

VARSITY

BEN BRINDED

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Time to break rank?

Restoring balance to the top-up fees debate

Editorial by Tom Ebbutt

As the national demonstration proved last Sunday, few issues arouse as much passion amongst students as top-up fees. Rarely has a debate been so one-sided.

Around the marches, the 'Big Noises', the catchy "top-up, shut-up" slogans a whole mythology has developed. *Varsity* has therefore taken the unusual step of running a front page editorial to highlight some neglected arguments. These are some of the myths as *Varsity* sees them.

Myth One: Universities do not need the money. Reality: Cambridge may look rich and does waste money but like many universities it is running a chronic deficit that could not be plugged by excessive cost-cutting.

Myth Two: Top-up fees will be paid by students when at university creating problems for access. Reality: The current up-front fees will be abolished. No-one will have to pay top-up fees until after university and grants will be reintroduced. University will be cheaper during your time there.

Myth Three: Top-up fees could cause you serious financial trouble after University. Reality: You do not pay until you start to earn £15,000 per year and even then at a very low rate. If you dip below that, you stop paying.

Myth Four: It would be fairer if University were free. Reality: If the government pays, those who haven't been to university would bear part of the burden. The average taxpayer earns less than the average graduate. Even if you tax the rich, doesn't the NHS or primary education deserve the money more?

Of course there are valid arguments against top-up fees. £3,000 fees won't cover the Higher Education funding gap. However the Government has

said that they are only looking for "a proportion" of the cost.

The graduate who earns £15,000 all his life will ultimately pay back the same as the successful entrepreneur.

Top-up fees may push people towards making choices due to monetary cost rather than real benefit.

Even if university does become cheaper up-front, the psychological impact of top-up fees may deter some poorer students. However, if impressions are what counts, perhaps everyone should think twice before telling the world that university life will become a debt-ridden misery when the situation is far more complex.

Perhaps a fairer system than top-up fees would be a graduate tax starting over a certain level of income for all graduates. This would not cover EU students or those who move abroad as they would not have to pay fees and they could not be charged taxes. If, as an alternative, a graduate tax were implemented only for those yet to graduate the funding gap wouldn't be plugged for decades due to the way the Government's finances are structured.

One proposal that does have merit is the 'uncapped income dependent fee' which charges those who have financially benefited from university, but still allows the Government to borrow against projected income to fill the funding gap immediately.

There are no simple answers to the questions involved in this debate. *Varsity* has tried to illuminate some of the issues involved and point out that, despite the dogma, the issue is not as clear-cut as it seems. We need the money; if we don't want top-up fees we have to look at alternative means of funding – which do you prefer?



Jess Blackstone

March on Westminster

Tom Cahill

Three hundred Cambridge students joined around 30,000 demonstrators in Trafalgar Square last weekend to protest against top-up fees. Some threatened a fee strike if the proposals ever become law. Meanwhile, the

University are considering a generous bursary scheme to reduce the fees burden.

The rally, described by NUS President Mandy Telford, as "the biggest student demonstration for a generation" brought central London to a standstill. CUSU President Ben Brinded claimed that the protest had

"sent a clear message to the Government to go back to the drawing board with top-up fees."

In an address to students Frank Dobson said: "The top institutions who say they want top-up fees won't be spending the money on undergrads, it will be spent on research ...

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SAVE GARDIES

Sign the petition at Gardies or online
Print the poster at www.varsity.co.uk

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Win tickets to the Varsity rugby match at Twickenham

Got a story?

Email news@varsity.co.uk or ring 01223 337575 if you have a story or would like to contribute to this section. Meet us in The Bath House, Bene't Street at 7pm on Sunday

Prayers said for Gardies

Laura-Jane Foley

As the Varsity campaign to save Gardies gathers pace, the owner last night announced that the overwhelming support has given him "happiness inside".

At least 3,000 people have signed the petition since it was launched last Friday. Messages of support have been flooding in for owner Vas Anastasiou, urging Varsity to "keep up the pressure, and ensure the right of future generations to eat". According to Anastasiou, five students even "went in and prayed to save Gardies".

Over the past week the campaign has rapidly progressed; several television and radio stations have reported on Caius' decision to close the "historic restaurant", a Latin poem has been dedicated to Gardies, and Varsity has received supportive messages from across the world. JCR presidents have drafted a motion to be taken to

CUSU council next week which opposes the closure and resolves to promote the Varsity campaign.

Frantic emails have also been exchanged between alumni disgusted by Caius' decision. Graduate Katie Towers said "ex-Cams working in London are all up in arms about it and forwarding emails like crazy". One Caius graduate who accused the College of being unable to "respect tradition" wrote to inform the College's Bursar Barry Hedley that the action taken to close Gardies will have a "massively adverse impact" on the College's alumni donations. Another graduate, told Varsity "I always had the impression that Caius was greater than this". Meanwhile Caius defended its position in a letter to Varsity and stated that they have "been very aware of and sensitive to the value of the services provided by 'The Gurdy' [sic] and the fondness with which it is viewed by many students".



Kate Ware

Varsity Editor Tom Ebbutt said he is not surprised at the level of support. "Everyone in Cambridge loves Gardies and the success of the campaign so far shows the strength of feeling against the closure". When told how well Varsity's campaign had advanced Anastasiou said "If we have to go now, we go with our heads up".

Save Our Gardies

A Campaign Poster is available to download from the Varsity website.

Tell Caius what you think - write to Barry Hedley, Caius Bursar, Gonville & Caius College, Trinity St. Cambridge, CB2 1TA

Twin Towers depiction at the ADC

Richard McGrath

Not everyone in the audience was laughing last week, when a trio of Cambridge comedians danced in front of projected images of the World Trade Centres' collapse to an accompaniment of It's Raining Men.

The ADC's mainshow 'Other Leading Brand' saw the first instance in five years of the ADC Committee censoring a production. Rolling footage of the attacks was replaced with still images as a result

of a compromise between the theatre and the cast. However, the play still shocked audiences when cast members Jonathan Beckman, Roger Benson and Dec Monro danced to Geri Halliwell; their movements becoming deflated as the twin towers collapsed behind them.

There were also other instances of risqué humour in a play attempting to explore the nature and limits of humour. Some jokes related to paedophilia. One scene featured the song "Do you want to be in my gang, my gang, my gang

rape". At another point, cast members entered with placards with facts about starvation in Africa, followed by another placard saying, "It's funny because it's true".

Many ADC patrons were up in arms over the use of such explicit and sensitive imagery in a comedy show. One US student said, "I have friends in the New York area and that the cast included this scene seemed thoughtless and cruel; a further victimisation of the American people."

Although the joke was general-

ly received by a hushed auditorium, there was applause for the show as a whole. Most people leaving the theatre seemed unoffended. One spectator "thought it was quite funny" and another defended the scene, saying, "It sounds worse than it was. In the context of the whole piece it made a fitting end."

"It's like the joke about Barbarians and pillaging," explained Beckman. "The only difference is that was a thousand years ago, so it's not tasteless."

Is this the end for the Monkey labs?

Jonathan Wood

The University admitted that proposals for a primate research facility need to be reconsidered.

Despite denying accusations of "procedural irregularities" in the approval procedure, it acknowledged "mounting costs of securi-

ty and animal welfare" warrant an urgent review.

The project to build a facility carrying out vivisection experiments has been making slow progress through a planning application process already five years old and Cambridge Evening News have reported that the project is

£8m over budget. In past months it has been the subject of strong criticism both from within and without the university.

As Varsity uncovered two weeks ago, elements within SPEAC (Stop Primate Experimentation at Cambridge) are planning "massive disruption" to the University if the project goes ahead. Meanwhile, the University's watchdog, the Board of Scrutiny, made damning criticisms of the way approval for the project was sought even claiming that the University was "economical with the truth". Regent House, the University's parliament was not made aware of the plans for animal testing at the site.

The University Council denied impropriety, pointing out that it did not always include detailed descriptions of academic work to be carried out at particular facilities. It claimed that Regent House should not discuss "the specific de-

tails of scholarly or experimental work to be conducted in proposed new facilities."

