this?

Najeeba Khan, second year with family in Pakistan ”

**Jeremy Brier
Former Union
Society President**

No

How's this for an appalling bit of reasoning? When I asked a member of CUSU at their last 'Open' Meeting why they were justified in taking a stance on the War in Afghanistan, they answered that it is because "it affects all human beings" and that since students are, after all, human beings, it affects students too. What? Do the National Union of Teachers represent their members' views on water pollution given that water is quite important to most humans, and teachers are (on the whole) human? Of course not. Specific interest groups have a mandate to represent their members on matters which relate to their specific interests.

The same logic applies to a student union. And this is sensibly enshrined in the Education Act of 1994. A student's union is defined as an association "whose principal purposes include promoting the general interests of its members as students". It goes on to state that the union has a role as a 'representative' body, but this is within the context of the earlier definition. So CUSU can march against rent rises or fund campaigns against tuition fees. A student union is there to battle on student-related issues. But when it comes to international affairs of no direct relevance to students, CUSU has no mandate to hold a referendum (even more so given the massively low turnouts and hence, unrepresentative results).

So put aside the fact that many students are probably quite in favour of rooting out terrorists that directly threaten their lives, or at least many are unsure about taking a 'yes-no' stance on such a complex issue. But remember that we all pay our money to CUSU so that it delivers us student services and represents us on issues that affect us as students. When it deviates from that purpose, it breaches its responsibilities to its members and its compliance with the law.

Next weeks issue:
Holocaust Memorial Day
If you would like to contribute on the issue email:
perspective@varsity.cam.ac.uk

Editorial: Now that we've got your attention...

The Varsity remit

I constantly worry about the preoccupations of both the average Cambridge student and their supposedly representative elected executive. But then I'm also worried about the development of the student press in recent months, particularly in these 'hallowed' pages. Recent statistics show the government making headway with their constantly reiterated, ridiculously arbitrary target of 50% of young people in higher education, and just as well. It looks like we're close to producing some of the most formidable gossip columnists the world has ever seen. Last term's UCAS statistics cited that the fastest growing courses were in media studies (up 22%), closely followed by cinematics (up 16.5%) whereas massive losses were felt in science and engineering.

Our professional media, famous for its magnanimous reverence of enterprising success in any shape or form, has leapt at the chance of portraying us as a bunch of stuck-up, patronising, ignorant louts. Cambridge students have had to put up with stories about St. Catharine's naked girls, the subse-

quent national interest initially providing an amusing novelty, which has quickly turned to boredom, and then to irritation. The *Mail* has since treated John's students with ignorant contempt. One wonders if roving reporter Kathryn Knight, author of the *Mail*'s headlining naming and shaming 'exposé' of Cambridge students, has any conception of the difficulty in undertaking an Oxbridge degree. King's, the greatest friend to Access, has been attacked for overspending on their entertainments budget, calling into question the college's charitable status. *Varsity* has subsequently catered for the middle-market that exists for coffee-table gossip. A right royal wheeze.

The government's calls for Cambridge to attract those from lower income backgrounds are, needless to say, marred by negative press attention. CUSU and OUSU are fighting a losing PR battle against a deluded government and an uncaring media. CUSU President Pav Akhtar, no doubt aware of the effects of his own media exposure, remains bel-



ligerent towards the colleges' apathetic regard of the papers, and rightly so. Projects such as the compilation of a central database on rents will raise the profile of collegiate hoodwinking. I await the results with eager anticipation.

Rob Sharp

Exploitation

I am thinking of setting up a lap dancing club in my bedroom. The publicity photo in the ADC brochure for this week's main show *What The Butler Saw* is of a girl in a bra, from the shoulders to the waist. Clearly, the publicist thinks that this is what is going to drag the punters in. It would hardly be a Cambridge play without a spot of nudity, and that is fine by me. But I am so bored of seeing female sexuality used to sell pretty much everything. If, as the publicist hopes, you are motivated to go and see the play by the promise of tits to look at, then come round to my new strip bar and get it in a straightforward way. If there is any more content to the play than there is to my pole-dancing act, then it would

have been less patronising to the male half of the student community, and less irritating to the female half to highlight that in the pictures used in the advertising.

**Katharine Hibbert
Clare**

Please turn to page 4 for Top Tit Action!! (Ed.)

Slander

What strange force compels *Varsity* editors to turn every article on CUSU into the same rant on the failings of Pav Akhtar? Last week you printed my article on the CUSU open meeting – or rather half of it. To be precise, you kept the criticism of CUSU, but carefully trimmed off the suggestions

for improvement and the explanation that the exec themselves weren't to blame.

What's worse, you misleadingly titled the piece "worthless", with the by-line (sic) "nobody listens to CUSU". I have great admiration for the CUSU exec, and I think your ridiculous and unbalanced coverage is the main reason they don't get the respect they deserve. *Varsity* should decide whether it wants to report and analyse the news, or to irrationally slander people who are genuinely trying to improve Cambridge. In the meantime please let me express my apologies to CUSU, and advise people not to believe everything they read in this paper.

**Dan O'Huiginn
Queens'**

Your Mum (Ed.)

Letters to the Editor



Letter of the week

The winner of the letter of the week receives two free tickets to the Arts Picture House

I take exception to Nick Hodsdon's article 'Queer pressure' in last week's *Varsity*. I agree with his first few paragraphs, but the Cambridge 'gay scene' isn't exactly the shallow, back-stabbing shagfest that he makes it out to be. No, it's not perfect and lots of people use LBG events as a chance to pull, what do you expect (and what's wrong with that?), but the scene's not a "world that revolves around sex". While a Fresher, I found it invaluable for meeting other gay people, something which was very important and helpful to me at a slightly unsure time in my life when I hadn't really come out, or knew of many other gay people, in college.

"The atmosphere is one that looks down on people who value their straight friends in college or share their values". Really? The implication of the article that making decent friends at college and making decent friends from the scene are somehow mutually exclusive seems quite wrong, at least to me. I'm sure that many people have more faith in the people they meet at LBG events than Mr Hodsdon appears to.

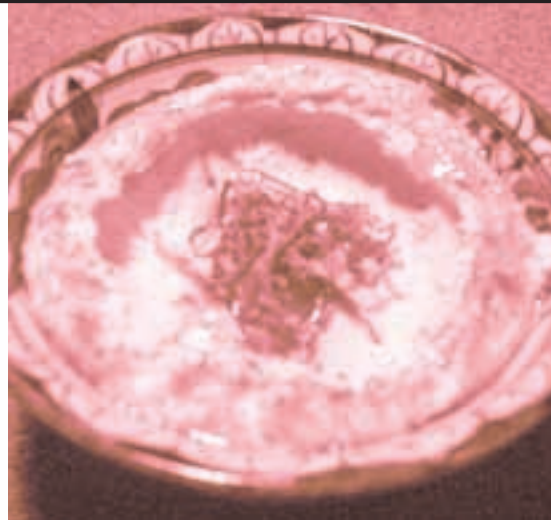
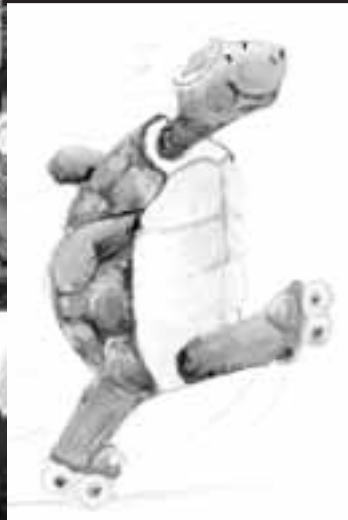
I appreciate Nick's trying to do some good and I'm sorry he wishes he'd never set foot in Gradpad, but to say that the "world of LesBiGay" is "ruining people's lives" is just bollocks.

**Sam Webster
Trinity**

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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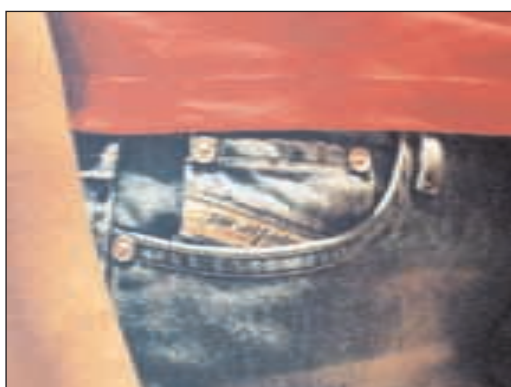
This time it's the year of the...



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Leg I – The Middle East



Well Red

Clemency Burton-Hill



Rouge may well have been the *couleur du jour* in 2001 thanks to the delights of Ms. Kidman *et al*, but it seems that fashion's love affair with all things red is still flourishing. There isn't a corset in sight, however, and you can dismiss all fears of Agent Provocateur-style PVC too. The modern take on red is high on glamour and super-sexy, but very low-maintenance. And it looks great on both boys and girls. Diesel continue the mania for anything customised, chopping up t-shirts and decorating them with cute ribbons and funky old-skool transfers. Their scarlet cords are slung ultra-low and pre-faded, so despite the

inevitable sexiness that comes with the red territory, they still manage to feel as comfy as those old 70s vintage numbers at the back of your cupboard. Typically, Evisu do red with lashings of irony, tessellating jumpers in the brightest shade of pillar-box and slashing crimson across the backs of their trademark jeans. For best results, team your poppies, magentas, and traffic-light hues with deliciously faded denim, pink for a too-cool clash, and lots more red. And for a final touch, make sure you accessorise with an intoxicatingly pretty red cocktail. We loved River Bar's sweet strawberry martini. Mmmm...



Photography: Nishant Lalwani, Alex Winckler
Models: Anna Aryee, Rick Edwards
All clothes from Dogfish, 5 Green Street
With many thanks to Will and Tariq at Glassworks



We've gotta get out of this place...

Spend time in Europe's finest cities, without spending all your money

Julia Mason

I've got itchy feet and I won't wait until Easter to scratch. I've donned the obligatory black coat and sunglasses, I'm pulling along a smart pull-along suitcase. I'm doing city breaks. Thanks to STA's city break promotion which runs all this term. (How kind. How convenient. Lucky us). Prepare for fun, frolics and an only slightly dented bank balance.

2nd-3rd February Berlin £108: Better than Tesco

I'm a weekend city break virgin. Well, I've done it once before but it didn't count. Doing it for the first time with the Germans...dubious...still, as time is always of the essence, I intend to make full use of the fact that Berlin is opening its museums until 2am this Saturday – especially for citybreakers like me, I imagine. It should beat the 24 hour Tesco for late night cultural entertainment.

9th-10th February Amsterdam £93: Purple Haze

It's Shrove Tuesday on the 12th and I reckon if I make the most of my weekend in Amsterdam I should still have the munchies by then. Pancakes, mmmm. Of course I shall not miss out on visiting the Van Gough ear-retrospective, or Anne Frank's house before I remember that I'm not twelve anymore.

16th-17th February Venice £193: Some are still romantics; others maintain it smells

If no one cares what the 'new black' is this season, then that's because Venice is the new Paris. All young lovers go to Venice to float dreamily on canals and masquerade generally. I will be joining them when a lovely boy takes me there on a Valentine's break. And if not? I hear the canals stink anyway.

23rd-24th February Budapest £155: Thermal goulash

Help, I'm a fat American! All those pancakes and valentine's chocolates have wreaked havoc and I need detox. Budapest is the only city to be built on warm thermal springs in-



Main photo: Juliet Brooke. All others: Anna Mason

stead of a smelly river. There is a river but it doesn't smell – Venice, take note. It might be a good place to get healthy mid-term. Just watch out for goulash!

2nd-3rd March Stockholm £148: White girls can't skate

Ice-skating opportunities have become thin on the ground in Cambridge and I need a power trip – I've always felt meaner with my feet firmly attached to a pair of skates. I hear they're all very good skaters in Stockholm. Apparently the pavements are not paved with gold but ice and they don't walk, they skate.

9th-10th March Brussels £79: Taste the difference

I'm saving up for the excesses of next weekend, but I won't miss out on my citybreak. So Brussels it is. At just £79 Brussels, 'the food capital of Europe', is the economy baked beans tin of citybreaks. Don't be put off though. This is the home of NATO, the EU and, more importantly, the muscles from Brussels himself, Jean Claude Van Damme. Bearing that in mind you might want to take your mum with you, it is Mothering Sunday after all. No, maybe kinder to leave her at home.

16th-17th March Dublin £99: Celebrity Deathmatch- James Joyce v Saint P.

This weekend I will be mostly drinking Guinness. Yuk. Grimace plastered firmly to my face I'm off to pretend to be hard and celebrate the festival of St. Shamrock Guinness Patrick in Dublin. Not forgetting the city's other great achievement I venture forth Ulysses in hand – I'm guessing that the only possible way to get through it is when drunk.

Seven weekends away. The senior tutor and my bank manager thought I was pushing it. But I didn't. For the chance to visit loads of other cities this term go to STA on Bridge Street. Prices include travel, taxes and two nights accommodation. Extra nights are available on request, if you're sure you can really afford all that time off. Have you got an *exeat*? Prices are very reasonable and frankly, it would be rude not to...

Win Europe on a Shoestring

You can't possibly travel anywhere without a guidebook.

No way. That would show 60's style independence and inventiveness. We have 5 copies of the *Lonely Planet's, Europe on a Shoestring* to give away.

Email travel@varsity.cam.ac.uk with your name and college address and answer to the following question to win:

What 'A' is the capital of Holland?



Travel Tips

- To avoid your clothes creasing in your luggage, you might like to try rolling up your t-shirts or underwear and wrap your clothes around them at the fold line.
- In some countries they will not grant you entry if your passport expires within six months of your return home. If your passport is close to expiry, extend it.
- Always take a credit card. The exchange rate is often better, it is safer than carrying large amounts of cash and it will often carry an extra guarantee.
- Airlines are more likely to give discounts for booking over three weeks in advance and flights will usually be cheaper if you avoid weekends.



Wigger Wags Whitbread

Sameer Rahim keeps things “nice” and Neate with controversial Whitbread winner

Patrick Neate. Part-time hip-hop deejay. Full-time wigger novelist. Winner of the Whitbread Novel of the Year. Runner-up in this week's Whitbread Book of the Year. He is white, 31 years old, about 5 foot 10 and has some fuzzy facial hair.

His whiteness may not seem a particularly significant or enlightening place to start, you may think, but it is a fact that most reviewers and interviewers of Patrick Neate seemed to mention first.

This is because his Whitbread Prize-winning novel *Twelve Bar Blues* is set in both an African village and in amongst the black population of the American deep south. It has surprised, and angered, many commentators that this softly-spoken public school boy who grew up in Putney would wish to write mainly about black people. For critics like India Knight, Neate exemplifies the white, middle-class man obsessed by black culture and who exploits it for his own benefit. The word she used in the Sunday Times was ‘wigger’ as Neate himself casually informed me when we discussed the issue in his local pub in South London.

“If I could choose one current British writer to tell stories around my fantasy campfire it would be Patrick Neate.”
Daily Telegraph

“It’s too ridiculous to be offensive”, said Neate in his slightly slurred South London accent, but since he raised the topic himself twice during the interview it seems probable that Knight’s personal attack stung him. His reply in the following week’s Sunday Times was an erudite analysis of how popular black culture has been bought up by white “corporate cool hunters” and sold to white, middle class customers. But he “is fascinated by race” and thinks it’s important people “can write whatever the hell they want”. And yet his recognition of this fact didn’t quite address the issue of how, and perhaps more interestingly why, a white person would want to write in the argot of black African and African-American characters.

Twelve Bar Blues is the story of Lick Holden, a fictional jazz musician growing up in the deep 20th Century American South. The book intersperses his story with those of his African ancestors who act as a fictional precursor to Lick and his friend Naps, and Lick’s mixed raced descendant Sylvia, an ageing prostitute living in the late nineties and searching for her forgotten past. Neate moves smoothly between continents, time periods and styles exhibiting an infectious enthusiasm for his characters and more particularly the language they use.

The Whitbread judges catapulted the book into prominence with their award describing his book as “a sprawling and unusual extravaganza of a novel... the electrifying prose brings to life characters whose experiences span one century, several cultures and many colours.” When asked about this high praise Neate seemed slightly abashed, “I was absolutely fucking astonished.” He also found the award “a bit embarrassing” given the quality and reputation of the other novels on the shortlist which included Ian McEwan’s *Atonement* and Andrew Miller’s *Oxygen* both on the Booker Prize list last year. Nevertheless he did receive “a few grand thank you very much” (£5000 to be precise) and he was certainly generous with his money since he bought me drinks all evening.