The Council was more concerned with the financial threats. Though pro-Vice Chancellor Tony Minson commented that the University "remains convinced of the academic case" for the centre, the University now faces an estimated £8.4m deficit for 2002-03 and more to come.

A financial risk assessment report has revealed a "significant shortfall in the construction costs and the recurrent costs in running the facility". The Council has recommended discussions with funding bodies. Many have interpreted this as a request for further government funding.

Professor Minson argued that, "the mounting costs ... must be addressed at a national level if Britain is to remain at the forefront of biomedical research".



Alex Mair

Protesters at an animal rights' march earlier this month

30,000 take to the streets

continued from front page

... and senior professors. We do need more money for research – but not from undergraduates. The idea is wrong in principle and wrong in practice.”

CUSU President Brinded also attacked the fact universities could charge different fees explaining, “A market system would be established so that cost becomes a factor for students when choosing where to apply.”

However, a statement by Alan Johnson, Minister for Higher Education, argued, “We think it is fair to ask graduates who benefit most to contribute to the cost of their education in a fair and equitable way as well as the taxpayer. From 2006 university will be free at the point of access and fair at the point of repayment.”

“Larger debt does not mean larger monthly repayments. The less you earn, the less you pay. So if you don’t work you don’t pay.”

Cambridge was well represented at the march with strong contingents from Newnham, Selwyn and King’s, carrying banners bearing slogans such as “Not Fees-able” and CUSU anti-fees motto “The Blair Rich Project”.

Demonstrator Dan Mayer said: “If fees are introduced, Cambridge will become full of the cream of society: thick, rich and full of clots.”



Jess Blackstone

Before the rally Ben Brinded announced plans to join forces with President of Oxford University Students Union (OXSU), Helena Puig Larrauri.

He said: “If students from both Oxford and Cambridge take a stance, people take notice. We are working to develop an alternative white paper, putting forward other options to the Government. A degree should be commended, not taxed.”

The marchers also raised the prospect of more direct action. Onur Teymur, a King’s student, said “If there was a coordinated action to withhold payment of fees, I would subscribe to that in the best King’s tradition.”

Katy Davies, CUSU Higher Education Funding Officer, told *Varsity* that CUSU would consider mass withholding of fees but their initial strategy would be to press the University to set low fees.

The university has announced that it wants to introduce higher bursaries to help students deal with higher fees.

A University spokesperson admitted there was a “Very, very strong case” for providing bursaries to completely counteract the effect of fees for poorer students. However, they could not know whether this was practical until the full details of the new Higher Education settlement are known.

The CUSU President on fees p7

TOP-UP FEES EXPLAINED

If the Government White Paper becomes law:

- From 2006 universities could charge up to £3,000 per year.
- Top universities are likely to charge higher fees
- Up-front fees will be abolished
- In 2005, the threshold for repayment will be raised from £10,000 to £15,000
- 2004 will see the reintroduction of grants of up to £1,000 benefiting around one third of students.
- Universities will be forced to provide bursaries if they increase fees.

Alternatives solutions to the Higher Education funding problem:

- The Liberal Democrats argue for increased general taxation.
- The Conservatives want to reduce the numbers in higher education
- Others want a graduate tax paid by all graduates past and present

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NEWS
IN BRIEF

King's rents update

Talks will begin this week between King's College and Access First, a body set up after KCSU decided to proceed with rent strikes. 135 students at King's College are withholding payment of their College Bills, in protest against increases in rent, KFC and food costs.

Hear it on the radio

Cambridge University Radio has teamed up with Varsity's news team to produce a news show which will be broadcast on Mondays and Thursdays. The radio station which transmits its shows from Churchill College broadcasts on 1350AM 24 hours a day. For more information log onto www.cur1350.co.uk

Babysitter's Club

A new scheme to help cash-strapped student parents has been launched at Lucy Cavendish College. A babysitting register has been designed so that members can exchange tokens for childcare and other services such as car lifts and shopping. The scheme is open to all students at the University. For more information and to register go to www.lucy-cav.cam.ac.uk/baby

Student Blaze Scare

An unattended incense stick led to a near-fatal blaze this week. Three fire engines were required to fight the fire in student accommodation on River Lane. Those in the house remained unaware while smoke engulfed the rest of the property before it set off a fire alarm in an adjoining property. Luckily the students escaped largely unharmed. GJ

Cambridge's Green Belt Saved

Plans to build 1,500 new houses on Green belt land overlooking Grantchester Meadows seem set to be scrapped. Landscape consultants have decided that the area is unsuitable for development, much to the delight to the campaigners who have vigorously opposed the development since the idea was first mooted in February.

New cancer detection test

Earlier diagnosis of cancer and other diseases could be a step nearer as a result of research by Vivamer, a company founded in the Department of Chemical Engineering. The new technique will enable earlier detection of tumours using polymers to identify changes in physiology and administer anti-cancer drugs inside the affected cells. HH

Building ivory towers

Adam Swersky and Marcus Besley

The new maths building took the prestigious Major Projects prize at the British Construction Industry Awards ceremony last week for being "fabulous from every standpoint." Some argue this shows a growing disparity between arts and science facilities.

Anne Garvey of Estates Management said: "the idea behind it [the maths centre] was to encourage the sharing of knowledge. It's designed to get them [mathematicians] out of their offices and integrating with each other", using a variety of unusual features. Brilliant ideas conceived in the foyer by mathematicians lacking paper can instead be written on the furniture. Similarly, blackboards in the toilets may save budding theorems from human forgetfulness.

A combination of government money and private donations will meet the £58 million cost. Yet some

have argued that the attention paid to buildings in science-based subjects has been disproportionate. Natural science has refurbished lecture halls, and computer scientists use the new William Gates building while the arts are largely based on the decaying Sidgwick site.

An Allies and Morrison Conservation Study criticised, among other things, the layout of the Sidgwick site: "The emphasis changes from low-key buildings... to assertive faculty buildings which make little effort to relate to their setting." Ms. Garvey suggested that, while the arts tend to have greater fundraising difficulties, the inequality apparent today is merely cyclical. She said: "the new Law and Divinity buildings and the construction of the English and Criminology centres means that, while the arts may have had inferior facilities five or ten years ago, you cannot say the same about them today.

"You could argue that the arts facilities were improved first. In the 1950s, Sidgwick was a modern de-



Dore Turner

velopment, after all."

Changing fashions have made Cambridge what it is; from the earliest cheap timber-framed houses through the Wren-influenced

Pembroke and Old Schools, to the muscular Christianity ethos of red-brick Selwyn and Girton. The concrete new courts of the 1960s are simply continuing this tradition.

Aborigines have a bone to pick

Jonathan Wood

One of Cambridge's most unique collections of human and non-human remains is under threat this year. The Duckworth Laboratory houses over 18,000 human individuals, skeletal material and other biological collection materials from around the world but now Aboriginal groups in Australia are demanding the remnants of their ancestors back.

Scientists fear that legal changes may soon be recommended that would ensure the repatriation of remains abroad. Such legislation is already in force in America and

Australia and has seen the handover of thousands of specimens to Aboriginal communities. In the US scientists and native Americans have battled in the courts over possession of some remains held by museums.

Cambridge University scientists face an anxious wait for the verdict of the government's Working Group on Human Remains which could have major implications for collections such as the Duckworth Laboratory's. The Department for Culture, Media and Sport's group is examining "the current legal status of human remains within the collections of publicly funded Museums and Galleries in the United Kingdom".

Dr. Robert Foley of Cambridge's Leverhulme Centre for Evolutionary Studies said, "these collections are central to what we do; if we have to hand over some of this material it will be tragic".

The collection has been accumulated over the last two hundred years and includes everything from skulls and bones to teeth and hair samples. Some of the specimens are thousands of years old and several hundred samples could be at risk from repatriation claims from Australia and the US if the legislation does change.

The Duckworth Laboratory's collection remains an extremely valuable commodity for the university,

as Dr Foley put it, "it's an endless research resource. Lots of people are interested in the material from different perspectives, for example forensic scientists looking into the history of diseases.

"The collection is fantastically important. Much of the work that supported the Out of Africa theory - which shows all humans are of African origin - was done by measuring skulls and bones from this collection".

The report was due in summer but has been delayed and is now expected in early November, with the government's response hoped for some time in December.

Admissions interviews reviewed

Aisleigh Sawyer

College-based admissions for applicants could be ditched in favour of central interviews by the University as a result of a review urging change.

A centralised interview process, heralded by the Government as a 'fairer' system, is just one of many alternatives to the current admissions procedure presently on offer. Applications to Cambridge have gone up again this year, with 3% more applicants as of

October 21, meaning that the University may be forced to consider new ways of dealing with the increasing number of hopefuls and consequent strain on the system.

The implications of a centralised interview process would be considerable. Dr. Deana Rankin, a Girton fellow and interviewer, claimed that "students would get a raw deal" from the proposals. All applicants for any given subject would be interviewed by the University directly, and if successful, they would be allocated a college afterwards. Applicants would effectively make 'open' applications.

With Charles Clarke urging Oxbridge to "ditch the Brideshead image" in order to boost applications from students from lower-income families, such a system may have strong appeal for the government. Although acknowledging that a cen-

tralised application procedure would be a much needed "time saver", Dr. Rankin maintains that due to the vastly differing College atmospheres, to "remove the Colleges from the equation is to lose a fundamental part of Oxbridge education". Many teaching staff including Dr. Rankin insist that college-based interviewing "is [still] the best way to assess potential".

"We endeavour to interview the vast majority of applicants" states the official University website, but according to Access Press Officer, Sharon Warren, "we may be forced to think about rejecting applicants without interview". Such a move would be a bold step for a University currently priding itself on widening access to students from "non-traditional" academic backgrounds and whose true ability may not be best reflected in examination results.



Grace Ofori-Attah

Where now?

Controversial proposals for a Cambridge University primate research lab on the Huntingdon Road, close to Girton College, have sparked major demonstrations from animal rights activists, with some groups promising multilateral disruption campaigns if the centre is built which may put students at risk. 'Where Now?' examines the proposals, and the arguments for and against animal research.

Should Cambridge support animal research?

"We could not justify treating any human being in this way"

David Bilchitz

Member of Cambridge University Animal Rights Society

The most shocking aspect of experimentation on animals is that it reduces creatures that are highly sensitive, intelligent beings with lives of their own to mere tools, machines to be exploited at the whim of scientists.

Emotional blackmail, I hear you object. Another bunny-hugging, animal rights diatribe. Animal experiments are done because they are necessary for preserving human health. Let's then consider the merits of that defence in light of the recent plans by Cambridge University to build Europe's largest primate research centre, designed to advance understanding of diseases affecting the brain such as Alzheimer's, Parkinson's, strokes, and schizophrenia.

No-one disputes the importance of research into these horrible diseases. However, the proposal seems misconceived and likely to fail to achieve its stated aims. It is difficult to extrapolate findings concerning one species to another. Most of these diseases do not occur naturally in primates. They must be artificially induced through brain damage or chemicals. In humans, for instance, strokes occur for a variety of reasons, often a result of some underlying illness. Artificially inducing strokes in healthy animals by highly-invasive surgery cannot hope to replicate the human condition.

As Dr. Claude Reiss, a leading researcher into Alzheimer's disease, told a public inquiry into the research centre last year, 'even the chimpanzee, our closest relative in evolutionary terms, is no model for research on the human brain'. It is alarming that the University wishes to invest large sums of money into promoting research with such dismal prospects of success.

Were such research to involve wasting money on expensive machines, it is unlikely that it would have attracted such opprobrium. It is the fact that the proposed objects of research are primates that is so disturbing. An undercover investigation last year by the British Union for the Abolition of Vivisection exposed the high levels of suffering caused by neurological experiments upon marmosets. It documents pain, distress, fits, vomiting, abnormal body movements, and loss of balance. We could not justify treating any human being in this way no matter what the benefits. Why then is it acceptable to subject a marmoset – that has such a high degree of sentience – to such suffering?

The traditional response is that monkeys are not human, and that explains the differential treatment. The insurmountable problem, however, is to show why having two legs or no fur

"The proposal seems misconceived and likely to fail"

exclusively entitles us to decent treatment. In fact, what is morally relevant, to paraphrase Bentham, is not the number of a creature's legs nor whether they can reason or talk, but whether they can suffer. Infants and humans with severe mental illnesses may have lesser degrees of sentience and intelligence than adult primates and yet no-one would deny that they have moral rights not to be subjected to harmful medical experimentation. Why then should we not accord similar rights to primates?

Primate experiments for brain research can neither be defended on scientific nor ethical grounds. Let us hope that reason and compassion will prevail on our decision-makers.

"Girton College is very likely to become a target"

Rachel Clements and Pete Hemsall

JCR committee members, Girton College

The University's plans to build a medical research lab opposite Girton College have recently been the subject of fierce controversy.

Pressure from animal rights groups who oppose the proposed use of primates for neurological research has given the issue a certain notoriety that the University would certainly have rather avoided. But the debate over the ethics of animal testing threatens to mask the impact which the proposed labs would have upon University students, most specifically students from Girton.

"Girton Primate Labs" is what the campaigners against the research facility are calling it. This caption is accompanied by pictures of primates with various gadgets welded to their heads. The title is often in red on black, mimicking blood.



Worrying Girton JCR are the negative effects of such an association upon college applications and sponsorship. Who will want to be linked with a name which conjures up such pitiful images? And who wants to have to give directions to their college which feature "opposite the monkey labs" as a final destination?

More pressing still is the problem of the security and safety of Girton students if the University's plans go ahead. The College Council has taken a formal stance in opposition of the labs. Cambridgeshire Council has twice refused permission for the building of such a facility on the basis that animal rights groups may become increasingly active and potentially dangerous: an indication of the severity of the situation.

Whilst many of those who oppose the labs are content to protest peacefully, there are likely to be some who break this code of etiquette. Animal activists opposed to testing are known to be particularly prone to violent demonstration, hence the high security measures in place at Huntingdon Life Science, for the protection of staff. Situated across the road from the proposed lab site at 307 Huntingdon Road, Girton College is very likely to become a target. If the University's request is approved by Cambridgeshire Council, the implications for security measures at Girton will be vast. At present, the college prides itself on its relaxed and friendly atmosphere. If the monkey labs come, all that will have to change.

I realise that by now this is starting to sound like one of those "not in my back yard" arguments. If the University is going to build this facility, regardless of opposition then logically it has to go somewhere. But I think the question needs to be raised of why such a controversial and potentially hazardous project is being situated right across the road from a major area of undergraduate accommodation, where at any one time around 330 students, plus staff, are in residence.

"Research is carried out to the highest animal welfare standards"

Cambridge University

Official statement

The use of animals in research poses clear ethical challenges. Studies using animals have led to many important developments in medical knowledge. Studying health and disease in animals is sometimes the only way to answer critical questions and has led to the development of effective treatments for conditions such as polio, diabetes and heart failure.

Similarly, advances in the treatment of Parkinson's disease, asthma and strokes have all been made as a result of research with primates. Ongoing research with primates offers the hope of effective treatments for conditions such as Alzheimer's disease, schizophrenia and sight disorders, as well as the development of vaccines for malaria and AIDS.

We understand that many people find the use of primates in medical research distressing. Research methods are continually evolving and while scientists and medical researchers aim to reduce work involving animals to a minimum and to develop alternative methods, some of this work must continue if we are to make essential life-saving advances.

By any common-sense definition, the word 'alternative' suggests a choice between two or more options. In the case of animal experiments there is no choice. If a non-animal (in vitro) method is developed to replace animals, then it must be used.

Advances in science and technology have led to techniques that can reduce the use of animals. Every batch of polio vaccine made during the last 50 years was, until a few years ago, tested on primates. Some people may not know that polio caused infantile paralysis, which killed or disabled many thousands of children in the UK each year. Alternative methods of batch testing have been developed because of work on ani-

"Marching against research that has eradicated lethal diseases"

mals. However, different research methods are generally complementary rather than alternatives.

The use of animals in teaching and research in Cambridge is carried out in close consultation with the Home Office Inspectorate, which issues special licences, under the Animals (Scientific Procedures) Act 1986. This is widely regarded as the most rigorous piece of legislation of its type in the world and we will continue to work with the Home Office to ensure such research is carried out to the highest animal welfare standards.