The drink certainly made his conversation flow. I got the impression that he is not yet inured to the whole interview process that writers now must go through. Talking about his Cambridge days (he read Anthropology at Corpus from 1990-1993) he presented a picture that some may still find familiar. He was surprised to get in since he “wasn’t particularly intelligent at school” and



Sameer Rahim

when he got to Corpus he “expected more intellect.” He is pretty scathing about the social life as well, “everyone was either from a private school and were socially inept or from a comprehensive and had worked so hard to get there they

tells me that he “is obsessed with prostitutes” and did a lot of research in brothels around England. He has made friends with many prostitutes (two are credited in his acknowledgements) and tried to find out about their lives, their stories. He also

scribing himself as a “moral writer who simply wishes to add to the bank of human stories.” As a writer who thinks empathy, imagination, romance, myths and above all feelings are the most important things about the literature that he admires and wants to write. He is, in his own words, “a complete pussy” when it comes to sentiment, crying at films and songs very easily. I put it to him that sentiment doesn’t seem to be what modern British fiction is very good at. The technical craft of Julian Barnes, Martin Amis or Ian McEwan often doesn’t leave much room for flights of the imagination or overtly sympathetic characters. Neate acknowledges that those writers are “more intellectual” than he is and that they are very skilful. But he also feels unembarrassed about creating characters that you can love rather than sneer at, books that make you feel as well as think.

Patrick Neate is self-effacing and airily modest. “I write very quickly and rarely edit... I don’t pay much attention to structure really.” I liked him, and even felt inspired by him. He is quite white and middle class but his book transcends that. I am hopeful that, unlike Lick Holden, Patrick Neate will come to be appreciated for the undoubted talent he possesses.

The Famous Five

Each week we ask the same five questions of our “famous” interviewee.

What’s the first word you think of when I say Cambridge? Boring.

What would you say to a 21 year old who wanted to be you? Don’t follow me, be yourself.

Who’s your hero? Louis Armstrong.

What did you want to be when you were 21? A writer.

Would you send your kids to private school? No.

were incapable of any intelligent conversation.” He told me has only one friend from Cambridge that he still keeps in contact with. No amusing anecdotes of his undergraduate days were forthcoming, he ended up feeling, as many do I’m sure, “that the whole thing passed me by.”

Including sex? There is a proliferation of sympathetic prostitutes in *Twelve Bar Blues*. Men, both black and white, are seen degrading women for their own sexual pleasure, but the prostitutes themselves are fully humanised, each with their own individual story to tell. Neate

met some of their clients and felt unable to comprehend how they could “sleep with some twenty-one year old Romanian refugee and still live with themselves.” Like his character Lick Holden, Neate seems to have an almost childlike innocence about these issues. It is this innocence that brings out the strength and attraction in both his writing and his conversation.

He compared his urgent prose style to that of a child constantly nagging at its parents clothes, “and then this happened, and this, and then this!” He has no qualms about de-



Sameer Rahim

Candid Tortoise

Joe Craig, Ali Smart and Christine Haseldine



Never give a sucker a flexible straw

Horror-scopes

(by the blind seer)

If it's your birthday this week, watch out! Disembowelment is on the cards, so don't run with scissors.

Two Cows...ON FILM

Hitchcock: You have two cows. Or do you? Be afraid.

Scorsese: You have two cows, but you can't trust either of them because they're from New York.

Spielberg: In your childhood you had two beautiful cows. Now they are gone, but if you dream hard enough they can be yours again!

Kubrick: You have two cows which say very little for a very long time, probably meaning something very deep but nobody's quite sure. Then they die.

Tarantino: You, you muthaf**ker, have two black cows, OK? You touch my bull and I'll kick your ass.

James Cameron: You have two huge cows, the biggest ever seen on earth, and they cost \$100,000,000 each. You like them very much.

Woody Allen: You have two cows? I feel nauseous.

Billy Wilder: You have two bulls, but they dress up as cows in order to escape from the farm because they witnessed you slaughtering a sheep.



Story behind the face

This is what he calls his 'haircut'. Enough said.

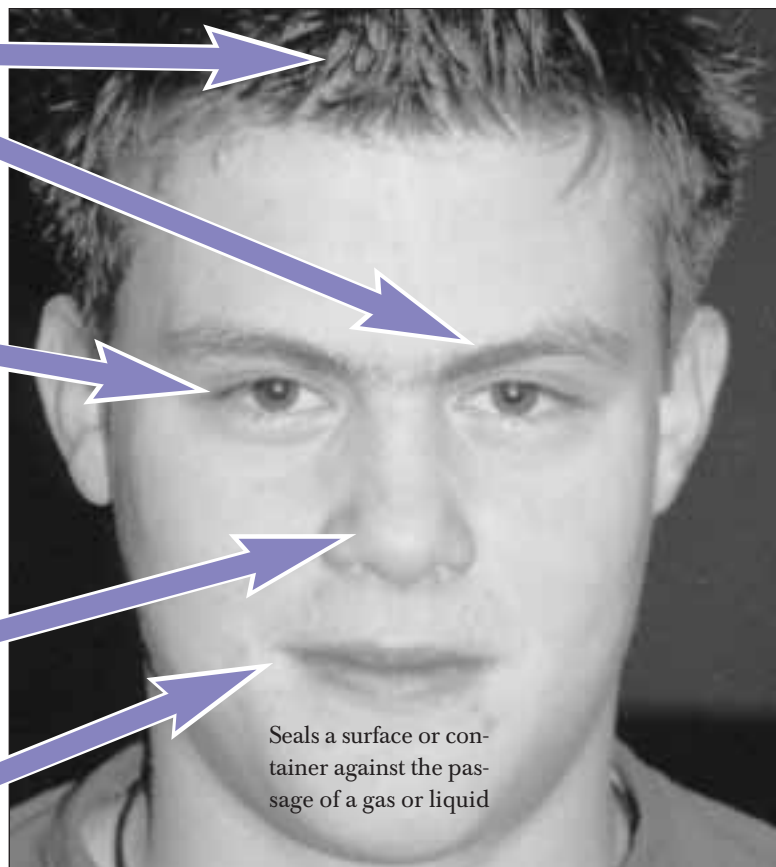
His left eyebrow might look secure now, but this wasn't always the case. It was stolen during a mugging in 1994, only to turn up 5 months later just above his left eye.

Born to cycloptic parents, a tragic birth defect left him with an extra eye.

You'll notice his left ear is at the same level as his right. This is a constant reminder of the horrific ear-relocation torture he suffered as a PoW in Vietnam.

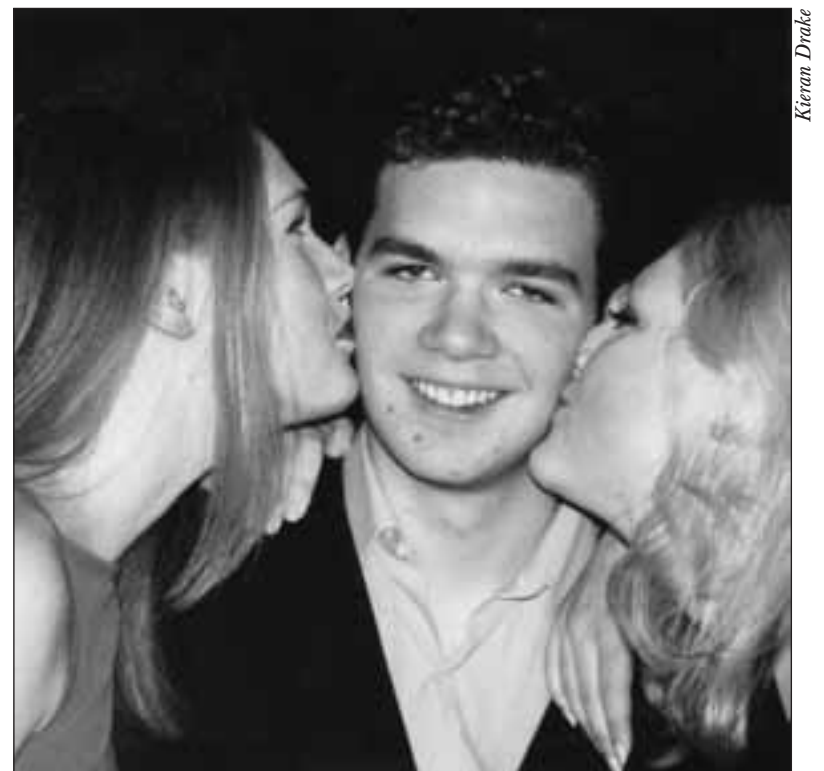
You can tell a man by his nose. If the nose is there, the man is generally not too far behind.

His lips are sealed. To seal your lips try Ronseal. Does exactly what it says on the chin.



Seals a surface or container against the passage of a gas or liquid

Kieran Drake



Kieran Drake

PLAYER CAM

ANAGRAM OF THE WEEK: HET EKEW

HOBO'S HOBSERVATIONS – Strange things that our Hobo saw

"This week I picked up a packet of raisins. On the label it said 'Try tossing over your breakfast cereal'. I will. But only when I'm out of milk."

HATS OFF TO...

... Bruce Wechsler of Columbus, Ohio, whose tragic case gave rise to the headline: "Suicidal twin kills brother by mistake".

PISS OFF TO...

... Mr E De Puss, who appeared in Ilkley County Court this week and swore on his father's life that he didn't sleep with his mother.



Recipe

Bramble Scrambled

How to cook Tom Bell's cat, the only reason being that he puts pictures of it in TCS to make us laugh. Now the laugh's on you Tom, ha ha ha (or something).

First, let it out the bag.
Then kill it (unless Curiosity has done this for you).
Kill it eight more times.
Now skin it (there is more than one way of doing this).
Be careful not to swing it – there probably isn't enough room.
Cook it on a hot tin roof, unless it's raining really, really hard (you know what we mean).
Serve it in its own cradle with whatever it dragged in.
Chew carefully: don't let it get your tongue (whatever chance it has now it's in hell).
Invite T S Eliot.
And advice for after dinner: if you want someone to bugged you, then the catamite.

Jesus Seeks Brighter Future

The Messiah was spotted recently at a job interview for a position with Linklaters.

Questioner: I already have the Big Issue this week, thanks.

Jesus: No, I'm here for the job interview.

Q: Oh, and you are?

J: Jesus Christ

Q: Calm down. Now, what first attracted you to the legal profession?

J: Well, my father is quite high up in the business. He wanted to be a dancer, but he moved in mysterious ways.

Q: What a great shame. Anyway, it says on your curriculum vitae that you enjoy a number of endurance sports.

J: That's true: I was once crucified.

Q: Only once?

J: Yes. But I also enjoy water-walking.

Q: I hear that's all the rage in Bangladesh. Any other water sports?

J: Wine-tasting.

Q: Of course. And you're a trained first-aider, I see?

J: Yes, as it says on my CV "the blind and lame came to him in the temple courts, and he healed them" (Matthew 21:14).

Q: I didn't get that far through. Your curriculum vitae really is quite thick.

J: Good story though. Greatest ever told.

Q: I liked 'Body Of Evidence' personally.

J: Funny you should say that, my mum was in it.

Q: Didn't she sing 'Like a Virgin'?

J: Quite literally.

Q: I see. Now, give an example of a time when you have adapted to changing circumstances.

J: Well, Good Friday, I suppose.

Q: And do you have ambitions to climb the corporate ladder?

J: Naturally – I have a track record of swift ascension.

Q: Interesting. Would you be prepared to work a seven-day week?

J: No, I spend Sundays at my dad's house.

Q: That's a shame. So, do you have any questions for us?

J: Yes: do you ever think there must be something greater than this?

GIRTON BALL**MARCH 9TH**

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Saturday, 9.00 am–5.30 pm
and 11.00 am–5.00 pm on
Sundays

Listings

20%
DISCOUNT**Film****Arts Picture House****Monsoon Wedding (15)**Fri – Sun 2:45, 300 (Sat Only) 5:30,
8:10Mon – Thu 1:45 (Not Tue, Wed), 4:00
(Not Thu), 6:30, 9:10,**Last Orders (15)**Fri – Sun 3:20, 5:40, 8:00 (+1.00 Sat)
Mon – Thu 2.00, 4:20, 6:40, 9:00**Va Savoir (PG)**

Fri 1:50, 7:30 • Sat 7:30

Sun 12:30, 5:15, 8:15

Mon – Thu 12:15 (Thu), 1:00 (Not
Thu), 3:50 (Tue) 8:45 (Not Tue)**The Believer (15)**Fri – Sat 5:30, 10:50 • Mon 4:15, 6:40
Wed 1:45, 4.45 • Thu 6:10**My Neighbour Totoro (15)**

Fri – Sat 1:10, 4:40

**Hitchcock Shorts and Now it can
be told (PG)**

Fri 2:00

Atlantis the lost Empire (U)

Sat 12:00

Harry Ree Interview (Free)

Sat 12:00

Jericho (PG) and Jailbreakers (PG)

Sat 3:00

As You Like It (U)

Sun 3:00

Princess Mononoke (PG)

Sun 1:00

Portugese Short Films

Sun 3:30

Shower (12)

Tue 1:30

Mandy (PG)

Tue 9:15

Un Homme de Trop (15)

Wed 7:00

A Man Escaped (PG)

Thu 7:00

A Midsummer Night's Dream (PG)

Thu 3:00

Sunday**Robinson Films:***Enemy at the gates.***Robinson College**

7/10pm. £2

St John's Films:*Artificial Intelligence: AI (12)***St. John's College, Fisher Building.**

7/10pm. £2

THEFT presents*A Bout de Souffle: by Jean-Luc Godard***Trinity Hall, Lecture Theatre.**

7:30pm. £2

TRINITY FILM:*ENTER THE DRAGON - Bruce Lee***Trinity College, Winstanley theatre.,**

9pm. £2

Monday**TRINITY FILM:***ENTER THE DRAGON - Bruce Lee,***Trinity College, Winstanley Theatre.**

9pm. £ 2.00

Tuesday**CUJS:***Film night : CHOCOLAT, with loads
of chocolate aswell!!***CULanu Centre, 33 Bridge Street,**

9:30pm.

Wednesday**Churchill MCR Film Soc:***MALENA (also late show 11pm)***Churchill College, Wolfson Hall.**

8pm. £2.00.

Thursday**Robinson Films:***Croupier.***Robinson College**

9:30pm. £2

St John's Films:*Battle Royale (18). In association with
the Anglo-Japanese Society.***St. John's College, Fisher Building.**

9pm. £2.00.

LesBiGay**Monday****CUSU LesBiGay:***Mixed Weekly LesBiGay social.***Grad Pad**

9pm.

Tuesday**Phoneline:***Confidential LesBiGay phoneline.***(7)40777.**

8-10pm

Wednesday**King's LBG Night:***Popular mixed social with cheese mu-
sic. Undergrads and postgrads welcome.***King's College, Cellar Bar.**

9:30pm.

Misc**Friday****Emma Ents:***Jazz and Cocktails night. 8-11pm.***Emmanuel College, Old Library.**

8pm. £4 (3 free drinks with ticket).

Hughes Hall:*Boat Club Bop, Mixed Music and good
drinks.***Hughes Hall, Bar.**

9pm. £2 Hughes Hall, 3 non-HH.

Jewish Society:*FRIDAY NIGHT DINNER - eat,
drink and relax.***The Student Centre, 3 Thompson's
Lane.**

7:30pm.

Saturday**Cambridge University Judo Club:***Open to all men and women.***Fenner's Gym, Gresham Road.**

6pm.

Kettle's Yard:*SATURDAY DRAWING. Drawing
with artist Anna Townley. Bookng
Essential.***Kettle's Yard**

11:30am. £5.

The Pembroke College Winnie-**The-Pooh Society:***Elevenes Meeting - a little smackerel of
something***Room 2, 52A Trumpington Street,**

4pm.

Sunday**Samatha Meditation:***Meditation classes for everyone.***Darwin College, Old Library.**

8pm.

Soraya's 8-week Beg. Oriental Belly**Dance Course:***Learn how this beautiful ancient dance
can get you in shape and be fun!.***Cambridge YMCA, Pye Room**

6pm. £36 Students, £40 non-students.

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Asahi

Monday

Ballroom and Latin Dancing

Absolute Beginners Class:
St Alban's School Lensfield Road.
7:30pm. £10 to join; £1.20 per class.

Barbara HardingYoga:

Beginners class- all welcome.
Newnham Old Labs, .
4pm. £3.50 for term pass, £5 drop in.

Belly dance:

Belly dance for intermediates. Powerful art form.
King's College, Chetwynd room.
6pm. £conc..
Belly dance for absolute beginners. Relaxing and fun.
King's College, Chetwynd room.
7:30pm. £conc.

CUYoga Society:

Iyengar yoga with Philippe.
Lucy Cavendish College Bar.
5:15pm. £3.50 or termcard - 4 sessions for £10.

CUTAZZ:

Beginners tap.
Robinson College, Games room.
6pm. £2.50.
Intermediate/advanced tap.
Robinson College, Games room.
7pm. £2.50.

Jewish Society:

Tu B'Shevat -"FRUIT FEST"- loads of cocktails and fruit smoothies all night.
The CULanu Centre, 33 Bridge Street
8:30pm.

Latin Dancing

Absolute Beginners Class
St Paul's School Hall, Coronation St
7pm. £10 to join; £1.20 per class.

Tuesday

Ballroom and Latin Dancing

Absolute Beginners Class:
St Columba's Church, Downing Place.
7:30pm £10 to join; £1.20 per class.

Barbara HardingYoga:

Beginners class- all welcome.
Newnham Old Labs
7:45pm. £3.50 term pass, £5 drop in.

Cambridge University Judo Club:

Open to all Men and Women.
Fenner's Gym, Gresham Road.
8pm.

CUYoga Society:

Iyengar yoga with Yvonne.
Pembroke College, New Cellars.
5:30pm. £3.50 or 10 for termcard (4 sessions).
Iyengar yoga with Pavara.
Pembroke College, New Cellars.
7:15pm. £3.50 or 10 for termcard (4 sessions).

CUTAZZ:

Advanced Jazz.
United Emmanuel Reform Church, Church hall.
8pm. £2.50.
Beginners Jazz.
United Emmanuel Reform Church, Church hall .
7pm. £2.50.

Queens Art Society:

Life drawing class. Everyone welcome (materials provided).
Queens' College, Erasmus Room.
7pm.

Quiz Society:

Fun pub quiz. Free entry. All welcome. Brain optional.
Newnham College, Bar.
8pm.

SHOW AND TELL:

An eclectic mix of music, comedy, and video...
Emmanuel College, Queens Building.
10:30pm. £3.
the raw, unrehearsed show!.
Emmanuel College, Queens Building.
8pm. £2

Wednesday

Argentine Tango Dancing -

Beginners Course:
Stoneyard Center, St Andrew's Street.
7pm. £10 to join; £1.20 per class.

CUYoga Society:

8 week course with Shuddassara
Newnham College, Old Labs.
7:15pm. £20.
Yoga with Shuddassara.
Newnham College, Old Labs.
5:30pm. £3.50 or 10 for termcard (4 sessions).

Latin Dancing

Absolute Beginners Class:
St Paul's School Hall, Coronation Street.
7pm.£10 to join; £1.20 per class.

Offbeat: Stage Dancing:

£10 to join; £1.20 per class.
St Matthew's School Hall, Broad St
9pm.

The Junction CDC:

Dave Gorman's Better World: the stand up does his bit.
The Junction
8pm. £10/8.

Thursday

Ballroom and Latin Dancing

Absolute Beginners Class:
St Columba's Church Hall, Downing Place.
9pm.£10 to join; £1.20 per class.

Cambridge University Judo Club:

Open to both men and women.
Fenner's Gym, Gresham Road.
8pm.

CUYoga Society:

Iyengar Yoga with Yvonne.
Girton College, Wolfson Court.
6pm. £3.50 or termcard for 10 (4 sessions).

Greek Dancing Club:

Come have fun by learning to Greek dance! Beginners welcome .
Darwin College, Common Room.
5pm. £2/ class or £15 / term.

Salsa Dancing

Absolute Beginners Class:
St Paul's School Hall, Coronation Street.
7pm.£10 to join; £1.20 per class.

Music

Friday

KettlesYard:

LUNCHTIME CONCERT. Free concerts programmed by students.
Kettle's Yard,
1:10pm.

Student Community Action :

Salsa band "Bandarriba" and cocktails. Donations welcome.
Newnham College, Newnham Bar.
10pm.

The Junction CDC:

Boogie Wonderland: 70s and 80s Disco Extravaganza
The Junction
10pm £3.50/5.50adv and after 11.

Saturday

Cambridge University Music Club:

Owen Cox,Tom Poster,James Hopkins perform Ravel's piano trio .
St. Catharine's College, Chapel.
8pm. £5/£3 CUMC members free.

Churchill ents, Newnham ents and Student Community Action:

A Burns'night Ceilidh with Cambridge Uni Ceilidh band .
Newnham, Jane Harrison Room.
7:30pm. £6 on the door.

Clare ents:

LOST BOYS, eclectic DnB returning to the cellars.
Clare College, cellars.
9pm. £3/4.

The Boiler Room @ John's and CamSAW

Underground. Fundraising for Islamic Relief and Afghan Aid.
St. John's College, Boiler Room.
9pm. £4.

The Cambridge Union:

NIGHT OF JAZZ.
in the Union Bar.
8:30pm. £2.50 FOR NON-MEMBERS.

Jewish Society

Celebration –JSOCs main winter ent
Robinson Party Room
8pm, Free Entry

Sunday

ISIS

The 20th Century in Black and White - A Piano Concerto Celebration:
Cambridge Union Society, Bridge St
2pm. £5 (£4) from Arts Theatre

Kettle'sYard:

COFFEE CONCERT. 'Exotic' Jonathan Powell - Piano.
Kettle's Yard
11:30am. £3.

Monday

CU Troubadours:

Rehearsals of vocal and instrumental medieval music.
Jesus College, Octagon Room.
7:30pm.

Clare College Music Society:

Andrew Davies (Baritone) and Robin Ticciati (Piano).
Clare College, Clare College Chapel.
1:15pm.

RedTV's "Exposure" presents

PRETTY VACANT: Girl rock band play - will be filmed by RedTV.
CCs, Sturton St
8pm.

Tuesday

Jewish Society:

THE MINIMS CHOIR – traditional jewish songs to modern hits. All welcome.
The CULanu centre, 33 Bridge Street
6:30pm

Wednesday

Anglia Sinfonia:

Symphony and Chorus Concert of music by Percy Grainger.
Emmanuel United Reform Church,
7:30pm. £8, £5 conc.

Thursday

Kettle'sYard:

SUBSCRIPTION CONCERT. A Portrait of Richard Baker.
Kettle's Yard
8pm. £8.50 for five concerts.

CAMBRIDGE UNIVERSITY DRAGHOUNDS

Student Subscriptions: £125
Daily Cap (student rate): £10

Meets: Every Sunday and some Wednesdays

OPENING MEET 2002:
SUNDAY 27TH JANUARY
AT MILTON PARK,
PETERBOROUGH

FOR FURTHER DETAILS, MEET CARDS ETC, PLEASE CONTACT JOINT MASTERS,

Nina Barbour: 07789372499
David Maxwell: 07711670320

Also we would be very grateful to hear from any cross country runners interested in running the lines.

Downing Dramatics Society Announces Auditions for Cold Comfort Farm

Saturday 26th Jan
Sunday 27th Jan
2 – 4 pm
At Downing College
See Porters' lodge for Location
Contact eaw28 - 709408

FIRST MOVE PRODUCTIONS

Invites artists of all types
(music/acting/poetry/stand-up/dance...)

to audition for a

CABARET

to be held week 6
Auditions at ADC Bar, Sunday 27 January 11:30–2pm
Bring your prepared piece!

From more information contact Ida (ikl20) or Katy (ksd26)



Amateur Dramatic Club

The Amateur Dramatic Club invites

APPLICATIONS to DIRECT/PRODUCE in early Easter Term and May Week

Application Guidelines and Forms available from the 'Club Applications' pigeonhole in the ADC Clubroom.

DEADLINE: FRIDAY 1st February 6pm

Interviews will be held on or before the weekend of 9th/10th February
Questions to Alex Clay
(director@cuadc.org, 07946 351 051)

24 HOUR DRAMA

This Sunday at 7:45pm in the ADC Bar
Two teams of writers, directors, actors and technicians have 24 hours to put a play together. Do you really know what can be achieved in just one day?

Auditions

Measure for Measure

opening: 25th June

The Arts Theatre

a city and university production

Actors should prepare any Shakespeare speech (max 1 minute) and if possible book an audition time – phone 355853 – or arrive unannounced.

Auditions (3.00 – 6.00) at The Arts Theatre:
Wed 30th Jan • Fri 1st Feb

O'Brien's
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

•All listings must be submitted on the Varsity website
•All box adverts must be ordered in person at the Varsity office by 3pm Monday

Listings

SPY

Nu Skool Breakbeat + a live set by Reedkiller
The River Bar
 8:30pm, Entry Free

Talk

Friday

Amoral Sciences Club:

Professor Richard Swinburne (Oxford): "Does Time Have a Beginning?"
St. Catharine's, Rushmore Rm
 8:30pm.

CICCU

"From Chaos to Cambridge - does science disprove the existence of God?"
Queens' College, Fitzpatrick Hall.
 1pm.

Cambridgeshire Bird Club:

"Wildlife in Kenya and Tanzania" talk by Tony Morris.
St. Johns Community Hall, Hills Road
 8pm. £1 non-members.

Jewish society:

Dr Aviva Zornberg - world famous bible scholar .
The Student Centre, 3 Thompsons Lane.
 4:30pm.

Saturday

Jewish society:

Dr Aviva Zornberg - world famous bible scholar .
The CULanu centre, 33 Bridge street
 12am.

Sunday

CU Pakistan Society:

Who is to blame for the Kashmir crisis? Talk by two eminent south-asian speakers.
Trinity, Winstanley Lecture Theatre.
 5:15pm.

CUSU Anti-Racism Campaign:

National Holocaust Memorial Day. Talk by survivor + author Gena Turgel.
Queens' College, Fitzpatrick Hall.
 3pm

Monday

AIESEC - :

Work abroad opportunities for final-ists and linguists. Find out more.
St. John's College, Boys Smith Room.
 7:30pm.

CARE intern scheme, HTB, Henry Martyn Trust:

The GAP - opportunities to apply your faith after your degree.
Holy Trinity Church, Market Street
 5pm.

Jewish Society:

Studies with Buddies, 9 classes available from Kook, via myth and Bible to Talmud.
The CULanu centre, 33 Bridge Street
 7pm.

The Cambridge Union:

Damon Hill
 1:30pm.

Tuesday

CICCU:

"Why should I trust the Bible?" Free lunch from 12.45.

St Andrew the Great

1:10pm.

crosstalk society:

"Cosmology—a theory of the whole universe"

Leckhampton House off Grange Rd
 8pm.

CU Scientific Society :

Professor Raven FRS of Dundee to speak on "The Ecology of the Caribbean".

Pharmacology Lecture Theatre, .
 8pm. £1.

Wednesday

CUJS:

How Can Britain Help Israel? Michael Gove, David Howarth, Lord Clinton Davis .
The CULanu Centre, 33 Bridge Street,
 8pm.

Thursday

Cambridge University Buddhist Society:

Talk and discussion led by Dick Allen (Zen tradition).
Pembroke College, Room N7.
 7:30pm.

Kettle's Yard:

LUNCHTIME GALLERY TALK
Kettle's Yard,
 1:10pm.

Theatre

Friday

Madhouse/Gods:

'The Caucasian Chalk Circle' by Bertolt Brecht.
Churchill College, Wolfson Hall.
 7:30pm. £4.50.

The Junction CDC:

Creaking Shadows: Masked horror about Edgar Allan Poe's terrifying genius.
The Cambridge Drama Centre,
 8pm. £8/5.50.

Saturday

Madhouse/Gods:

'The Caucasian Chalk Circle' by Bertolt Brecht.
Churchill College, Wolfson Hall.
 7:30pm. £4.50.

Wednesday

Fletcher Players:

A quartet of new adaptations from the writings of gorey, carver, lorca and lewis.
Corpus Christi College Playroom, .
 7:15pm. £5/4.

Thursday

Fletcher Players:

A quartet of new adaptations from the writings of gorey, carver, lorca and lewis.
Corpus Christi College Playroom.
 7:15pm. £5/4.

STJOHNSFILMS

Sunday 27th January

A.I.

7pm and 10pm

Thursday 31st January

Battle Royale

9pm

In association with the Anglo-Japanese Society

Full listings, film information, reviews:
<http://come.to/johnsfilms>

Sponsored by

citigroup corporate & investment bank

Fisher Building, St John's £2.00

THE DRYDEN SOCIETY

INVITES

APPLICATIONS FOR FUNDING
 FROM DIRECTORS AND PRODUCERS
 APPLICATIONS TO NICK BLACKBURN
 AT TRINITY COLLEGE
 EMAIL Alys CUMMINGS (AC338) FOR
 FURTHER DETAILS

Trinity College French Society announces
Interviews for French-speaking Director for Play
L'AMOUR TOUJOURS
L'AMOUR
 to be Performed in Week 8
 Sat 26th and Sun 27th Jan
 7 – 9 pm JCR Trinity College
 Contact pb283

Christ's Films

Sunday 27th Jan
 8pm & 10:30pm
AMELIE

Thursday 31st Jan 10pm
THE WICKER MAN

New Court Theatre, Christ's
 £2 inc. raffle for wine
www.christs.cam.ac.uk/cfilms

Cambridge University Ceilidh Band

Saturday 26th Jan • 7:30pm – 11pm
 Jane Harrison Room, Newnham
 If You've never tried scottish dancing then now is the ideal time
 Tickets £5 advance, £6 on the door
 Cheques made payable to "Student Community Action" (Charity no: 263361) to Nicky Farrer (Newnham) or Ben Roberts (Churchill). Advance places confirmed by email, or just turn up on the night?.

LIVE AS A TUDOR!

Be a Tudor! June 23rd to July 14th portray everyday Tudor life in 24th reawakened re-creation at historic moated manor house. Bring Tudor-type skills or learn some. Scheduling time for lady volunteers of all ages. Stay a week or more. Families welcome. Send large SAE for info.

KENTWELL HALL • LONG MELFORD • SUFFOLK CO11 1HA

Producers required for exciting

Edinburgh Fringe

Shakespeare Project

(previous experience welcomed)

but not necessary)

Contact dac31 for details

NATIONAL HOLOCAUST DAY 2002

"to provide a national mark of respect for all victims of Nazi persecution and assert a continuing commitment to oppose racism, anti-semitism, victimisation and genocide"

CUSU

presents

Gena Turgel MBE

Holocaust Survivor
 and Author of *I Light a Candle*
 and
Genocide in Today's World
 an exhibition
 Fitzpatrick Hall, Queens'
 Sunday 27th January
 Exhibition from 2.30,
 Gena Turgel 3.00

the film **Chasing Shadows** introduced
 by director Naomi Gryn
Divinity Fauchty 7:30pm
 tracing the life of her father, a survivor of Auschwitz

...and this week's late show at the ADC
MEIN KAMPF
 a powerful and imaginative back comedy by George Tabori
 looks at a fictional episode from the early life of Hitler

CAMBRIDGE FINALISTS

Earn £70

We are looking for a team of final-year student representatives from Cambridge University to carry out part-time work on a special student project for The Times in February 2002.

You must know at least 25 Final Year Students and be Organised and Reliable. The Work will take approximately 6 hours in all.

To apply for the position, please contact:

Rob Percival, Trinity Hall
 Email - rcp29@cam.ac.uk

THE TIMES

PRODUCING A PLAY THIS TERM?
 FANCY A BIT EXTRA IN THE BUDGET?

ARCADIA SOCIETY

INVITES APPLICATIONS FOR 5
 BURSARIES OF **£100-£150** TO
 BOOST YOUR
PUBLICITY/COSTUME/TECH BUDGET
 SEND A SHORT EMAIL TO SAM
 BALDOCK AT
 ARCADIA COMMITTEE@HOTMAIL.COM
 EXPLAINING WHY **YOUR** PRODUCTION
 WOULD BENEFIT FROM EXTRA CASH

HOW CAN BRITAIN HELP ISRAEL?