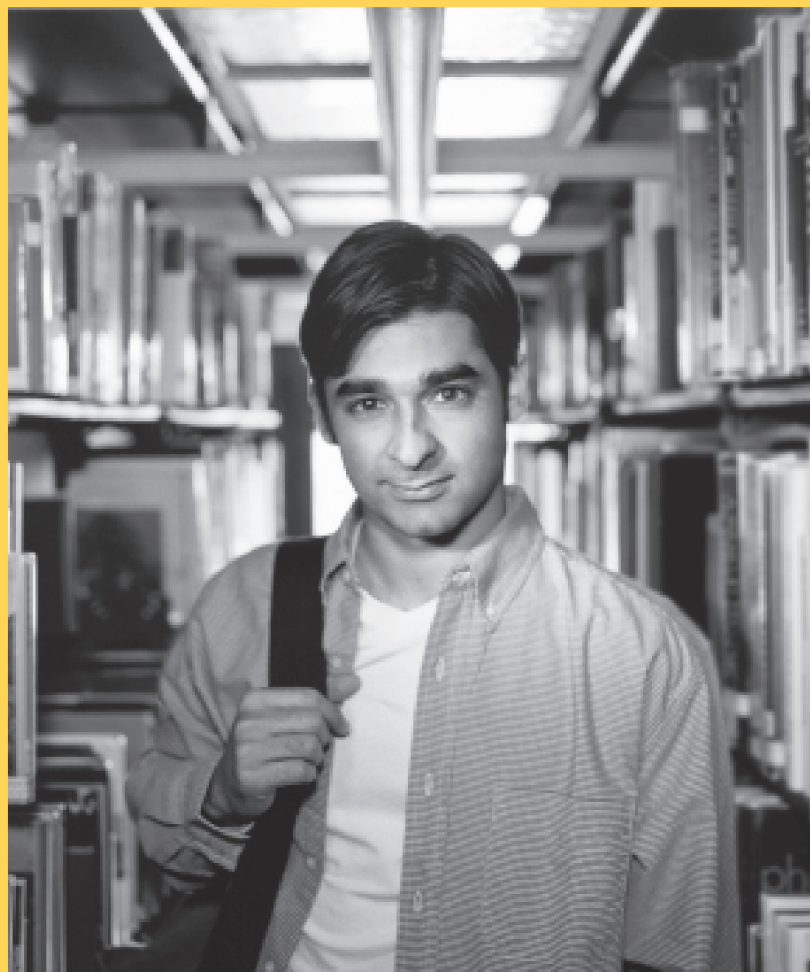
All research involving animals carried out in Cambridge, as elsewhere, is subjected to international peer review. The University has a rigorous local ethical review process that includes consultation with lay members.

Those people that joined the march last weekend are denying that they have been kept safe and well because of carefully controlled animal research. They were marching against research that has eradicated lethal childhood diseases and now holds out hope of curing adult dementia.

And if scientists continue to be attacked for their work, which keeps our children well, the research will go abroad. Animal research will be conducted without the tightly controlled guidelines and welfare standards that we have in the UK – which are the most stringent in the world.

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Ben
Brinded

Top Up Fees – Here are the Real Myths debunked

On Sunday over 300 students from Cambridge joined one of the biggest student demonstrations in decades to protest against the Government's plans to introduce differential top-up fees. This was a clear indication of the strength of opposition, but it cannot necessarily explain why so many students protest against top-up fees. With an issue as complex as university-funding, it can be difficult to sum up in a clear slogan or a catchy sound-bite exactly why differential top-up fees will be so devastating to higher education. Yet make no mistake, Government plans represent a fundamental challenge to a fair education system.

It is obvious to many that there is a funding shortage in higher educa-

tion; campaigners against top-up fees do not deny this. However, it is a short-term solution to plug the deficit with student fees. The Government is unwilling to address the deeper roots that cause problems in higher education funding and instead opt for a solution that is easy to implement.

The real myth in this whole debate is that charging differential top-up fees will solve the funding crisis. It will not. If Cambridge charges a maximum top-up fee of £3,000, then the actual income to the University would not even be sufficient to cover the University's current deficit (a deficit which figures show is steadily increasing). With fees set at £3000, universities will not receive the funds they need to make up for years of under-funding in the Higher Education Sector. Differential top-up fees are merely going to keep

an inequitable and, for some, inaccessible, system afloat. Come the next parliamentary review in 2009, when £3,000 per year will no longer be enough, the cap on top-up fees will be lifted and fees will begin to inexorably rise. The precedent for fee increases must not be set, otherwise, by 2010, students coming to Cambridge could be faced with an annual tuition fee of over £10,000 as part of an ever-increasing cycle of costs.

Differential top-up fees will not be good for universities in the long-term, and they will not be in the best interests of students. Although students will not pay their fees until after graduation, the debt that will have amassed during their time at university could be as high as £25,000 (when maintenance costs are included as well as £3,000 top-up fees). Even

if debt payments do not commence until they earn above £15,000, students' debt will remain a burden for years to come.

£15,000 is also £5,000 lower than the average national wage in this country – graduates would be asked to repay when there is no sign of them financially benefiting from their degree. Such high levels of debt and low levels of repayment will seriously affect the career choices that graduates make, and could lead to fewer graduates opting for lower paid jobs in the public sector, the charity sector and in academia. This will have a huge impact on the University, who require bright and able students to remain at Cambridge to become the next generation of academics. There would be no financial incentives for encouraging

students to remain at Cambridge, and the quality of teaching and research at this world-class university could suffer immeasurably.

Whilst top up fees will not affect current students, they will have a huge impact on the future of the University and those that come after us. Cambridge can remain a University that attracts the most academically able students regardless of their social, educational, religious, financial, or other, background. Or it could become a University that some see as prohibitively expensive and financially out of reach. It is up to current students, as well as those in charge of the University, to ensure that the future of this University is an equitable and accessible one that does not renege on its currently increasing openness and diversity.

Not everyone thinks single sex colleges are a good thing: here are some reasons why

4,000 Cambridge students have signed the petition in support of women's colleges. Allegedly a majority of these signatories are from women's colleges. There are 1,217 junior members resident in the three women's colleges in Cambridge.

Interesting.

Signatures on the wall-mounted petition in Newnham have leapt significantly over the last week from 2, to 5. This represents an in-

crease from 0.36% to 0.91% of our junior members.

Would it be extravagant to conclude that the majority of signatories reside in colleges other than our own? Have they considered the implications of what they are giving their support to? Perhaps not.

Under the guise of anonymity – after all, no-one is interested in our names – we, the unheard voice of dissent in a sea of official pro-single-sex propaganda, would like to

unpack some of the more pertinent issues at stake here.

Girls are great. We have wonderful friends here. Problem? The balance is wrong. In fact, the balance is missing. When bumping into a *boy* in the corridor makes us jump, we know it's time to leave. Thus we venture out into the wider university for work and play. We are left in limbo with a dissatisfied sense of belonging to a college not offering the normal social

environment we see beyond its walls. While those who remain within a mixed college can miss out on the varied social life that university is supposed to offer, they still have a balanced social atmosphere with minimum effort. We don't. Cambridge is one step away from the real world, women's colleges are one step further.

More critical is the argument espoused by the CUSU Women's Officer that "women's colleges have the crucial role of providing an academic environment tailored to the specific educational needs of women". The JCAP report has notoriously found that women are at a disadvantage in their academic work. To suggest that the existence of women's colleges redresses this imbalance is to put a band-aid on a broken limb. This is equally true for the problem of the sex imbalance in admissions. Women's colleges do not solve the underlying problem: men continue to outnumber women. The university should stop relying on the presence of all-female colleges to even out its statistics. A better solution would be to work towards the same level of provision for women university wide, rather than taking the stance that '1217 of them are getting the support they need. That'll do fine.'

The one compelling argument for the continuing presence of women's colleges is the need to

provide single sex accommodation for those who require it. Surely 1217 such spaces are far beyond the actual requirement. Could we not maintain single sex halls in the current women's colleges?

There is no doubt that there has been a place for women's colleges in the past. They have played a valuable role in the development of the university, often leading the way in student care and access. It seems though that colleges which have been progressive in so many ways are holding on to an outmoded tradition for tradition's sake.

Think before you sign.

The authors are undergraduates at Newnham college



Tori Flower

Girls who like boys

More online...

www.varsity.co.uk/comment

Including -

Duncan Barrett
on date rape in Cambridge

Yfke van Bergen
predicts the extinction of men

Adam Jacobs
on the oldest profession

Dan Butterworth
bemoans the top-up nightmare

VARSITY

Top up fees: time to think

The front page editorial run by *Varsity* this week is a very unusual step. It has also been a very controversial article within the *Varsity* team. This is not surprising: top up fees are an issue over which feelings run high.

The editorial is in no way an attempt to tell anyone what to think; but it is meant to make you think about the issues that lie behind the headlines. Before the editorial was printed it was sent out to a number of people to gauge the reaction to it. After reading it, one wrote: "I'd assumed, no doubt like many more students out there, that top up fees were going to completely financially screw up students *while at uni* rather than having to pay it back afterwards: and it's true, the uni does need the money somehow. Think this'll make a lot of people think, it certainly made me ponder". Please do read, please do ponder, and then tell us what you think.

There is, like it or not, a "dogmatic mist" that surrounds the issue, and *Varsity* in no way pretends that our front page was free from this. However over the next weeks we hope to hear from all sides of the debate in this issue: we aim to be forum for the opinions of Cambridge students and we want to hear your views on the funding crisis that threatens higher education and the ways we can solve it. Our opinions are by no means set in stone and the debates that have raged in the *Varsity* offices in the past week have certainly affected our editorial position. Email us, write to us, come in and speak to us. There is only one thing we ask that you don't do; pretend that the problems faced by Higher Education are better left ignored.

S.O.G.: Save Our Gardies

There is only one word to describe the reaction to *Varsity's* 'Save Gardies' campaign and that's breathtaking. 3,000 signatures to the petition, messages of support from all over the world, emails flying round the Cambridge grads in London and elsewhere expressing their outrage at Caius's decision: over 500 have now signed the online petition and the number rises by the hour. In the words of Vas Anastasiou the reaction has been "overwhelming".

There has been movement from the College, in the letter printed across the page there are a number of shifts from the position expressed by Caius last week, and an obvious attempt to try to soften their position. They say this move has always been their long-term plan: last week they told *Varsity* that they had only begun to consider it in the past year. They now talk about student accommodation, whereas last week the talk was of fellows' rooms. Public relations or real shift? You decide.

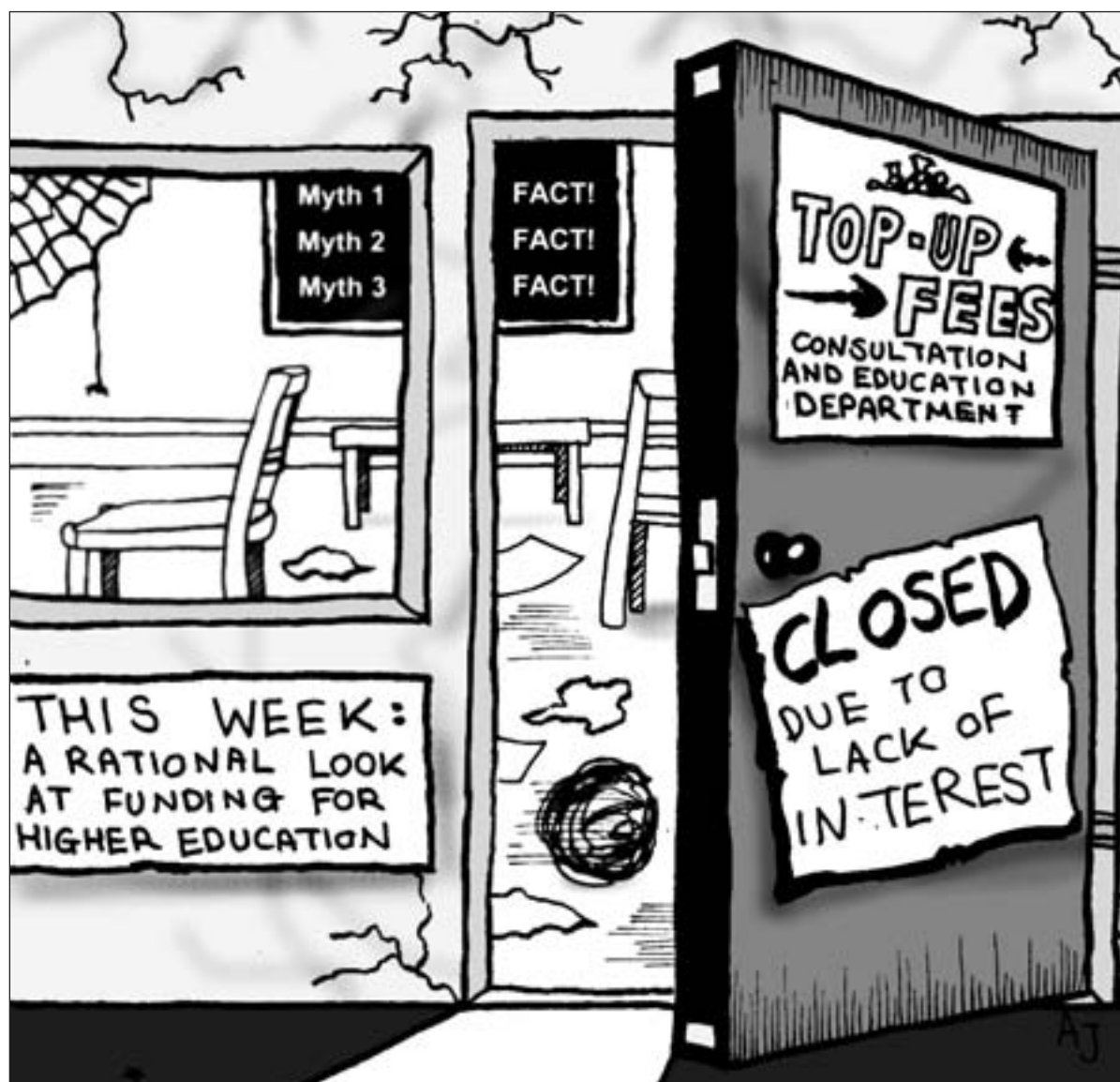
The notice has not yet been served to Mr Anastasiou for the lease to be terminated, we still have time to change the College's mind. There have been the first noises reaching *Varsity* of a possible donations boycott among Caius alumni: this is the type of action that will really make the College sit up and think about what they are doing, and we are fully behind the in this important move. In addition we in Cambridge have to keep up the pressure: those who haven't signed the petition please do so, those who have – you'll see posters appearing in Gardies over the weekend, if you support the campaign show the strength of your feeling: you can print them out on our website – *Varsity* looks forward to seeing them around time.

And for now, that is all – but watch the website and the paper next week for more developments. The notice of termination will be sent to Vas in two months time, on Christmas day, a wonderful Christmas present from the College. We have two months – lets make our feelings felt.

Move the Monkey Lab

The University have decided that the proposal to build the Animal Research Centre outside Girton needs to be reviewed due to mounting security costs. This could well mean that the proposal still goes ahead but with government funding, however for the moment it is up in the air.

If it is, in the end, given the green light one thing really should be considered; as the article from the College's JCR on page 5 today mentions the implications for the building of the labs in that location on Girton College will be immense, particularly on student welfare. *Varsity* agrees with the concerns of the students and hopes that the University, if it decides to go ahead with the lab, will reconsider its location which at the moment is hopelessly misconceived.

The week
in words

"Keep up the pressure Varsity, and ensure the right of future generations to eat chips and kebabs with that weird Dulux solid emulsion that they claim is mayo".

A Cambridge graduate explaining why *Varsity* should not give up on their campaign.

"Is Caius so out of touch as to enrage its former population by removing all that has been great and good from our times?"

Hear, hear, Cambridge graduate Jason Saunders.