MICHAEL GOVE (THE TIMES)
LORD CLINTON-DAVIS (LABOUR)
DAVID HOWARTH LIB DEM COUNCILLOR)
THE ISRAEL SOCIETY
@THE CULANU CENTRE
33 BRIDGE ST
WEDNESDAY 30TH JANUARY 8PM

UNION
 Cambridge Union Society

This House Would
Lift the Sanctions on Iraq
Is government policy responsible for the humanitarian crisis in Iraq?

THURSDAY 24th at 8pm in the Chamber

The Fletcher Players require

Male Actors

For Exciting New Drama

'Nuts' Week 6, The Corpus

Christi College Playroom

Auditions 4 – 6 Sat 26

4 – 6 Sun 27

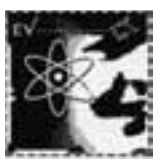
I6, Corpus Christi

Contact Anna Jones (arj25)

We are looking
 for talented
 musicians/DJs to
 play at
CLARE MAY
BALL

ANY STYLE/GENRE
 Contact Andy@ anb32
 or Kate@ klj28

Listings are free. However, due to space restrictions *Varsity* cannot promise that all listings will be printed



2002, THE YEAR OF ...

Helen Hendry takes us up mountains and through International Years

It's a brand new year, but what will be the themes of the upcoming twelve months? If the United Nations has anything to do with it, you'll be hearing a lot more about global environmental issues and sustainable development. Since the 1960s the UN has been designating international years with the aim of bringing certain issues to the public eye on a global scale. In the past a huge range of topics have been chosen, including International Year of the Ocean (1998), International Youth Year (1985) and the not very succinct International Year of Mobilisation against Racism, Racial Discrimination, Xenophobia and Related Intolerance (2001)!

Just for starters, 2002 brings the International year of Mountains. If you're one of the people who takes time to enjoy mountains, it's probably through climbing up or snowboarding down them. However, you still might not fully appreciate the plight of the human populations that are dependent on these areas or the vulnerable ecosystems that are found there. One tenth of the world's population live in mountains and these regions provide over half of the world's fresh water supply.

So what? How can a designated International Year help? Apart from increasing public awareness of globally important issues, the broad aim is to encourage collaboration and exchange between governments, decentralised authorities, non-governmental organisations, etc. - particularly relevant with cross-border issues such as the environment. During each year there are regional conferences and programs set up as precursors to a main, international conference on the theme. Long-term programs and projects are also promoted to continue similar work after the 12 months are over. For the International Year of Mountains the main themes include watershed management, economy, culture and conflict. Most of the world's armed conflicts occur in mountains, which are also home to many of the poorest and least food secure populations.

Since the 17th century, humans have managed to remove nearly 1,100 species of plants and animals from the planet

The UN has also designated 2002 as the International Year of Ecotourism. The concept of ecotourism is "ecologically sustainable tourism with the focus on experiencing natural areas that fosters environmental and cultural understanding, appreciation and conservation". So whether trekking through a rainforest in Borneo or diving in the marine parks of Belize, the fundamental concept is low impact, ecologically minded travel - the antithesis of mass tourism!

Tourism associated with natural areas and cultural experiences continues to be one of the fastest growing sectors of the industry. In 1998, approximately \$110 billion was spent globally on adventure and nature travel. Developing countries are

ning wildlife can justify selective tourists paying high prices.

2002 will also be International Biodiversity Observation Year. Currently, there are about 1.5 million known species on earth and scientists have made estimates of how

the year is not just to count how many bugs there are and how quickly we're destroying them. More importantly the aim is to instil in the general public the idea that humans rely on biodiversity in many ways from the production of oxygen and water



2002 is the International Year of the Mountain.

often rich in natural and cultural heritage, but poorer in other, more conventional economic resources. Ecotourism therefore has the potential to unleash a true market value for these natural resources and provide a sustainable income to local populations while creating an incentive to conserve ecosystems and habitats.

many more there might still be to discover. The numbers vary wildly - the grand total is somewhere between 2 and 50 million!

We all have some notion that mankind is not doing great things to this incredible biodiversity, due to our propensity to chop down forests, pump out pollutants and hunt down

filtration, to the supply of bioactive compounds for use in pharmaceuticals.

The above three 'years' are not all 2002 has to offer! In the UK, it is National Science Year, 12 months in which the government is hoping to produce more budding Natsciscs by making science more fun and relevant for 10-19 year olds - there's nothing like a little deception for the young and impressionable! The Australians are celebrating the Year of the Outback and the Americans are commemorating their national flower in the Year of the Rose. What's more, we can now have our innermost personalities analysed from our illegible scrawl or our immaculate handwriting since it's currently International Graphology Year...

So here we are, it's 2002, stick a rose in your buttonhole, strap on your crampons for a spot of sensitively managed mountaintop ecotourism adventure and while you're up there count a few plant species (but please don't pick them).

Brief Science

Genetics Knowledge Park

It has been announced that a Genetics Knowledge Park is to be established at Addenbrooke's as part of a national programme to ready the National Health Service for the genetics revolution. The park will bring together world leading research groups from both private companies and the university along with the expertise of the Clinical School of Medicine.

The stated aims of the park are twofold. Firstly, to enable genetic research to be used for the benefit of both individual and population health. Secondly to create wealth for both the region and the UK through the generation of intellectual property.

www.addenbrookes.org.uk

£5m for Cambridge Engineers

The Engineering Department has recently been celebrating the award of £4.5 million of funding for the next 5 years from the Engineering and Physical Sciences Research Council to the Engineering Design Centre (EDC).

Along with the money, the government has identified the EDC as an Innovative Manufacturing Research Centre. However, that is not all. At the same time, Dr. John Clarkson, Director of the EDC, was able to announce a grant of £440,000 to support investigations into research methodologies for Advanced Design Methods. Currently the EDC comprises over 40 researchers concentrating on a variety of areas from aerospace to healthcare.

www-edc.eng.cam.ac.uk

Launch of eScience

The 29th January will see the launch of the Cambridge eScience Centre, which is one of eight such centres being established throughout the UK to support scientific and medical research.

It is part of a national network that offers access to major supercomputer facilities and supplies staff to provide technical support. The projects supported will cover the full spectrum of science from engineering to biology, from the theoretical to the applied. Using the network will enable scientists to tackle problems previously thought impossible. The first project is a collaboration between the Department of Radiology and the West Anglia Cancer Network.

www.escience.cam.ac.uk

Leg 1 – The Middle East

The sand whips around our sandals as we trudge across the scorching dunes. We are leading the camels now, laden as they are with our cargo of spices. The tiny cluster of houses ahead shimmers in the heat as we bend our heads into the biting khamaseen - the seasonal sand-devils. We have journeyed for many days to come here, for this is Al Manama - home to Muhammed bin De'lia, a man above other men, who once cooked for 40 nomad kings. He welcomes us into his modest tent and we sit and talk. He gives us dates, tardinna, sanbusaj, madira and shows us fresh sayyadijah and sweet lozenges that he has made for his son's wedding.

We speak of the great Goha, of Mas'udi and the dishes of Husain al-Kushajim as we learn from the Grand Vizier of Arabian cuisine, until the

sky falls dark and the heat of the day disappears. The fire is our light now. Someone brings a shisha and the air fills with the scent of mint and apple. As we talk and laugh together, the Frenchman writes, preserving the ancient wisdom of the smiling Bedouin. I grow sleepy and the soft Arabic speech flows over me. I dream of Persia, of the Caliphs of Baghdad, the Ottomans and the many other cultures who have become ingredients in the great aromatic Middle Eastern cauldron. When I awake, the tent has gone and we are alone. I wake the Frenchman and, with heavy hearts, we return to our homes. It is with pride and honour that we can now relate to you the great secrets that we have learned...



Our gastronomic journey begins here...

Christine Haseldine

Eating Out Anatolia's ***

We have returned to the West now and our hearts and stomachs yearn for the flavours and smells of our journey. The atmosphere here is healthy, and the music aids our reminiscences. However, the food is not what we are used to or what we hoped for. Admittedly the mezzes are not bad - hence the 3 stars - but the kebabs are dry, the sauces uninspiring and the vegetarian options minimal. On a more positive note, Anatolia's is ideal for large parties or groups and the friendly staff perform some unusual dancing numbers, creating an atmosphere reminiscent of a good belly-dancing club in the middle of Istanbul. However, this is not the nostalgia we hoped for and we reluctantly acknowledge that Anatolia's is not the ideal place to appreciate Turkish food. After a (genuinely delicious) dessert and a strong coffee, we leave - full but somewhat unsatisfied.

Recipes of the week

Edited by: Johan Duramy & Charlie Rahtz

A Frenchman's Transcripts of Bedouin Wisdom



Jacob Kennedy

Tabbouleh (for 6-8 starving Bedouins alongside Houmous and a meat dish) *Muhammed smiles as I tell him stories of the tabbouleh of my youth and he deigns to offer us his first visions of this refreshingly green salad. A dish originally made by his mountainous Lebanese cousins, its consistency has changed from the days when people's primary concern was to fill their stomachs. Its preparation requires time and much chopping - for the lazy Bedouin a food processor can be used.*

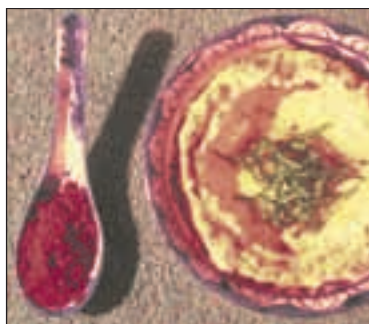
First prepare 150ml burghul (a cousin of couscous, available in the Health and Food Shop) by soaking it in salted cold/boiling (depending on packet instructions) water. Leave to rest for 15 minutes or so, then add the juice of one small lemon and a trickle of olive oil and stir.

Meanwhile, chop the following:

- 3 large bunches of parsley
- 2 bunches of mint
- a bundle of spring onions (all the white bit and some of the green parts)
- 8-10 small tomatoes.

Mix all the ingredients together in a bowl and add the juice of one more small lemon, lots of olive oil (about 5-6 tablespoons), and a generous amount of salt and pepper (to taste).

This delicious salad is best served on a large flat plate, with cos lettuce or pitta bread to be used as scoops. As I grow sleepy, Muhammed recounts stories of the freshly picked, sharp young vine leaves he likes to serve with his tabbouleh.



Charlie Rahtz

Houmous (Halal and Kosher)

Muhammad sits me down and explains to me the secret of his recipe for the most famous of all Middle Eastern mezze. Once reckoned to be the simplest and most delicious ways of using chickpeas, modern times unfortunately require us to own a blender - "Use your neighbour's..." hints our host. The recipe is as follows:

- Mix:
- a can of chickpeas
 - 3 tablespoons tahineh (available in Sainsbury's in the gourmet section - aka 'tahini')

- 2 cloves of fresh garlic
- the juice of 1 small lemon
- a healthy dose of olive oil (5-7 tablespoons)
- a pinch or two of salt.

Ingredients must be added gradually to the chick peas, adding water (two tablespoons max) to obtain desired texture - Muhammed prefers his coarse whilst my British companion favours smoothness. Capturing the atmosphere of ancient feasts is essential and our host insists that houmous be served garnished with a drizzle of olive oil and sprinkled paprika or chopped parsley.

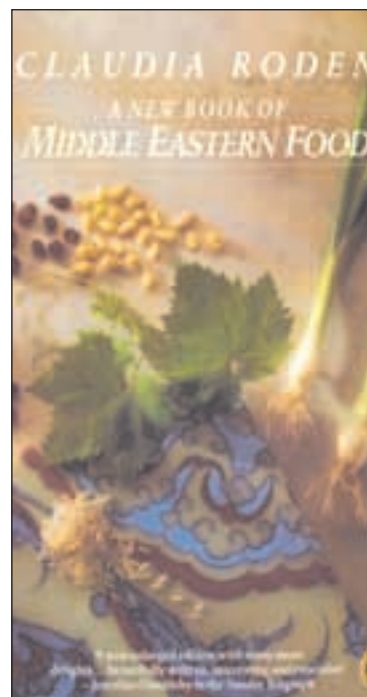
Other dishes that compliment this Mezze are falafel, pittas, red meat (shashlik grilled on open fires of dry wood anyone?) and tabbouleh. I mention to him the legend of Gardenia's, and as we smoke the shisha, he frowns in silent disapproval.

Book recommendation

Claudia Roden, A New Book of Middle Eastern Food, Penguin Books *** £11.99 paperback (Amazon)**

Simply a must for anyone who wants to cook excellent Middle Eastern food. Drawing from her personal experiences, travels and encounters, Claudia Roden provides us with an eye-opening account of the diverse cooking of the region. She combines sensational recipes and their origins with personal anecdotes to make reading her book both a culinary and cultural experience.

An incredible wealth of Middle Eastern recipes are covered, from the well-known houmous or tabbouleh to 'Brains Moroccan Style' and 'Avgolemono Sauce'. The difficulty of cooking varies, but simple recipes for beginners are available, whilst others will prove a challenge even to the experienced cook. A particularly good book to delve into when thinking of mezze (starter dishes) for large dinner parties.



Shopping

Al-Sainsbury's

Caters well for cooking from the region. Tahini, okras, pitta and various other ingredients typical to the region are widely available.

Health & Food Shop (South end of Bridge St.)

Our only purchase there: Burghul (for the Tabbouleh).

The Market

An excellent place to buy some of the herbs and vegetables in bulk. Special mention to the stall opposite M&S selling massive bunches of flat leaf parsley and mint.

Music to cook to

Anouar Brahem, Astrakan Café ** £11.99 (Amazon)**

The haunting Arabic melodies of Anouar Brahem's masterful playing of the 'oud provide a perfect accompaniment as you cook. Close your eyes and feel yourself transported to the deserts of Arabia (but mind your fingers as you chop that parsley...).



Tip of the week

"When frying chicken or steak, always throw the meat in when the pan is sizzling hot. This sears it, preventing the juices from running and will make the taste far superior."



THEATRE

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FILM

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VISUAL ARTS

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CLASSICAL

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MUSIC

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LITERATURE

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Text: Stephanie Cross; Artwork: Shelley Keight

NO, IT'S NOT AN EXPRESSION OF MULTIRACIAL BRITAIN

The ambitious debut novel of a twenty-something King's graduate is making literary waves. Jay Basu is not, however, the new Zadie Smith:

"I don't think my writing wants to do, or does, the same things that she does."

Although Basu admires Smith, *The Stars Can Wait* is not *White Teeth*. Set in 1940, in German-occupied Poland, it is a concise and skilfully-constructed fable, tragic yet not sentimental:

"I was quite conscious of trying to make something that was simple and focused with *The Stars Can Wait*. . .to do something fable-like, and that had a seed of something universal."

The new breed of young British writer is an ambitious species: *White Teeth* embraces a century of multiracial Britain, while Basu addresses Holocaust persecution. Basu sees this desire to tackle the big

issues as "part of a process. We realise that there are members of our own families who have lived through these experiences...so there is a desire to document and witness their stories.... The only way that, perhaps, in the West, young people can keep the lesson and the human reality of war...is to project themselves imaginatively into that experience."

Stars reflects this philosophy: like the book's protagonist, Basu's grandfather is Polish and survived the German occupation. Jay Basu's 1999 May Anthologies debut story is similarly set outside England, in Calcutta. Is present-day Britain something of an imaginative desert? Basu disagrees:

"My next book is about England... British fiction has been stagnant for a while, but I really think that with our generation there will be a new wave of interesting, genuinely good writers."

Perhaps the most intriguing moment in *Stars* is when the protagonist is advised by his father:

"'You haven't lived yet. You have a whole past to earn.'

'How?'

'You earn it by years lived.'

Yet Jay writes about events that took place 38 years before his birth:

"I think being a person and learning to negotiate this thing called life is something which takes time, but I don't think that it is directly correlative to writing a novel. I don't think the novel is somehow an expression of one's existence."

The stars might be able to wait, but British fiction is crying out for a change, and with writers like Basu to lead the new wave, there really is light on the horizon.

ARTS



Hooray Henry

Andrew Hayden reviews the Trinity Great Hall show

It is rare to see one of Shakespeare's sequenced history plays performed as a stand-alone piece. This is a pity, as the Dryden Society's Third part of Henry the Sixth went some way toward proving. The histories, and in particular the later Henry's, have an entirely unjustified reputation for being dull. From the off the play hardly stops to draw breath before the interval, chasing its characters through a fearsome array of battles, treacheries, changed allegiances, torture and murder.