"I used to be a genetic engineer. My mum cried for three months when I started making kebabs"

Vas Anastasiou talks about his dedication to kebabs and all things falafel.

"Caius in my opinion is a major pain in neck"

G.P Dr Carol Cooper offers her diagnosis on the situation.

"It was lucky somebody didn't die".

Ronnie Booth, Cambridge Station officer, commenting on the River Lane blaze.

"Trying to make your buildings look historical – does that not make you a fake?"

Robin Deaney, Clare's Buildings Manager, believes that additions to existing University buildings do not necessarily need to replicate the original style, as the innovative Maths faculty receives its BCI award.

There is "no place for ancient feuds or ranking discord...Ken Clarke is a very old friend of mine."

Michael Howard, who in his Cambridge student days resigned from CUCA when Ken Clarke invited Oswald Mosley to speak, telling journalists he would be working together with Clarke for the future of the party.

"I know I have the confidence of the grass roots."

But not of your Parliamentary colleagues, eh Iain?

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Tom Lane

The Israeli-Palestinian debate really needs a rest

Help! I've got a big problem – I can't stop reading student articles on the Israel/Palestine situation.

It's a terrible compulsion – when I see one there on the page, bedecked in melodramatic headlines and sombre accompanying pictures, I simply have to read it. Maybe this one won't be so bad, I keep telling myself. Maybe this one won't be a dull, vicious, partisan diatribe. Maybe this one...

I don't believe that any issue whatsoever, be it top-up fees, Iraq, or the latest antics of the King's College JCR gets more space devoted to it amongst the Cambridge papers. Even in the national press the topic seems to receive a slightly disproportionate measure of attention. Why, for instance, do we not hear more about the Turkish/Kurdish situation, Zimbabwe, or countless other similarly horrific situations?

'Easy,' some would say. 'Israel attracts so much opprobrium because

of the prevalence of closet anti-Semites'. And it is true that by reading some articles, you'd get the impression that the average Jewish person's diary would read along the following lines:

Monday: dined heartily on the flesh of a Palestinian baby. Delicious, although it was slightly too charred by missile burns.

Tuesday: went to secret meeting at 10 Downing St. about how to help Zionism take over the world. Nice canapés.

Wednesday: felt in a bad mood today, so I punched a nearby Muslim, then when he complained, accused him of being anti-Semitic. Me and Ariel had a good laugh about that one! Etc...

However preposterous this may be, it's clearly an equal insanity to assume that all critics of Israel are anti-Semitic, especially when so many of

the most eloquent ones are themselves Jewish. But then why is there this obsession with the situation almost to the expense of all others? Simple – the Israelis are white. Or whiter, on the whole, than those they are pitted against. One of the more patronising and racist hangovers from the Imperial days is the unspoken belief that any ills committed by a white community are intrinsically worse than those of any other ethnic group. 'Black on black' crime, whether genocide in Rwanda or gang wars on the London streets is treated as 'complicated', but introduce a hint of racial tension, and it's as clear as black and white. The increasing frequency with which the term 'apartheid' is hurled against Israel shows what is going on: Israel is replacing the void left by South Africa as the guilt-ridden post-colonialist cause of choice.

The reality, of course, is not so sim-

ple. Writers are fond of drawing biblical parallels in the conflict, but the endless exchange of innocent for innocent seems not so much reminiscent of the Koran's Allah or the Old Testament's Yahweh, but of the pagan gods of ancient Greece and Rome. With each numbing retaliatory strike, one gets the sense of being a spectator at some almighty *Oresteia*, some terrible, unending festival of violence and retribution. A more modern reference might be *The Simpsons' 'Itchy and Scratchy Show'*, with the two sides as equally matched, indestructible opponents, destined, as the lyrics sing, to 'fight and fight and fight and fight and fight...'.

The pervasion of random violence into daily existence is another source of fascination and horror. Neither 'side' can count that being 'innocent civilians' will make them safe. Again, like two Greek 'polis' states at war, sin-

emerges not from actions but from accidents of birth – the mischance of being born your foe. As for the suicide bomber ethic, the principle is not so much Islamic as archaic – drawn from a different era where honour from your own people legitimates any pain inflicted upon their enemy. It is an attitude with precedents in Livy and Herodotus rather than the Koran.

The endless stream of tit-for-tat tirades in the student papers stems from the same atavistic fury. They are, in their own minor way, the revolting verbal equivalents of an Israeli missile in the wrong Palestinian apartment, or another suicidal slaughter in a crowded nightclub, bus or market. Like these genuine atrocities, each vituperative article changes nothing, but merely reinforces people's preconceived beliefs. Unless you have anything new to say, a dignified silence is the appropriate response. Please.

Letters

Letters should be submitted no later than midnight on Wednesday, and be as concise as possible. The editors reserve the right to edit all copy. letters@varsity.co.uk

A letter from the Bursar of Gonville and Caius

Dear Editor,

There has been much interest and concern expressed about the College's plans for the premises occupied by The Gardenia. Perhaps the following summary of the situation will help set the record straight.

The College bought this property in 1989. It has been our long term plan for a number of years to use the upper floors of the premises for student accommodation. We have now reached a break point in the lease and have the opportunity to exercise this to enable redevelopment and occupation by our own students. The change is all about creating a proper collegiate presence for Caius students in Rose Crescent – this is the only property that is not given over to upstairs College occupation in the part of the block that we own.

The premises as a whole are not

likely to yield any more rent after their partial conversion to accommodation for students, and will probably yield less. However, we regard the provision of accommodation in close proximity to the central College site, with all its facilities for students as being of over-riding importance. We also regard the change to an unbroken sequence of College accommodation as being essential to create a proper sense of community and critical mass among our students from many different academic disciplines who live in Rose Crescent.

In making this decision we have, of course, been very aware of and sensitive to the value of the services provided by "The Gurdy" and the fondness with which it is viewed by many students. We have had a number of discussions with the proprietor, Mr

Anastasiou, and his position was considered at length by the College. We discussed the matter with representatives of the Gonville & Caius Students Union – from which it was clear that there were some who loved "The Gurdy" but frankly also many who did not. We also sought the counsel of all our neighbouring colleges, and received broad support.

We are sorry that this will inevitably cause disruption to The Gurdy's business, but Mr Anastasiou will receive considerable financial compensation in return for the termination of the lease. The College feels that if there is indeed a strong market for what "The Gurdy" offers then the business will be able to move and prosper from new premises.

Yours faithfully,
Barry Hedley, Bursar, Caius College

Latin cuisine

Dear Editor,

Some of your older readers will have memories of a pre-1961 Gardenia. Its change of name from Nina's was celebrated by a classical contemporary of mine with a stately Latin hexameter: Nina fuit quondam, qua nunc Gardenia surgit. He went down in 1950, which provides what is known in the trade as a terminus post quem non. I fear that a pentameter may now be needed to complete what seems fated to end as an epitaph: Nunc tamen heu tristis deperit illa uice.

Yours pedantically, E.J. Kenney

Gardies: a doctor calls

Dear Editor,

I am an alumna and yesterday was showing one of my sons around Cambridge - incidentally telling him about the Gardenia as well as the other haunts of my youth - when I picked up your issue of 24 October and read the dire news.

If Varsity ever needs A Doctor Writes piece on why midnight kebabs are good for body and soul, just let me know!

My twins are thinking of applying to Cambridge and I want them to be able to experience the authentic Gardenia fare I used to enjoy.

Caius in my opinion is a major pain in neck, e.g. there was a Caius gate/guest hours campaign ("Gate Hours - We Don't Needham". Long before your time I'm sure).

Cheers,
Dr Carol Cooper,
ex-Newnham

Cynicism is dead



Michael Lynas

MA Cantab pending: life after Cambridge

In Harvard Yard they have a rather fetching statue dedicated to John Harvard. John was probably squat and ugly with facial warts, like most 17th century Puritans. But in the absence of any likeness, his sculptor transformed John into a bronze Adonis of good leg, with high cheekbones and flowing locks. For most of the year John is surrounded by cooing Japanese tourists furiously snapping photos. Elderly Texan couples wearing low-cut shorts can often be seen rubbing manically at his foot.