Henry VI (an excellently ironic, contemplative Alex Winckler) - who is as weak and vacillating as Richard the Second was - has lost the territory in France which his father had conquered, much to the disgust of

Richard, Duke of York, his sons, and the Duke of Warwick (played with relish by Mark Richards). King Henry could solve his own problems in his own way but is too philosophical and too pious to be an effective king, happily giving away his crown to the disgruntled Duke of York. His wife, the warlike Margaret (rendered with disquieting echoes of Thatcher by Laura Coffey), is disgusted by his weakness and immediately revokes his renunciation of the crown, a decision which leads to the decimation of her family.

Nick Clark's production was admirably pacy, although in earlier scenes, he and the actors made the common mistake of equating 'epic' with 'shouting as loud as possible'. Despite such moments, the majority of the staging had much to recommend it. The minimal set excellently suggested both the scrubland

on which battles were fought and ornate palaces in which kings were throned and dethroned (although the smoke machine in the gods did make it look as if the play was being performed in the mists of time).

If, as a result, the production had a slightly 'heritage' feel to it (due in part to some admittedly lovely RSC costumes) then perversely the effect is not so much to endorse Trinity College's Great Hall so much as to make one wonder about the stories behind the many coats-of-arms around the walls. This Henry the Sixth gave a compelling picture both of England beginning savagely to claw its way out of the Middle Ages and a graphic account of just how much blood was spilt on that course.

The Third Part of King Henry VI was performed in Trinity Great Hall from 12-14 January



Drag? Yes, it did rather

Ed Evans is unimpressed by what the butler saw



Shrinks take exams so they don't butcher their patients. If only the same rule applied to theatre directors, it might have salvaged this show.

In principle, this should have been an easy exhumation, a revival of a thirty-year old work of Orton's "comic genius", as the programme helpfully put it. *What the Butler Saw* is his last work, a satirical farce set in a psychiatrist's surgery chronicling the descent into mayhem that ensues after Dr Prentice is interrupted by his nymphomaniac wife in the process of seducing a new secretary.

Unfortunately the director, Iona Firouzabadi, destroyed any doctor/audience trust there might have been. The bulk of the performance

Mary-Aimée Brajeux pulled off not only her clothes, but a passable impression of an alcoholic nymphomaniac

was given from the rear portion of the stage, apparently to make best use of the clumsy set design. Unfortunately this separated audience from action, but this error could be forgiven - it must be hard, or foolhardy, for a director to combine directing with set design.

Unforgivable were the gimmicks employed to prove that this play could still be hip and happening. They only interrupted the unfortunate cast. Why was the play halted for a snippet of Madonna's 'Like a Virgin'? Did the script really call for it?

Why was the play halted for a snippet of Madonna's 'Like a Virgin'? Did the script really call for it?

And why, just as the play began to develop pace, did we break for an interval? The oldies' comfort break merely added to the burdens of Peter Smith and others as they tried to regain the momentum after it. At least the break did give me a chance to read the programme. The notes were a worthy contender for 'Pseuds' Corner', telling us of Orton's use of the Swiftian concept of the 'World as Madhouse' and of the play's relevance to today's 'therapy culture'. This elegant dissertation was, however, spoilt by the assertion that "an energetic and sexy cast [would] bring to life the manic plot, where every deviance is catered for." Girls running around in underwear might have provided cheap titillation thirty years ago, but FHM now provides this sort of thing better for less than the price of this ticket.

Despite Firouzabadi's maladroit cosmetic surgery and attempts to dress it up, there were some half-decent performances from the unlucky cast. Mary-Aimée Brajeux pulled off not only her clothes, but a passable impression of an alcoholic nymphomaniac of a wife. If you ever meet

Benerridge on a dark night, I can only advise you to run: his manic and frankly disturbing portrayal of Dr Rance managed to electrify an otherwise unmemorable ensemble.

This isn't to say that the rest of the cast were bad, but that someone had failed to draw out the much better performances that all were capable of giving. Perhaps if the director had let the play speak for itself, concentrated less on gimmicks and pseudo-literary justifications and more on performance, this would have been a revival worth seeing. As it happened, this turned out to be a dated production that won't even attract the dirty mac brigade anymore.

What the Butler Saw is on at the ADC today and tomorrow at 7.45pm

No more Mr Small Fry

Adam Barnard previews the first play to be shown at the newly reopened Corpus Christi Playroom

Hold the front page – even *Varsity* gets it wrong. It's November 1979 and a young man who looks and dresses a little old for his age has written a play. The occasion is a grand one – the launch of a new studio theatre with the unusual distinction of having two groups of audience at right angles to each other. The young chap in the tweed jacket which smells ever so slightly of pipe smoke is embarrassed by his play's content and uncertain of its quality, so this unlikely comedy of prep school pederasty is billed as the work of a maverick lady named Sue Denim.

Varsity makes two blunders. One is to dismiss the play in two short columns as a failure, an awkward attempt to “revisit the burial ground of middle-class childhood, the prep school” with neither conviction nor consistency. The other is to fall hook, line, and sinker for the ‘pseud-Denim’, even going so far as to argue that the young actor Stephen Fry makes a “competent” fist of the lines Denim



has penned – if only he'd found a little more depth to his characterisation.

Fast-forward almost a year: the Edinburgh Festival, where the Mumpers are proudly presenting *Latin!*, written by and starring a slightly more self-confident Stephen Fry. The play is a sensation, winning a prestigious Scotsman Fringe First award and setting in motion a chain of events that would

lead to Fry starring with the Footlights and within a few years to becoming a household name. “*Latin!* is, I suppose, the reason for my doing what I do,” Fry later recalled – for Hugh Laurie was among one of the audiences, and was so impressed that he insisted they team up and do funny things together.

Suddenly, *Varsity* is eating its words. As the play returns for a triumphant run

in October 1980, the paper is drooling over a “classic success”. “This is an excellent contemporary one-act play,” one hack gushes, “refreshingly hilarious, brilliantly written, it crackles with wit.” Another holds up Fry as an example for all student writers to follow: “It is a sad reflection of the creative talents of this university that Fry is a member of such a rare breed.” It doesn't quite compare

to Michael Billington suddenly “realising” that Sarah Kane was a genius, not an insult to theatre, but...critics, eh? Such a fickle breed.

When *Latin!* was revived in 1989 at the New End Theatre, Hampstead, Fry wrote in the programme of the play – the story of a prep school master's affair with a 13-year-old boy – “Now *Latin!* has come back to haunt me.” With the rebirth of the Corpus Christi College Playroom in a new partnership with the Cambridge Arts Theatre next week it seems only fitting to shift the tombstone from the grave once more. Prep schools are a little different today from the 1970s breed with which Fry was so familiar, but none of the comedy has gone from Fry's remarkable script, and there is no better home for it than the Playroom. Let's just be grateful that Fry didn't take his first dressing-down in *Varsity* too much to heart, throw away the script and his trademark tweed, and become a banker.

Latin!, Corpus Christi Playroom, 29th January–2nd February at 9.45pm with Saturday matinee 2pm



Kinji Fukasaku's explosively gruesome film *Battle Royale* (2000) takes *Running Man*, *Lord of the Flies*, and that genre we love to call ‘Reality TV’, and twists them, cringingly breaking their spines (while ours are chilling) into sharp, scattered shards of social and political comment.

Set in the near future, the Japanese government has responded to a chaotic *melée* of economic meltdown and rising juvenile delinquency with the ‘Millennium Educational Reform Act’, commonly known as the ‘Battle Royale Act’. Each year, a group of randomly selected teenagers is whisked off to a deserted island, drugged, surrounded by armed troops and forced to play a game.

This year, a student from teacher Takeshi ‘Beat’ Kitano's class at B Kobe High has stabbed him in the bum, and he wants revenge. On their arrival on the island, he explains the rules of the game: “Only one survivor! Life is a game, so find out if you are worth it. Fight to Win!” Well, yes. Being that even the lucky runner-up gets to celebrate in a body bag (or heaven/hell/an ant farm, depending on your indi-

vidual opinion of what happens after your best friend fills you with ten tons of lead.)

After setting off the newly-installed (and impossible to remove) explosive collars of a few resisters, just to show them who's boss, Kitano hands over to a smiley-faced, almost computer-generated games mistress on a screen who informs the terrified school kids of further rules and their equal entitlement to a ration of water, bread, and one weapon. What she fails to mention is that some get a saucepan lid and others get an Uzi. Fukasaku may think he's the first man to illustrate how some animals are more equal than others, but I doubt it.

Indeed, it is easy to dismiss the seventy-one year old director's claim to be using *Battle Royale* as a morally plausible political statement, just as the Japanese authorities did whilst the film was still being made. Naturally, a major debate ensued: “In Japan, the film industry has always censored itself,” said Fukasaku in a recent *Guardian* interview, “but they said censorship should be controlled by outsiders. They were foolish.”

And I'm inclined to agree. The film relies on its extremity to reflect the starkness of its message. Alongside the

intermittently sensitive insights into human relationships, driven by some cheesy and occasionally inappropriate sub-plots, the film is a snarling satire of how the state can react to violence whilst endorsing it in the guise of justifiable retaliation. Video-game culture is also attacked, as the regular death toll report flashes on our screen throughout the three-day ordeal like a scoreboard. With the randomness of the children's deaths, and the futility of revolt displayed in the weak, trustless alliances of some of the protagonists, Fukasaku claims to offer a grim reminder of his youth, watching classmates killed arbitrarily by American bombers during WWII.

Whether you think *Battle Royale* is a vociferous political comment or a pile of gratuitously shredded pants will ultimately depend on your assessment of the irony that drives the film's alleged goal. There are several Hollywood-style ‘Eat this!’ moments, provided mainly by crazed exchange student Kiriya (Masanobu Ando) who willingly signed up to the game just for the heck of it. As he pumps bullets indiscriminately from his machine gun, his young, demented smile surely conveys the crux of the director's erudite discourse. Or does it?

Battle Royale is showing at St John's College on 31st January at 9pm

Thrills from the hills

Cornelius brings all your adult gossip

A Happy New Year and a warm welcome to a brand new *Varsity* feature, Cornelius Cunning's Adult Entertainment Review. Every week in this section, we'll be bringing you all the latest news and gossip from the world of erotica. From both sides of the big pond, who's hot, who's not, and who's wet on which set! We start this week by reviewing the top 5 up and cumming girls to look out for in 2002...

Coming from behind in fifth place is Monica Mayhem, described by director Stuart Allen as “about as naturally horny a slut as I have seen in some time.” Nuff said, this pert-titted starlet is sure to get your new year off with a bang. In fourth place is Haven. This tall blonde f**k-bunny has yet to do a dozen X-movies but looks set for a promising career in the industry. A tender 20-year old, she's just completed her first year as an exclusive contract girl with Jill Kelly Productions. She couldn't be in better hands...literally.

In third, is the filthy French dreadlocked minx, Monica. Since controversially marrying performer Brian Surewood in a Vegas ceremony a year ago, she's done the lot...double-anal, interracial, even getting group-shagged by a gang of lepers in *Extreme*

Associations In the Days of Whore. In second is the lean, mean Rebecca Ramada. With 20 flicks under her nips, her male co-stars don't have any trouble sinking the pink or downing the brown with Rebecca. Says the South American sex machine, “I like to swing my breasts and ass in front of everyone and whoever gets the most excited, I have sex with him”...What a friend! And finally and somewhat unsurprisingly for all you porn-loving ladies and gents out there, in first place is the plastic surgeons' favourite customer, the filthy blond cream-queen herself...Briana Banks. Less than a year after making her film-f**k debut, she's got a tasty contract with Vivid Productions to keep her moist for a while. This bonking bombshell has been dubbed the new Jenna Jameson, and fellow fornicator Mark Davis says, “Briana has star quality written all over her...She could be one of the all time greats”. She's got my vote...Briana, we love you!

See you for next week's instalment of Cornelius Cunning's Adult Entertainment Review...Till then, give her one from me!



“This fight scene’s too long”

Mike Drew slams Hong Kong playa-hatas



Hong Kong: home to rampant capitalism, cheap consumer goods, and the high-octane, pedal-to-the-metal, gun-toting, sword-wielding, demon-summoning, world of eunuch sorcerers and maverick cops that is the HK movie business.

Now it is true that HK movies have moved on from old chop-socky hits: Wong Kar-Wai, Ang Lee, and Kaige Chen have all acquired awards and accolades with their polished, professional films. It is true that this spirit of professionalism is spreading throughout the industry: the days of poor sets, cheap film stock and (the true bane of foreign films) dubbing are all being phased out. But there is no need for panic.

The real joy in HK cinema is the fearless nature of its directors: Sammo Hung, Tsui Hark, David Lai and Wong Jing all provide a visual treat with tree demons, Jiangshi (hopping vampires) and the invincible air stance. What

Hollywood shies away from, HK embraces. If they want to drive a motor-cycle along the roof of a train, they do it. The Return of the God of Gamblers featured a brutal shot of an unborn child sliced from its mother’s womb in a jar. Some claim this is at the expense of plot, characterisation, and comprehensibility. These are pedantic niggles.

These are the whines of the uninitiated. The characters are not stereotypes but archetypes. Like Classical Greek theatre before it, HK film relies on stock characters - the Redeemed Assassin, the Beautiful Ghost, and the Shaolin Monk. The plots are not derivative or hackneyed; they draw on universal themes taken from our storytelling past: for example, John Woo’s films are a perfect delineation of the Revenge Tragedy so beloved of Renaissance England.

This is not to say that there is no originality in these films. Far from it. Just as Cheech and Chong can smoke using anything so HK can find a use for anything when it comes to fight scenes: Jumbo Jets, paint droplets, playing cards, and hovercraft. The fight scenes (whatever people make out) are often the only reason to watch these things. The trick is to identify which style of fight it is. There are two main styles: wuxia and gangster.



Wuxia literally means ‘flying men’ and refers to the technique of using wires to make incredible leaps. These films feature lunatic acts of Martial Arts carnage using wires to allow characters to fly. *Crouching Tiger, Hidden Dragon* made, to Western eyes, an over-the-top foray into this world. Fights in trees and people leaping from roof to roof seemed insanely unrealistic but it is merely a use of chi to the HK world.

In the ‘Heroic Bloodshed’ (Gangster) genre, guns never run out of ammo (except at Dramatically Appropriate Moments™). If you are a ‘named character’ (as opposed to a mook) you only die if shot in the head (or again at

DAMs). John Woo is the most famous name in this field: his films feature honourable men driven to seek revenge after terrible things happen to family and friends, portraying redemption through ultra-violence. These films are dark melodramatic numbers in which the bad guys die in ridiculous ways and then the good guys die in moving ones. Forget Woo’s emasculated Hollywood output and rent *The Killer*.

Many people object to the breathless pace of these films. They have trouble understanding what goes on. They worry when slapstick farce turns into brutal violence. The horrifically poignant moments seem to sit un-

comfortably beside the Chinese sense of humour, and reading subtitles can become tiring when they seem to make no sense:

“Check if there’s a hole in my underpants?”

“No! I saw a vomiting crab.”

-*Full Contact*

People miss the point. HK cinema is (apart from Bollywood) the one place where people are free to try anything, and if it doesn’t work, it doesn’t matter because there are four more films coming along at the same time. Where else could you get away with dangling a child out of a speeding car by her hair whilst the mother clings to the bonnet punching the driver?

Black Hawk Frown

Howard Gooding worries we’re being Hood-winked

Ninety minutes of dizzy, bloody action throb at the heart of *Black Hawk Down*. Remember the beginning of *Gladiator*? Ridley’s doing more of that here but set near-contemporaneously: Somalia, 1993. It’s intense cinema; maybe enjoyable to some, no doubt impressive to all: Peter Bradshaw termed it “a pure war movie, remarkable in some ways for the severity-even asceticism- of its utter concentration on deafening and relentless action”. Helicopters, guns and slaughter are exciting to watch (and here photographed to perfection by Slawomir Idiak) but we’re more used to voyeuristic glimpses than full-on fetishism. Yet this is not quite the whole film. Before the doomed mission commences there is a small amount of introduction: to Somalia, to Aideed the Warlord, to the soldiers. But, like the intelligence the mis-

sion depended on, it’s perfunctory and insubstantial. Much seems Bruckheimer-placed: “I’m here to kick ass”, “Just doing my job” etc. More surprisingly Ewen Bremner provides odd Trinculo-esque comic interludes as a deafened combatant. Odd moments, like the TV-induced epileptic fit or Ewan McGregor’s coffee obsession, and references, like the soldier reading John Grisham’s *The Client*, cluster haphazardly around the central carnage.