John was an Emmanuel man before making the trip over the Atlantic. While today most of us go to the States to catch some surf or eat some cow, John went to help to create a better and Godlier version of England. And instead of taking his camera or his Emmanuel scarf, he brought the Protestant work ethic.

Every morning as I walk past John's statue at 8.30, groggy and tired before my energising smoothie with extra vitamins (VIE-TA-MINS), I silently curse him for bringing this with him. "No more lie-ins until lunchtime young man! No more afternoons in Ha!Ha! followed by debauchery in Cindys," he laughs at me.

In my first week at Cambridge my Director of Studies informed us that we should expect to do eight hours of

reading a day. Pretty soon I realised he must have meant eight hours a week. Or was that per month? But in John Harvard's new Puritanical version of Cambridge the Professors mean business. During my orientation we were handed a list of "motivating words" to carry with us throughout the year. Anon (2000) provided a route through the problem of too much work and too little time in the day: "sleep fast". And one of our student advisors chipped in, "Being here is like drinking from a fire hydrant". I have never partaken of a fire hydrant, but Anon hit the nail on the head.

And yet it's impossible not to enjoy it here. Cynicism, which Cambridge, England did so well obviously died as John made it over the Atlantic. Everyone is constantly happy and smiling and enthusiastic even allowing for all the Prozac junkies. Orientation consisted of singing Harvard songs with my classmates, scavenger hunts and general bonding. I found myself looking around to catch someone's eye and laugh at the whole thing. But no one wanted to join in. I had to embrace their infectious enthusiasm, and found it quite liberating as a hemmed-in Brit to actually be excited about something. But then I guess if you were paying \$60,000 a year for the privilege you might be a bit less cynical. Mightn't you?

Bosnia's Bright Young Things

Tristan Stubbs on foreign intervention in the Balkans

In July this year, five Cambridge students travelled to Bosnia to teach English at the University of Tuzla. We were part of the University's Summer School Programme, which attracts young people from all over Eastern Europe to study in Tuzla for a few weeks every year. The scheme was organised by Student Aid for Bosnia, a student-run charity, but since all expenses were to be met by the volunteers, I looked around for sources of funding. I discovered that my College offered an award designed especially to promote better understanding of the Balkan region.

I needed a research topic, however. Reading books on the region, and acutely aware of much of the world's reaction to American and British foreign policy since September 11th, I recognised in Bosnia a rare opportunity. Through interviews with my students and other people that I would meet, I could construct a picture of their opinions towards those countries that had intervened militarily in Bosnia long before the recent interventions in Afghanistan or Iraq. Much post 9/11 literature has also surveyed the apparent negative reaction that the spread of American culture has come up against in many parts of the world. I wanted to find out whether this was also the case in Bosnia, an emerging nation with much American diplomatic and economic influence.

"Students were highly critical of the British government's role"

Tuzla is a difficult city to reach. We had to fly to Trieste, take an overnight train to Zagreb and then a bus from there to Tuzla. The journey in all lasted more than twenty-four hours. Tuzla has always had a mixed population; though the principal city of a predominantly Muslim region, it was the only city to vote along non-nationalist lines in the general election that preceded the war. Although a number of students at the summer school were from other Eastern European countries, including Hungary and Croatia, most came from the cities of the Federation of Bosnia-Herzegovina and Republika Srpska, the two entities created by the Dayton Agreement. Long the home of liberal sentiment across Bosnia, the opinions of young people from these cities cannot be taken as representative of all their compatriots. The openness with which they befriended students of different faiths and backgrounds was a far cry from the savagery that once destroyed the villages dotting Bosnia's breathtaking countryside.

Nonetheless, their views remain revealing. Almost all of those students surveyed

"It was generally felt that not enough had been done to effect the arrest of war criminals since the end of the war"

who described themselves as Bosnian or Bosniak, a term used to denote Bosnian Muslims, were highly critical of the British government's role in the civil war. The British

were accused of doing nothing to prevent genocide, and of being in the position to stop the war from the outset but of failing to act. One interviewee even put this down to the UK's apparent hatred of Muslims. Though there was much praise for Blair's actions in Kosovo, (though some criticism of this intervention came from a Bosnian Serb) and a resigned recognition of the need for British troops to remain in Bosnia for the foreseeable future, it was generally felt that not enough had been done to effect the arrest of war criminals since the end of the war. America's conduct since the war's end was

But sympathy amongst the students for the American or British governments' policy during and after the war failed to dampen their near-unanimous opprobrium for the recent war in Iraq. One female questioned, who called herself 'Bosnian', considered that the war might bring long-term benefits to the Iraqi people, though she insisted that the

"Praise for the benefits of exported British culture was plentiful ...I discovered a love of British TV comedy"

expropriation of that country's oil reserves was the main reason for the war. This was a

quick to insist that their quarrel was with the present British government, and not with its people. The Bosnians interviewed, having experienced intervention for themselves, and unlike certain commentators in the West did not see British or American policy as necessarily unchangingly self-seeking and destructive. They were at pains to distinguish

between different phases of British and American foreign policy. This gives the lie to the notion that Britain and America are viewed as "all-bad". One Bosnian explained that now there was more crime and corruption than under communism, but he could live with that since the Westerners had made his country free.

Though it is difficult to compare a small Eastern European state with a large Middle Eastern one, US and UK policy-makers in Iraq might take heart from such views. But as the students' criticisms of both countries' non-action early in the war and bad decisions reveal, these can often leave a lasting impression on the mind of those affected. Paddy Ashdown is well-liked by many in Bosnia for his work as the UN's High Representative, but the country's huge and unwieldy bureaucracy has made pragmatic and often autocratic decisions frequent, and he has recently been the subject of much criticism in the popular press

In discussing culture, students were abundant in their praise of British. They demonstrated a love of British music, art and literature, while I discovered that British TV comedy, from Benny Hill to *Only Fools and Horses* was very popular with people from all over the former Yugoslavia. Though all were aware of a distinction between British and American exported culture, many complained of a difficulty in accessing the former – for them, American culture was all-pervasive. Some students even suggested that traditional Bosnian culture would largely be replaced within a matter of decades. None of the students viewed this trend as positive, with one Bosnian Serb highlighting its pernicious aspects – violence on TV, junk food and an unhealthy lifestyle. Apparently his views are not unique. As the writers Ziauddin Sardar and Merryl Wyn Davies have shown in *'Why do People Hate America'*, a widespread distaste for such cultural symbols is one of the major reasons that many people across the world have recently expressed animosity towards the US. Having intervened in Iraq, the eyes of the world will be fixed on Britain and America

If they are to withdraw quickly and successfully, as is their stated intention, they might well learn something from one of the newest countries in Europe. Executive decisions, though necessarily pragmatic, should be executed cautiously and economic reforms, should not be undertaken without sympathy for local cultural attitudes. We must remember that though a state might have 'failed', the memories of its people do not fail so easily.



A bombed skyscraper in the residential area of Sarejevo, that came to be known as 'Sniper's Alley'

treated similarly, while their arms embargo against all parties (including Bosnian

Muslims) during the conflict itself was deplored. However the students believed that belated military action by the US was the key factor in finally ending the war.

common theme amongst the answers given – the US needed Iraq's oil to dominate the world and the UK was stupid not to have realised this. Blair was singled out for particular criticism, with many of the Muslim students bemused that a man who had shown such guile in confronting Milosevic in 1999 should now be kow-towing to a statesman they considered an Islamophobe.

Students from across the region were

Andrew Macdonald

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Look! New Scandal!

Latest 'dating' incident strikes at bop thing



Hot Hot Hack
Billy Milk-Junction

Fears are rising around the University this week after a third and final alleged case of 'dating' was reported to local police.

The police were informed of this "chuffing sick" occurrence by anonymous witness Velcro Formicary, the Ents and Candyfloss rep from Price, Waterhouse and Cooper's College. "I saw the whole sorry thing," Formicary told *The Ord* after well-targeted questioning. "It were chuffing sick it were. I didn't spend weeks and weeks organising me chuffing 'Great Dictators and their Pets' bop for those chuffers to come along doing that."