Boiled down the film stands almost outside genre much like Scott himself: the craftsman, not the auteur. The most obvious niche is the ‘Nam movie and the production plays on this: choppers take off to *Voodoo Chile*, sergeants bark one-liners like “you’ll be cleaning boots ’til you can’t taste the difference between shit and French fries.” The moments of silence over shots of ocean recall *The Thin Red Line* but it’s far from a poetic meditation on war. Bakaru market (the hostile area of “Mog” [adishu] into which the mission penetrates) we’re told “is the Wild West” but the frontier dynamic is

unconvincing. Similarly, despite the posturing and camo, it is not really a War movie as there is no clear war, only Americans trying to covertly arrest a criminal kingpin. Rather sinisterly it comes closest to being a Hood flick.

Bruckheimer defended the film from the *NY Times*’ accusations of racism, which centred on the lack of the Somali point of view, by saying “A lot of people don’t like our military operations around the world, and it so happens it was a black nation”. The trouble with this chance incident is that cinematic language then throws up cues associated with films like *New Jack City*, *Colors* and *Training Day*: maps of cities with danger zones marked, uniformed whites bundling black bystanders into trucks, constant helicopter surveillance and selective intervention, even white bigotry about black drug use (“by that time of the afternoon they’ll all be high”)... As the roadblocks are set on fire and mobs storm the streets the visuals point back to footage of the L.A. riots or NWA’s *Straight Outta Compton* video.

And the Somalis are Badasses! Door-rags, painted jeeps, loud music, aviator sunglasses, cell-phones, Cuban Cigars: an American admits the main gunrunner to be “urbane, sophisticated”. All in contrast to a US force so dull it’s sometimes impossible to tell them apart (McGregor’s accent excepted.) This film deserves to be controversial: not for its resonance post-911 (Osama may have been behind the ambush) or for the fact that McGregor’s character is now in jail for sexually assaulting a 12-year old, but for the insidious transmigration of SouthCentral to East Africa. One of the film’s key images is of a young Somali kneeling in prayer, baseball-cap backwards and AK over his back: does this betray anxieties over Farrakhan and radical Islam? Scott is a superb visual stylist and technician who professes to ignore all political interpretation. Maybe. Hollywood is a notoriously insular institution and the Rodney King riots were one of the few outside events that came close to penetrating it. Now it offers its ultimate dystopian vision of LA.

College Films

You’d be a fool to miss:

A Bout de Souffle

Godard’s masterpiece?

Tit Hall/27th/7.30

Other Films (this week reviewed by the British Board of Film Classification)

Enemy At The Gate

(Strong war horror)

Robinson/27th/7+10

A.I.

(Contains moderate sex references, horror and violence)

John’s/27th/7+10

The Rock

(Sex/Nudity? – once, moderate)

Caius/28th/8.30

Malena

(Sex/Nudity- some, strong)

Churchill/30th/8

Croupier

(Strong language, moderate violence and sex)

Robinson/31st/9.30

Tomb Raider

(Contains frequent moderate sex references)

Queen’s/31st/8



The title of this exhibition initially suggested to me something a little bit wacky, something losing all sense of what is real and what is not in a strange 'art happening'. God knows why.

The scientific element, the post-Darwinian mentality of explaining everything or seeking to find some measurable truth has filtered into the works of these artists. But in the same way as Leonardo da Vinci explored but rarely concluded his scientific studies and sketches, there is a sense of the unfinished on these walls.

There is none of the cold, surgical spirit of the past decade's attempts to mutate science and art into one monster. The clinical studies of Damien Hirst's stinking sheep and Marc Quinn's head seem, in comparison to the works on show here, less investigations into new routes of thought to

Reality put to flight

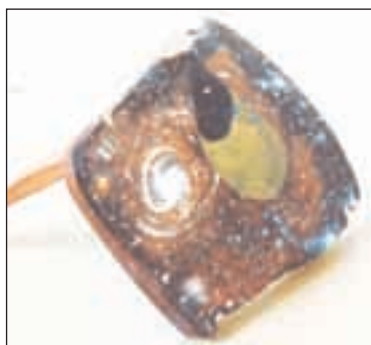
Vanessa Hodgkinson appreciates science

parallel science, but rather experiments in making money grow from tanks. Whilst Hirst's shark asked us to consider *The Physical Impossibility of Death in the Mind of Someone Living*, at Kettle's Yard we walk into Keith Wilson's somewhat tongue-in-cheek installation based on the asymmetrical structure of the fish brain; "potentially the most revolutionary theory to hit the world of science."

But this only serves to highlight the fresh, playful approach this group of artists has taken in presenting their empirical views of this world, perhaps of another world. The themes focus mainly on the sky and the physicality of the world; there is little interest in the biological potential of science and art. Grace Weir's dandelion spins endlessly on its own axis surrounded by weeds. Matthew Ritchie's blueprint plans describe something fantastic and scientific, and Keith Tyson's cosmos is presented on a broken chair.

These investigations are not serious, maybe because neither science nor art is. At least not all the time. For artists, scientists and those of us none the wiser after leaving the gallery, this is a worthy exhibition. You don't need

to leave the planet to get a good view of the world; you can see the stars from here.



Kettle's Yard

The sculptor Eric Gill carved this outline of a crocodile on the outside wall of the newly built Mond Laboratory (New Museums Site) in June 1932.



Cavendish Crocodile

The Russian physicist Peter Kapitza is credited with the idea, because in Russia, where they do not exist, crocodiles symbolise "the great unknown".

We know that Gill visited the Reptile House at the London Zoo to do his homework, but made the mistake of choosing an alligator as his model.

Unabashed as ever when it was pointed out to him by his friend Douglas Cleverdon, he replied "What should we know of reptiles who only reptiles know?"

Louisa Taylor plays Saatchi

Having spent last term striving to introduce character to your box-like room, you thought you'd done it.

The red glow radiating from your lava lamp created the ideal atmosphere, the ethnic throw provided a subtle opportunity to detail your gap year, and the Dali poster from the Freshers' Week Poster Sale attested that, despite being a NatSci,

you have an artistic side. Maybe not so original, eh? It doesn't matter anyway – your identity had to be packed up and shipped home, and the bedder has expunged the coffee stains and swept away glittery traces of hedonistic Christmas parties.

Faced with this blank canvas, Kettle's Yard provided the answer for the clued-up few who took advantage of the termly Art-Loaning

Scheme for students. In keeping with Ede's principle of art as a part of everyday life, an *objet d'art* by a modern artist such as Richard Poissette-Dart can enliven your wall for a mere £2 a term. With over 200 works available, encompassing prints and paintings, you can be assured that a Kettle's Yard piece won't become so much of a student cliché as that Ché Guevara poster.

The all-seeing I

For art's sake, James Lindon pens a few words



Joe Harris

Stuffed to bursting on a populist Christmas diet of the Eastenders omnibus and fistfights with fellow shoppers at the Selfridges Prada concession, I am now all too willing to embrace charges of elitism in 2002.

To be elitist is no longer a curse, and now it is elitism's flipside, populism, that has become unpopular. In a post-Dome, post-Cool Britannia age, art galleries, museums and 'visitor attractions' should not try to be all things to all people.

What is wrong with being an elitist? The high-minded are now massing to ask why, and to bid farewell to the kind of shabby one-size-fits-all populism that measures artistic achievement against the box-office. Ex-MP George Walden, Conservative scourge of the Blairite state, has been leading the offensive with a book, *The New Elites*, and umpteen media appearances. A debate at Goldsmiths also sparked interest, proposing the motion: "Should the Arts Be Popular?" At a recent gallery talk, I even heard populism in the arts described as being potentially fascist, in that it applied a common aesthetic experience delivered from the top down for everyone.

In the first New Labour term, elitists were second only to paedophiles in the public op-

probrium charts. Museums and galleries that should have been busy collecting, showing and maintaining art, instead worried about "out-reach", "inclusion" and "accessibility" apparently not believing that culture-goers are as self-selecting as, say, football fans. Or elitist, to that matter: A great team is nothing if not an élite.

Now it's the elitists' turn to reclaim the cultural vanguard. Suzanna Taverne's recent exit from the British Museum is allegedly due in part to her attempts to project a more populist image, and to accusations that exhibitions in the Great Court were barely distinguishable from the Gift Shop. Tate Britain's rehang reasserts the older chronological format that had been swept aside in the drive for new audiences, and the Victoria and Albert's British galleries have not been coolified. The new museum talks up to rather than down at the visitor, and the ethos among museum and gallery officials is turning away from the turnstile and towards the idea of quality of experience. Dumbing down? We, the audiences should be mugging up, taking responsibility and becoming connoisseurs rather than consumers.

James Lindon is the former President of the Student Art Exhibition and will be a regular Arts columnist this term.

Unmissable this week:
Paul Klee at the Hayward Gallery,
Flights of Reality at Kettles Yard
Juliano Sarmiento at the Lisson

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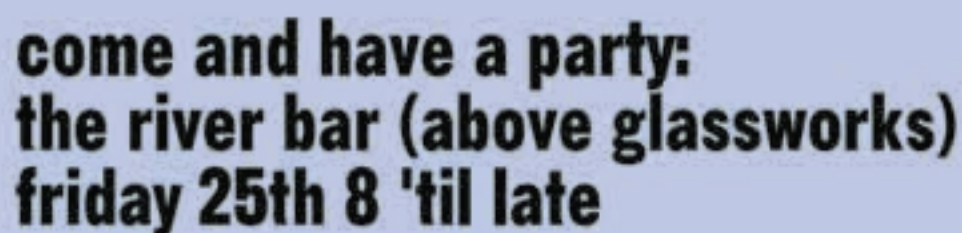
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Perfect

by Josh Robinson

CUCO's first concert of 2002 was an unreserved success. Under the baton of Dougie Boyd, their performance of Schubert's *Unfinished Symphony* and Schoenberg's arrangement of Mahler's *Das Lied von der Erde* was a thoroughly enjoyable evening, containing moments of sheer magnificence.

The first movement of the Schubert was especially well-rehearsed, with beautifully crisp chords and sublime renderings of the subtleties of Schubert's dynamics, showing Boyd's strong rapport with the orchestra. Playing with a great sense of ensemble, the instrumentalists responded admirably to the conductor, making the most of the awkwardly resonant acoustic of Great St

Mary's. A couple of moments of disparity and poor tuning marred what could, and should have been a faultless performance from a group of this size and quality.

Despite this, the Mahler was as perfect a performance as one is likely to hear. The very much reduced orchestra took superbly to the task of accompanying, which they accomplished with great sensitivity. Each player exquisitely showed the beauty of their part, in a manner that was always appropriate to the character of a section.

Both Catherine Carby (soprano) and Andrew Kennedy (tenor) were superb. The music enabled Kennedy to make the most of his sublime tone and versatility at all points in the register, always penetrating the rich accompaniment and maintaining the rich timbre of his voice. Carby's *coloratura* was rich at all dynamic levels, especially in the highly sensuous final Lied, where her *pianissimo* was almost inaudible. The sensitivity of both singers was apparent throughout, singing the words with genuine feeling. Indeed, the sensuality of the piece as a whole was certainly appreciated by some members of the audience, although a certain couple's reactions to the music became rather distracting, and not entirely appropriate!

It was a pleasure to hear CUCO play with such passion: their rendition of the Mahler was unmissable, and well deserved the standing ovation given by several members of the audience.

Hurst Masterclass

Dominic Grier introduces a treat for Cambridge musicians

Sunday 10th February provides a rare opportunity to observe a masterclass given by the renowned conductor George Hurst for students at Cambridge University. The class will not only be of interest to conductors of student orchestras and choirs, but also to players and singers, for whom it will serve as a valuable insight into the job of the conductor and its effect on their music-making.



Hurst was a pupil of the legendary Pierre Monteux and composers Copland and Martinu. Over the last fifty years, he has held positions with the London Philharmonic, Bournemouth Symphony, BBC Philharmonic, BBC Scottish Symphony and the National Symphony Orchestra of Ireland. He now devotes most of his time to teaching, and his influence on the training of young conductors in this country over the last thirty years is unparalleled. Former pupils include Andrew Davies, Simon Rattle, John Eliot Gardiner, and Richard Hickox.

The master-class, which takes place from 10am to 6pm, will use Beethoven's Symphony No. 2 to cover aspects of the conductor's responsibilities to composer and orchestra.

Hurst will tackle issues which might arise in the rehearsal and performance, including stylistic awareness, and traditions of conducting. His teaching involves creating an awareness of the effect that a conductor's technique can have on all aspects of orchestral playing.

Observing the class will allow as much to be absorbed as being put in the 'hot seat'. There is also an opportunity to take part in a session focusing on conducting technique, given by the tutor in undergraduate conducting at the Royal Academy of Music, Denise Ham.

The master-class and conducting workshop costs £20, including lunch. It promises to be a valuable and rewarding experience. Application forms are available from the notice board in the foyer of the music faculty, or by request from Ms Nora Smythe (nes22). The deadline for applications is Wednesday 30th January.

LISTINGS

Saturday 26 January

Gonville and Caius College Chapel, 1.15pm. Gonville & Caius Music Society Saturday Recital Series. Organ: Gavin Roberts. Admission free, retiring collection.

King's College Chapel, 7.30pm The Parisian Romantics Berlioz: Overture – Benvenuto Cellini Poulenc: Organ Concerto, Saint-Saëns: Symphony no. 3 – Organ Concerto. Dan Hyde (organ) Cambridge Orchestra, Darrell Davison. Tickets: Cambridge Arts Box Office – £12, £10, £5.

St. Catharine's College Chapel, 8.00pm

Cambridge University Music Club – Chamber Concert. Piano trios by Ravel and Haydn. Owen Cox (violin), James Hopkins (cello), Tom Poster (piano). Tickets: – £5/£3.

Great Hall, King's College, 8.30pm.

piano4te – music for four pianos. Works by Stravinsky, Saint-Saëns, Antheil and Bach. Ashley Grote, Daniel Hyde, Annabelle Lawson, James Olsen, Tom Poster, George Saklatvala, Christoph Schuringa, Peter Tregear, David Trippett, Oliver Wicker (pianos).

Sunday 27 January

Cambridge Union Society, Bridge Street, 2.00pm

"The Twentieth Century in Black and White - A Piano Concerto Celebration". Piano concerti by Ravel, Poulenc and Shostakovich. Tau Wey, Mat Trustram, Matthew Pritchard, Tom Stothart (pianos); David Gange (trumpet). Isis, conductors: Sadaharu Muramatsu, Steven Rajam. Tickets: Cambridge Arts Box Office, or on the door – £5/£4.

Girton College Library, 2.30pm

Sunday Afternoon Concert Series. Works for violin and piano including Bartok's First Rhapsody. James Hewitt (violin) and William Ings (piano). Admission Free.

Selwyn College Chapel, 8.30pm

Selwyn Sunday Evening Recitals. Daveth Clark (organ). Tickets: on the door – £2.50/£1.50.

Wednesday 30 January

Clough Hall, Newnham College, 8.00pm

Newnham Raleigh Music Society - Bach at Night. A number of works for solo instruments, including the Violin Sonata no. 2 and Cello Suite No.1. Admission Free, retiring collection.

Thursday 31 January

Pavillion Room, Hughes Hall, 6.15-7.00pm

An Evening of Harpsichord Music: works by Purcell, J. S. Bach and Handel. Jonathan Hellyer-Jones (harpsichord). Admission Free.

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STEREO-TYPES

Which students dig this venue?

This week we went to the re-opening of Clare Cellars where Beatboxer Kela and DJ Vadim rocked the joint.



Name: James Lindon
College: Pembroke
Course: History
Favourite item of clothing: My friend's metallic silver mini-briefs
Favourite Album: U2 – *Joshua Tree*
Ambition: To be an adjective
Hero: Myself
Adjective that best describes me: Lindonian



Name: Olivia Sheringham
College: Catz
Course: Modern Languages
Favourite item of clothing: My black baggy French Connection trousers
Ambition: To get my degree
Hero: Espriu and Joan Fuster
Adjective that best describes me: Small



Name: Alex Tsangarides
College: Corpus Christi
Course: Architecture
Favourite item of clothing: My new wool coat
Ambition: To be an architect
Hero: Ian Wright
Adjective that best describes me: Gooner

LIVE REVIEWS

The Broken Family Band @ The Portland Arms, Saturday 19th January 2002

Thankfully, country music is no longer the reserve of yeehaa-ing, ten-gallon hat-wearing, mullet-haired old men. Skinny Cambridge indie blokes are at it too, and in the Broken Family Band, are doing it very well indeed. Tonight, the group (featuring ex-members of local favourites Hofman and Gwei-lo, as well as Bar Hill's postman on drums) effortlessly coax out eleven songs of narcoleptic

melancholia and drowsy psychedelia about sex, death, love, drugs, Jesus and kissing behind churches. Recently, they've resolved to stop "getting caned" before they take the stage, and we're told that guitarist Jason (or should that be Hank?) Williams has been off the heroin for four weeks. Of course, they're only joking, and with Steven Adams' OTT vocal style, you suspect the five-piece

may be performing with tongue positioned firmly in cheek. But hey, if you want authenticity and integrity you can go and slash your wrists to a Starsailor record. "We can get you off the drugs," sings Adams on 'Mardi Gras Rescue Mission'. With these songs all you need is a Jack Daniels on the rocks, and the sounds of the New West will do the rest.

Martin Hemming

Sandpaper Sessions @ King's College, Saturday 19th January 2002

Shed a tear for lovers of avant-garde, hip and weird electronic music. An average term at the University of Cambridge must seem like a grim 40 days in the wilderness of Cindy's, Funk da Bar and low-grade rubbish peddled by horrible themed nights at Queens'. Polygon's 'Sandpaper Sessions' on Saturday offered a short holiday from the sea of lameness. Electronica delights in glitches,

clicks and beeps, machines that sound fallible and alive. It's infectious. For £1 I get a smiley face drawn on my hand. Tonight's gathering is a surreptitious pleasure, and soon the small room is nodding its collective head to some nicely glitchy records – from Autechre-like clicks and cuts via Pizzicato Five to odd Craig David remixes. The curious videos, projected onto a giant screen at the back, provide some

nice distraction for those taking a break from dancing. At the end of the night, as some more danceable tunes are played, I'm still absorbed in a giant Japanese adventure cartoon of people swimming through space. Lovely. The holiday's over ridiculously early at 11.30, but the good attendance at this one suggests that we'll hear more from Polygon soon. I certainly hope so.

Nathan Oxley

Library Sessions, Emmanuel College, Thursday 17th January

Emmanuel College, purveyors of the mighty Show and Tell, and the monumental Funk da Bar, bring you the all-new Library Sessions, a low-key jazz and acoustic night for which, unlike the above, you do not need to be a) an aspiring TV presenter or b) too cool for

school. And nice it is too. Contrary to what you may expect from the name, there is not a book in sight, so don't expect to combine studies with your extra-curricular jazz leanings here. Just some rugs, some piles of cushions, 200 bottles of wine and Garry, a scruffily

exquisite jazz four-piece tucked in the corner, who will be replaced later in the evening by The Ben Arnold Quintet, a rumba band blessed with the best-coiffed guitarist Cambridge can offer. It is a simple formula, as you can see. But it works admirably. **Jonny Anstead**

Competition

The other day my niece, who is growing more and more loquacious by the day asked me where Never never land was. I was stumped. 'Errr, miles away, I fumbled' and now I've discovered I wasn't far wrong – it's in Girton of course! What many call the land of 'never never been to' is soon to be transformed into 'never never land' – and revellers will be transported there in pumpkin coaches, so there's no worries about the distance. Their Spring ball is the perfect opportunity to venture out and explore one of the most fun-loving colleges at its best, decked out in fairy finery – enchanted forests, an Aladdin's Cave Casino and even little red riding hood, we're told!



The Girton Ball takes place on 9th March, offering a large array of live acts, from the funky flavours of Dennis Rollins' Badbone and company to the Counterfeit Stones and the up and coming Rosie Brown (tbc). It's also an ideal opportunity to check out the best of Cambridge's student bands and DJ's not to mention the Life party room for those who are left pining for the centre of Cambridge. Tickets are from just £59 which is a steal considering it's the third largest-capacity Cambridge ball, and I reckon it's just the sort of relief your average Canterbridgian needs – a touch of magic to compensate for the dark days and cold winds of this Lent term. OK – it's not a May Ball, but then they're not even in May either.

To make your dreams come true, the Girton Ball committee have decided to give away a free pair of tickets to 'Faerie Tayle'. All you have to do is answer this simple question...

What did the ugly duckling turn into?

E-mail your answers to kil20@hermes.cam.ac.uk

Back2Back

Begin your collection of Cambridge DJ Trumps with the first two in the series. And remember – you gotta catch 'em all!



DJ Name: Medium Dave – 'cos I'm not that big and I'm not that small – it's just a fucking wicked name.'

Styles: Drum and Bass and Breakbeat Garage.

Weapon of Choice: BASS!!!

DJ pulling power: 'I don't love hoes.'

Number of Records: '4.5ft and rising.'

Stamina: 'I mix for 50 hrs every week.'

Special Skills: 'I can bust sucker DJ's across the cross-fade.'

Favourite DJ's

Hype for the parties and Richie Hawtin

What tune rocks the Cambridge booty?

'Squarepusher – My Red Hot Car.'

Catch him next@
 King's Cellars, 9th Feb.



DJ Name: 'Nish – I used to call myself 'perverse' but I didn't like it.'

Styles: 'Drum and Bass, Hip hop, Breaks.'

Weapon of Choice: 'The scratch-hh.'

DJ pulling power: 'Potent.'

Number of records: 270.

Stamina: 'I did a 4 hr set in Brixton.'

Special Skills: 'Reading the crowd.'

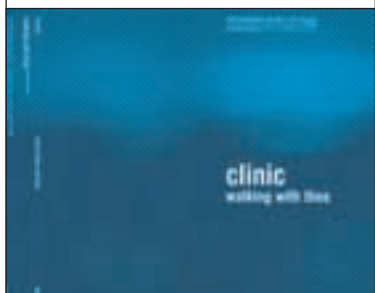
Favourite DJ's: Giles Peterson and Tony Vegas.

What tune rocks the Cambridge booty?

'DJ SS – Lighter.'

Catch him next underground@
 St John's Boiler, Room 26th Jan.

REVIEWS



Clinic

Walking with thee

25th February 2002

Clinic are an odd bunch: four young Liverpoolians with a penchant for dressing in surgical gowns and masks, seemingly hell-bent on creating pounding two-and-a-half minute psychedelic spy-film soundtrack songs. Luckily, they're fantastic, Plinky-plonky keyboards plink and plonk, snare drums sizzle, fuzzy guitars surf from speaker to speaker, and Ade Blackburn spits out his vocals as if they're the last words he'll utter before being sectioned. The band rage through the taut amphetamine-fuelled car-chase stomp that is 'Pet Eunuch' before slamming on the brakes for the subdued 'Mr. Moonlight' and 'For The Wars'. This is only Clinic's second album, but they've achieved a refreshing level of individualism, originality and insanity. "Who would you disintegrate for?" enquires Welcome. The answer: Clinic. Check in. **Martin Hemming**



Haven

Between the Senses

4th February 2002

I had a date last night with Haven, the latest kids from the Northern block. The word is they rock and are set to be key players in the 2002 Britpack. And since I am always keen to meet new talent, I went, bubbling with expectation. Yet as with all first dates, Haven were disappointing. Patiently, I listened to a 45-minute deluge of skilful yet uninspired tales of frustrated love and aching hearts. On the surface Haven have all the necessary qualities: a distinctive falsetto, decent production and a popular sound, with their first single, 'Say Something', acting as a catchy chat-up line. Yet these promises proved empty as Haven failed to fill up the room. My friends always tell me to give first dates a second chance. So maybe I will. But one thing's for sure – I definitely won't be taking them home. **Martha Housden**



Round Sound

Whadda we like?

4th February 2002

'A thousand years went by/The Buddha sat under the bo tree/rhyming.' This delightful figure doesn't come courtesy of Twice as Nice's MC duo; it is the work of the Welsh poet R S Thomas. And yet in my estimation it is extremely relevant to the UK garage scene, or rather to what it might become after another millennium of dirty bass lines and ranting MCs. After all the eminent garage MCs and producers have been shot, stabbed and dissed to death, a delightful peace will fall over the dance industry, allowing the two-step deadwood to be cleared away and the bo tree to grow and prosper. Thomas's karmic idyll will be possible. But for now we'll have to content ourselves with the railing vocals featured on tracks like 'Whadda we like.' But even this single contains some promise – there's one 'bo' at the beginning – the seed has been sown. **Ed Maxwell**

Andy Willshire



Slip of the Tongue

Jonny Anstead talks classical composers with **Lapsus Linguae**, Scotland's most violent band

Although they have been tipped for greatness in 2002 by Steve Lamacq, XFM, Radio 1 Session Scotland, and just about everyone else, it is difficult to imagine a smooth path to breakfast radio for Scottish punk-rockers Lapsus Linguae.

In a phone call with front man Magaloof Taylor (yes, it is a stage name), I try to find out what to expect from the band's stop-off in Cambridge this Saturday night. "There'll be biting and hair pulling," comes the reply, not entirely out of line with the reports of on-stage fighting which scatter their live reviews. Nothing remarkable about that, until you learn that Magaloof is also the band's pianist, and that his heroes include those less than usual hardcore suspects, Erik Satie and Igor Stravinsky. "Everything hangs off the piano," he explains. "We try and move the instruments about so that the piano fills in the

bass, and the guitar plays the rhythm."

On record, Lapsus Linguae sound roughly like this: imagine Michael Nyman's severed arms, surgically sewn to Steve Albini's flailing torso, fronting a Shellac/At the Drive-in/Mogwai supergroup, sitting in front of a grand piano, while brutally, yet gracefully, beating The Strokes about the head with a cello. Their new mini-album, *You Got Me Fraiche*, is out this week on Fierce Panda, should you doubt this comparison.

"It's a sort of classical-hardcore crossover," Magaloof concludes, giving the genre a label that sounds somewhat less stylish than the music actually is. If you want to judge it on how it sounds, then get yourself to the Boatrace this Saturday night, where Lapsus Linguae will be supported by London's Echonline, and local post-rock band CRS.

The End of an Era



People are always telling me that the music industry is dead. Replaced by video games and blockbuster films, fated to follow the Easter Bunny, Santa Claus and Railtrack into the realm of the imaginary.

I heard this story recently about a top composer who was invited by a producer to look around a reputed American record company. The composer is sitting in the producer's office sipping sangria, being played CD after CD of really good music. Fresh talent, new ideas – in short, really great stuff. But none of those bands got signed. The producer explained that when he started in the company you couldn't walk two minutes down the corridor without hearing live music – everyone lived, breathed, ate, drank and slept music. But now the only sound to be heard in the whole building was the hum from the stocks and shares monitor on the second floor.

For me, that epitomises the state of the major labels. Particularly in England, none of them are willing to take any risks and sign someone fresh

and original. It's so much easier for them to tie some music onto the latest film and accompanying video game and cash in on the Britney dolls.... £5.99 or summin' like that...

It's not all doom and gloom though. The dance industry is still producing a fresh sound in this country, and bands like the So Solid Crew (whether you like them or not) have managed to make it to fame and fortune... all 32 or is it 33 of them? But they manage to make it despite the industry, rather than because of it. Try getting some radio play for a new band in this country. Short of starting your own radio station or tying yourself to the railings outside Capital FM, suffragette-stylee, forget it.

It seems that one of the few ways bands can get heard these days is through live gigs. I guess if TV killed the Radio Star then DJ's killed the Rock Star. Not that that's necessarily a bad thing. Still, lets be honest, when was the last time you went to see a band you've never heard of?

So, my advice for this week? If you are not a musician get your *** over to one of the gigs mentioned in the preview, and support the local bands. If you are a musician? Learn how to dance.

Justin Read

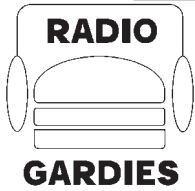
PREVIEWS

Tonight (Friday) sees the launch of the all new *Varsity*, which will be celebrated in style at the River Bar, so get yourselves there from 8pm. That's obviously the highpoint of your week, but there's still enough to keep you going from then on:

Underground takes place in the Boiler room on Saturday night. Mr Ed, Sleepy Dave and Nish will be playing hip-hop and breakbeat in aid of Afghan refugees. Meanwhile, Scottish favourites Lapsus Linguae will be headlining at the Boatrace. Not only that, but you'll also find a night of "Alternative rock with horns" at Queen's on the same night, relaunching their indie Shine night.

Go to the Elmtree on Sunday night for some quality jazz in the company of Paul Stubbs. University rockchicks Pretty Vacant are playing live at CCs (Sturton St) on Monday.

If you prefer something heavier, try the Boatrace on Wednesday, where Antihero will headline the local Dead Secret Night. Finally, check out DJ Nikon and Tommy Pies on Thursday, whose breakbeat and hip-hop will be accompanied by a live set courtesy of Reedkiller at the River Bar.



Hear the best tracks featured on dees pages at Gardenias on Friday and Saturday nights from 11pm. And there's more... win a kebab by completing this song lyric: 'Informer.... I'll lick ya bum bum down'(e-mail your answers to music@varsity.cam.ac.uk. Remember, the first five correct answers pulled out of a hat will win a Gardi's kebab!)



Hitchin' a Ride

Michael Redman replies to a contrary letter

Christopher Hitchens is the sort of fuzzy left-winger whom television just loves. With his foppish hair and posh accent, he can appear on any discussion program of the sort usually hosted by Melvyn Bragg and represent his particular leftist philosophy. Indeed, whenever he is on air one always expects to see 'Christopher Hitchens: socialist and upset' scrawled along the bottom of the screen.

His is a political philosophy that has ceased to be relevant in this country and so he has been forced into quasi-exile in the United States as a columnist for the self-proclaimed 'radical' magazine *The Nation*. He also writes books with predictably grandiose and, funnily enough, 'radical' titles such as *The Trial of Henry Kissinger* and *Mother Theresa: The Missionary Position*.

Hitchens is now a little bit older and a little more realistic about just how much one angry Balliol man can achieve by pitching himself against the world order. I expected this work

to be a 'when I were a lad' tale full of Mailer-this and Chomsky-that. Anyone who approaches *Letters to a Young Contrarian* with this in mind will be very disappointed. Hitchens' book is modelled on Rilke's *Letters to a Young Poet* and states as its aim the education of the younger generation in the ways of opposition. Indeed, he even opposes the use of the term 'radical'. Hitchens would claim my use of the term makes me party to the labelling instinct of the establishment which taints all forces of opposition with the same brush.

Hitchens sees the embodiment of the contrarian spirit as existing not only in the Sixties, contradicting the expected 'in my day' stance. Apparently his ex-patriot existence in the States has matured his rebellious nature into something more sophisticated. He draws on a wide variety of long-dead and somewhat obscure thinkers as the intellectual grounding for the advice he provides for his 'dear X'. Hitchens informs today's young contrarians that there are ideologues beyond the dizzy heights of Naomi Klein.

Letters to a Young Contrarian has the readable academic style of a good essay and some of his points are convincing and articulately made. His passage on the defence of the elite was as pleasing to read as it was unexpected. Intelligently and logical-



ly argued, his denunciation of mass society is well placed whilst not disparaging or patronising to the masses or its more intelligent constituents. This strikes a certain chord with those of us who were both ashamed and depressed over the mass outpouring of grief in the aftermath of Diana's death. Indeed Hitchens himself was one of the most vocal critics of the phenomenon along with his right-wing brother Peter, a columnist for the *Daily Express*.

Whether this book has the desired effect of instilling the radical spirit in a generation that has become neutered by the cult of populist authoritarianism, I cannot tell. I am sure that Hitchens would like *Letters To A Young Contrarian* (quite a short piece of work) to be another installment in the series of 'great contests', the starter pistol for which was the 1897-98 campaign of intellectual Emile Zola in defense of Dreyfus. While some may find his militant atheism offensive some of today's young contrarians may just find a kindred voice in Hitchens.

LISTINGS

CUCWS: Committee

CUCWS (Cambridge University Creative Writing Society) is looking for a new committee to organise the *Tallulah* magazine and events. Anyone interested in the positions should e-mail Anita on as410 for information.

CUCWS: Tallulah TV

And the fourth edition of CUCWS' magazine *Tallulah* needs submissions. Send your prose, poetry, and generally creative writing to Anita on as410 as soon as possible.

Monday 28 January

Nick Middleton talks about his new book *Going to Extremes*, which covers the hottest, coldest, wettest, and driest places in the world. Sound familiar? It's been on telly too. Borders. 7pm. Free.

Tuesday 29 January

Are you an angry young man? Robert Twigger will be appearing to introduce his new book *Being a Man*, the follow-up to *Angry White Pajamas*, his politically incorrect terminology for Japanese martial arts. Borders. 7pm. Free.

Fancy Some Stressful Reading?

Take a look says Helen Slater: avant-garde en garde!

Since the late 1960s, Cambridge, New York, San Francisco and London have been the great centres of Late Modernist poetry. 'Late Modernist' implies that the Modernist project in philosophy and art is incomplete - that modernity is still in progress.

Which is to say that there are still things to be done and that the avant-garde is not a myth. You will not find poets like J H Prynne (Gonville & Caius) and John Wilkinson sailing into the mainstream in the way that Tracy Emin and Damien Hirst arrived at the Royal Academy Summer Show last year. The work of the late Modernists is deliberately published through minor publishers and in small print runs. A neatly bound 'Cambridge School' does not exist, although it is partially represented in the anthology *Conductors of Chaos*, edited by Iain Sinclair. It is influenced by the Frankfurt School of Criticism and the poets Charles Olson, Frank O'Hara and Ezra Pound. This is a proudly 'difficult' poetry of 'late'

Marxist dialectics. It is deeply engaged in the 'broken images' of the modern world and the te deum of quotation and sound-bites.

and how our code of poetics works as confusedly as a code of war fought by people whose disparate reading lists

everywhere prevent freedom of speech, of movement, of thought, of style.

& when I say I won't it's for another reason

Cambridge poet Anna Mendelsohn previously published several chapbooks under the pseudonym Grace Lake, and returned to using her birth name with *Implacable Art*. Themes like disparate identity, challenging orthodoxies, demanding a positive attitude and a call to patience. All these are qualities you will need to engage with the tangle of Cubist imagery these poets use. They refuse to be transposed or layered back across real life, they involve distorted decisions, a reluctance and a refusal to face the matter

straight. As you may have gathered, these poets are by no means easy to get to grips with. Understanding comes through repeated readings trying to decipher sense where there seems to be none.

Interested in this process of deciphering? The Cambridge Conference of Contemporary Poetry, established

usually on Modernist developments in contemporary poetry. For this year's conference (on 26-28 April, 2002, Trinity College), attendees will include Esther Jansma and Jacques-Henri Michot. It is organised by Rod Mengham who publishes the *Equipage* series and Kevin Nolan. www.cccp-online.org.



in 1991, is a weekend of poetry readings, performances, discussion and other highbrow events. Emphasis is

For those who feel inspired by this type of poetry, or who just want to find out more, there are several web sites

you can access. John Tranter's *Jacket* (www.jacket.zip.com.au) is a free internet magazine with a well-trimmed collection of essays, poetry and prose. Issue 14 would be a good place to start. It is a co-production with *Salt magazine*, edited from Cambridge by John Kinsella, a publisher and poet at Churchill, and with Chris Emery, (www.saltpublishing.com). Drew Milne (poet and lecturer at Trinity Hall) edits *Parataxis* (<http://drewmilne.tripod.com>). On this site you can find "experimental and innovative contemporary poetry" including *One Hundred Days* a response "to the early baleful days of the Bush administration" in addition to poetry, prose, cartoons, photographs, drawings and other material. A lot of this material is available at Peter Riley's shop at 27 Sturton Street, CB1 2QG (off Mill Road). It has a huge collection of small press publications.

There is a tendency among most people to ignore work that is self-consciously and deliberately 'difficult'. Don't follow the crowd: The spoken stress can fall in ways you would never have expected.

BOARDERS COOL BUT SKIERS SLIP

VARSITY SKIING AND SNOWBOARDING

Joe Faraday & Ben Speight

Despite the poorest snow conditions in the Alps for 10 years, the 79th Varsity Ski Match and also the 9th Snowboard Match went ahead. The standard was impressively high, regardless of the state of the slopes on the Tignes glacier, but it was snowboards that prevailed over skis in the competition. After four consecutive years of Cambridge dominance, Oxford claimed team victory overall, and left with more cups than they could carry. It was left to the boarders to show the skiers how it was done, with Pete Medland leading the charge for the Blues.

In skiing, after the first event, the Slalom, Cambridge were lagging behind the Dark Blues. In the men's competition, Oxford skiers held the top three places; the best for Cambridge were Richard Murphy in fourth position and Joe Faraday in sixth. For the ladies, a little better as Selena Hedley-Lewis came in third. The second day of competition fell foul to deteriorating conditions, and the start had to be moved lower down the piste for the Giant Slalom due to ice. Despite the tricky slopes, Dez Kingsford, Blues captain, put in a storming performance and came out first in this event. This was equalled almost by the ladies' captain, Abi Carswell, who came in second. All of this meant that despite the captains' best efforts, Oxford stole victory in the skiing competition.

Consolation though was provided by Chris Caulkin leading the second men's side to victory.

Snowboarding brought a very different story. Pete Medland, CUSSC Snowboard captain swept the board, with a first in the Giant Slalom and top spot in the Big Air competition where he pulled off a massive backside 360° with a mute grab. Other successes were Nico Perez, fourth overall, and Andy Branchflower who came third in Giant Slalom.

The team now goes onto compete in the BUSA series. This is followed by the BUSC Championships in Les Arcs over Easter – the next main event. It is hoped CUSSC can attract more high profile skiers to reclaim the trophy next year and perform well in the upcoming competitions.



For more information visit:
www.cussc.org.uk



WOMEN'S HOCKEY

Continued from back page...

They constantly threatened, usually through the industrious Reeve, whether it be from open play or from short corners, but no matter how hard they tried, they could not hit the net. Usually it wasn't the fault of the Blues either, because the opposition keeper had an absolute stormer. Diving all over the place, it seemed that no matter how hard the Blues tried, Canterbury would remain untroubled.

Then came the chance to score. The opportunity arose ten minutes from time when the Blues were awarded a penalty flick. Rosie Reeve, responsible for most of the shots produced from short corners, stepped up but, to the form of the whole team, put it wide. Still the Blues tried and then finally, finally, with the last hit of the game, Reeve, who had knocked on the door so often during the game, received the ball from a short corner and launched a shot that deflected past the previously invincible Canterbury keeper. It was the least the Blues deserved following the incessant pressure of the second half.

BLUES TAKE HAWKS AS PREY

BLUES RUGBY

Francis Booth

BLUES 47
(Baker 3, Count 2, Newmarch)

HENLEY HAWKS 18

Duncan Blaikie made a successful start as Blues captain in a game which Cambridge never looked like they were going to lose. In decent rugby conditions it was the interplay and superior cohesion of the Light Blues which told, as they gradually eased out of reach of a competent Hawks side through two tries from Mike Count and a hat trick from winger James Baker.



Ali Newmarch scores for Cambridge

However, some neat interchanges down the right touchline near the end of the first period managed to take Chapman-Smith just short, before the stretched Henley defence were again breached by Baker in the left corner.

The momentum which this score had allowed Cambridge to accumulate was not lost during the break. Greater fluency to their game soon allowed Count to run in the first try of his brace after some good recycling, and the match was effectively over as a contest. The only non-Blues among the forwards, LX Club Captain Anton Fries and flanker Tony Ruakere gave solid performances and contributed well to a pack which began to assert itself. Several line-outs were won on the opposition throw, just as a surprising number of Henley scrums were turned over. This Blues' ascendancy in the tight produced a score for hooker Chris Derksen, after Edwards had already crossed the line. Needless to say, it also provided a suitable platform for the back division, as was shown when

Baker weaved his way through a scattered defensive line for the conclusion of his hat trick.

A spirited Hawks side managed to fight back through two close-quarters tries from number 8 Sean Hardy, who was also at the heart of a champagne move in the 54th minute. Sadly for the visitors, though, the damage had already been done. Fullback Ali Newmarch re-established the margin of comfort with another score, after his well-placed kick from deep had caused the Henley defence problems, whilst another try from the forwards meant that even the consolation provided by Hawks loose-head Kevin Tchachuk in the dying minutes was scant.

Blaikie will doubtless face sterner opposition over the course of the year, though he could be forgiven for feeling satisfied with his debut at the helm. An ultimately solid performance from the Blues will ensure that they go on with confidence to face the Army and RAF early next month.

League Tables

Men's Rugby

Division 1

	P	W	D	L	F	A	Pts
St John's	10	8	0	2	263	59	34
Downing	10	8	0	2	245	46	34
Robinson	9	5	0	4	147	128	24
Jesus	9	5	0	4	108	123	24
Emmanuel	8	6	0	4	129	163	18
St Catharine's	9	3	0	6	162	207	18
Fitzwilliam	8	4	0	4	98	140	15
Magdalene	9	2	0	7	41	324	7

Courtesy of Ben Poynter

Men's Football

Division 1

	P	W	D	L	F	A	Pts
St John's	4	3	1	0	8	0	10
Fitzwilliam	3	2	1	0	6	1	7
Queens'	5	2	1	2	10	6	7
Jesus	3	2	0	1	7	2	6
Pembroke	4	1	2	1	1	3	5
Girton	3	1	1	1	2	5	4
Trinity	3	1	0	2	8	4	3
St Catharine's	1	0	0	1	0	2	0
APU	3	0	0	3	1	18	0
Long Road *	1	0	0	1	0	2	-1

*1pt deducted due to late payment of subs

Courtesy of Pete Edwards

Top Scorers

Edwards (Trinity)	5
Gower (St John's)	5
Goulding (Queens')	4
Huxley (Fitzwilliam)	4
Scambia (Fitzwilliam)	2
Vardy (Jesus)	2
Yongman (Queens')	2

Men's Hockey

Division 1

	P	W	D	L	F	A	Pts
Emmanuel	7	5	1	1	19	4	11
Pembroke*	6	4	1	1	21	7	8
Caius	5	3	2	0	17	6	8
St John's	6	4	0	2	16	8	8
Christ's	6	4	0	2	10	5	8
Cambridge City	5	3	1	1	13	13	7
Robinson*	6	2	2	2	25	18	5
Jesus	5	2	1	2	10	6	5
St Catharine's	5	1	1	3	3	9	3
Queens'	4	0	1	3	2	12	1
Fitzwilliam*	6	0	0	6	1	23	-1
APU*	5	0	0	5	1	27	-1

*1pt deducted

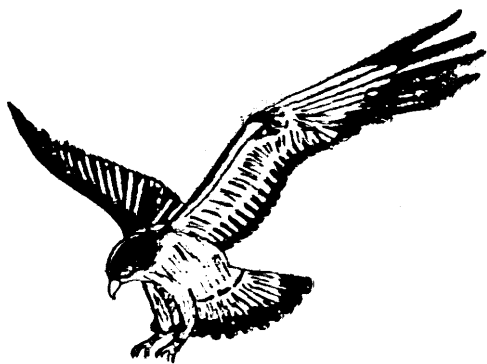
Division 2

	P	W	D	L	F	A	Pts
Downing	6	4	1	1	14	6	9
Sidney Sussex	4	4	0	0	12	7	8
Trinity	5	3	1	1	21	13	7
Corpus Christi	5	2	2	1	12	7	6
Trinity Hall	4	3	1	0	5	1	6
Magdalene	4	2	1	1	17	3	5
Clare	5	1	2	2	10	9	4
Selwyn	5	2	0	3	6	19	4
Peterhouse	5	1	1	3	6	10	3
Girton	6	1	1	4	9	19	3
St John's II	5	0	2	3	6	11	2
Churchill	4	0	0	4	6	19	0

Division 3

	P	W	D	L	F	A	Pts
Jesus II	5	5	0	0	16	0	10
Caius II	4	3	0	1	10	3	6
Queens' II	5	2	1	2	8	9	5
Pembroke II	3	2	0	1	5	3	4
St Catharine's II	4	1	1	2	3	6	3
Emmanuel II	2	1	0	1	3	2	2
Kings	2	1	0	1	3	4	2
Girton II	7	0	0	7	0	21	0

Courtesy of Dave Emery



Varsity Sport



ONE FOR SORROW TWO FOR JOY

MEN'S HOCKEY

Russell Abel

BLUES 1
(Parker)

HARLESTON MAGPIES 2

Having endured a Christmas fitness regime that makes the US Camp X-Ray look like a 'Hi-di-hi' holiday camp, the Hockey Blues prepared for a titanic top of the table clash. Their three month unbeaten run came to a shuddering halt with a 2-1 defeat to Harleston Magpies: a defeat soured by the sending off of Rusty Abel.

A sluggish start saw Cambridge pinned down by their opposition as the birds in black dominated the opening ten minutes of the half. In fact, with just five minutes played the University were given a full pardon. A misdirected back pass ricocheted off goal-keeper Ashley Jartaman and landed in the lap of the Harleston striker. With all the time in the world, he was only able to fire wide of the goal in inim-



Rowan Huppert

itable style. Let off, but still living on death row, the Blues tried to recover by attacking down the right hand side and releasing the nippy Jamie Parker, who must have felt he'd been put in

Solitary. Cambridge were thwarted by their own loose passing.

Digging deep, the students shut out their sloppiness and began to find their flow. A jab tackle from Rusty Abel re-

leased Ian McClive on a counter attack. He went it alone and won a penalty corner, but the Rob Fulford drag flick was not to be used and, frustratingly, a mistimed routine failed to find the Norfolk net. With the student strikers nibbling nefariously at the Harleston defence, more counter-attacks followed. Dickie Little found Ali Arshad, who opened his legs and showed his class, but in such a tightly guarded box it was difficult to squeeze shots off.

For all their endeavors, the Blues were destined to head into half time two goals down. Cambridge were for once on the receiving end of a destructive drag flick as the Harleston hit man, Jebidiah Walsh, scored with a scorching strike. However, the real damage was done five minutes later. Criminally sloppy marking allowed the opposition striker the simplest of finishes. Finding himself unmarked in the middle of the 'D' he had the time to pick his spot against a prostrate Jartaman.

When they came out for the second half, the Blues were facing lights out, with no chance of parole, but they

fought hard. A scrappy affair ensued but the Blues' defence made 'prison bitches' out of their opposite numbers as the Cambridge midfield set up camp in the Harleston half. A penalty corner was awarded to the students and Jamie Parker fired home from a rebound to delay the Blues' sentencing.

However, somewhat cantankerous umpiring was to undo Cambridge's resurgence. Rusty Abel must have felt like he had reached for the soap in the prison shower, when he was 'sin binned' for what seemed like a reasonable challenge. The centre back was unable to counter umpire Alan Lamb's decision and spent the remainder of the match in the hole. With just ten men and ten minutes to spare, the Blues engineered one final chance but the ball flashed past the back post. After their first defeat since October skipper McClive found the right words to reassure his distraught team: "Our fitness and counter-attacking play is hard for any side to handle and if we fine tune our passing play, Oxford will be run ragged on March 5th."

CANTERBURY TALE

WOMEN'S HOCKEY

Ben Speight

BLUES 1
(Reeve)

CANTERBURY 2

The Women's Blues Hockey team lies second from bottom of the Printwize East Premier League. Anyone who watched the match last Saturday against Canterbury would understand why: the team cannot score. Chance after chance went begging, usually saved by the superb Canterbury keeper and as a result, despite lots of second half possession and chances, including seven short corners and even a penalty flick, the Blues went down 2-1 to Canterbury, a team which relied on desperate defending and counter-attacks. Indeed Cambridge only managed to get a consolation with the last hit of the match; a clear indication that goals just are not coming the players' way at the moment.

The first half was a half to forget for the Blues. Taking into account that it was the ladies first game since their return from the Christmas break, it is perhaps just about excusable that the

first period saw the Blues produce a confused display where passes found red shirts and not light blue, and the restarts were slow. The only things to their credit were two efforts from Rosie Reeve, one from a short corner and the other a shot following a run only to be denied by a brilliant save from the Canterbury keeper. On the other hand, Canterbury were confident in possession and patiently waited until the right moment to release the ball to the forwards. They constantly threatened to break and when they did, only last-ditch tackles or bemusing umpire decisions foiled the Kent side. They took a deserved lead in the last minute of the half with a short corner.

Starting the second half as they finished the first, Canterbury doubled their advantage just two minutes from the restart. A jinking run from the left back saw her into the 'D' and rounding the goalkeeper put Canterbury into a 2-0 lead. This stung the Blues into action. For the majority of the half, Canterbury did not leave their half and Cambridge turned on the style.



Joe Faraday

Snow Fun for Varsity Boarders – Page 31

Continued page 31