Formicary alleges that at approximately 9.22 and 12 seconds (at the third stroke) on Friday nighttime, two "people" attempted to enter the bop through her designated entrance hole. "I knew they were trouble. Behaving chuffing weird, like," she continued. "They were holding hands, smiling and kept looking into each others eyes, as if to say, 'I'd like

to see you with less clothes around yourself, or at least with your hat off'. They weren't even pissed, for Poselthwaite's sake!"

After telling these two vermin to get out of her already throbbing admission area, Ms. Formicary ('Chuffy' to her friend) contacted the police using a 3210 and secret number a public-spirited fireman told her once when her primary school was burning down. Sergeant Silky hazarded a hunch that Chuffy had just witnessed a case of what is now oh-so-frequently being given the name 'dating'. Chuffing, indeed.

These dating rats were later discovered to be two students from neighbouring colleges and went by the suspiciously made-up names of 'Gary' and 'Siobhan'. Whatever.

After several minutes of police-based questioning, Siobhan had to admit that, yes, she had been dating or "on a date", if you like. Gary, however, was not so sure. "I could have been dating - I'm not so sure," he told a uniformed man. "True, I did feel hotter than normal and every time I looked at Siobhan's hair it made



ON THE RAMPAGE: Look at this disgusting show of affection what I saw earlier

me think of Kriss Akabusi in '91. But the excessive moisture gave me a rash and her blouse was rank. I always preferred Roger Black's professionalism anyway." When asked why, at the crime scene, he had taken Formicary aside and whispered in her ear, "Leave it out love - it's been a dry spell", he refused to make a noise.

This really scary incident comes after two other couples being questioned already this term for allegedly similar infringements. Dan and Louise from Girton were brought in after the latter laughed with disproportionate volume at one of the former's lame jokes about that time he was in Topman. Neil and Randy from Robinson were fined two-weeks dinner money after Neil bought

Randy a drink in the college bar and Randy said thank you. "I did raise a speculative eyebrow," admitted the implicated barman, "And now it's stuck like that."

My hilarious mate from Tit Hall (no, seriously, you've got to meet him) added a hilarious comment that couldn't be anything but off the cuff.

It seems that this alarming new trend is definitely on the increase, and this is very alarming. What started out as a bet in a charity shop has now spread like a plague disease, even reaching poor, innocent Cambridgetown. It must be stopped to maintain our population and to keep kids off the streets and in the workhouses. Die dating scum.

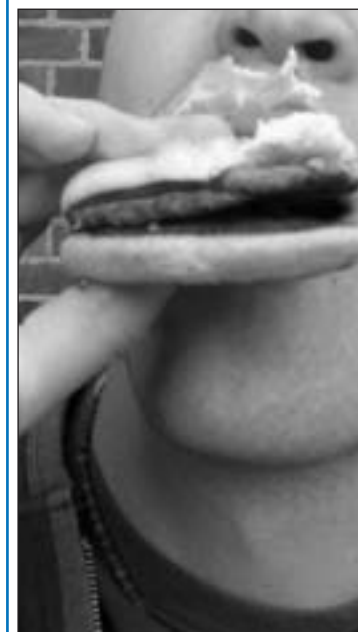
COLLEGE SHORTS

BALLS

Details of the annual College May Ball 2004 have been announced. The theme, 'Pins', has been selected to represent and sympathise with the needy, claims ball president Kettlebaston Fork. As usual the College will be divided up into many sections. In one section drinks will be served. In another, a man will help you impress attractive women of the opposite sex. Dare you enter the barcode battler arena? Marvel at the incredible world of joinery! Discover the secrets that have made ironmongery such a favourite with sadomasochists! Finally (literally!) test your skill at capital punishment.

The college have decided to make tickets 12% FREE for this event.

DIRTY MEAT



Eat it you dirty fat pig

News just in: The Fadge wing of college is going to be replaced by a noisy and smelly late-night fast-food outlet, replacing the library, computer room and accommodation. It's what the students want.

Headline?



Crime Captain
Tubular Studmuffin

Crime is fast becoming a thing of the past in Cambridge, some people are saying today.

Whilst lots more people are being stabbed, robbed and murdered than ever before, some parts of Cambridge haven't witnessed a crime for ages - which is good. For example, of the four public bins on Kings Parade, the third one has never been vandalised since last month.

The Ord went along to investigate and found Sergeant Benny Barrington inside.

"It really is super news," he confirmed. "People have been telling me about so many places in this city that are crime-free. Anyway, fancy a game of twister?" he offered.

It really is a thing that is happening. Importantly, honey crime is down 1% from last week. If this trend continues for another 90 weeks or so, Cambridge will be totally free from nectar-related disorder.

I went along to ask a mad sociolo-

gist to help make this article longer.

"Crime is like a hot potato at the moment," he proposed, "in that it can involve microwaves and ovens, and a bad one is a total bugger," he clarified. He puts the apparent decrease in crime down to the recent high pear harvest, grit rationing and the police.

However, nobody agrees. A man came to my condo today selling wares but also to comment that crime is becoming a societal scapegoat. "Everything is blamed on crime these days," he began. "OK, so my house was burglarized on Tuesday but I don't blame it on rising crime rates." What do you blame it on then, old timer? "Burglars," he concluded.

Crime began in the UK as a response to the hotly-received BBC1 comedy-cum-comedy *Crime Traveller*. Indeed, in the week after the now infamous gherkin episode was screened, 14 people complained of being fungled on their way home from work as a result.

The first crime to occur in Cambridge was in 1988 when someone's virginity was stolen from outside the front of TK Maxx.



NO CRIME HERE, CHUM: Rubbish has never been so free from criminal violation

When you think about us you touch yourself? Email theordinary@varsity.co.uk

/31/10/03/LISTINGS/

Welcome to *Varsity's* Listings pull-out. With our expert's top recommendations below, Listings is your essential weekly guide to what's on in Cambridge over the next seven days.

F I L M L I T M U S I C T H E A T R E V. A R T S



Igby Goes Down at the Arts Picture House on Friday and Saturday at 11pm. Kieran Culkin plays the Holden Caulfield-but-not-half-as-cool character in one of those teen indie films which although lacking that spark is a thoroughly enjoyable film to remember that it's about staying young and not growing old.



Michael Wood, Professor of Comparative Literature at Princeton, is in town to give the Empson lectures under the rather intriguing title, **Literature and the Taste of Knowledge**. Check English Faculty website for further details. 31st Oct-7th Nov. Lectures are in the Mill Lecture Theatre, at 5.30pm.



Finally an excuse to wear nothing but bondage tape and a fur coat. **Piss Up Look Sharp** plays music to 'fuck to, get fucked to and say fuck you to' (Saturday, King's Cellars) while the great **Retro Electro** returns to rapt applause on Thursday at the Kambar. The most mashed up fun Hoxbridge residents will have. all term.



This Sunday pop down to A Jazz Evening in the ADC Theatre Bar presented by the cast and production team of **Hot Mikado**(ADC, 11-15 Nov), starting at 7.45pm - Tickets £3. The ADC Bar transformed into a smokey jazz club - hear numbers from 'Hot Mikado' as well as other hits from across jazz history.



Just go down to **Clown's Cafe** on King Street, get a lovely jubbly bit of food and stare at the children's drawings of clowns, which we all know are usually horribly scary, in some kind of abstract post-modern way incorporating crayons and felt pens and wonder what went so horribly wrong last night.

every tuesday at coco night club
9pm til 2.30am £3 entry

launch night
tuesday 14th october

upstairs: funky house
downstairs: soul&funk
drinks £1*

funky monkey
the refinery presents
a night of uplifting house, soul and funk

VARSETY the economy lounge

www.cococlub.co.uk

coco door policy applies. i.d may be required. only national i.d valid. driving license and passport accepted F.O.A.F *before 11.30 subject to restrictions

To submit listings go to
www.varsity.co.uk/listings

The Heywood Society

Invites Applications to Direct/Produce in the Peterhouse Theatre or for funding for shows elsewhere
Applications to Dan drd25
Deadline: Friday 14th Nov



Anger Management, 15
Sunday 2nd November - 7pm & 10pm

Intacto, 15
Thursday 6th November - 9pm

www.stjohnsfilms.org.uk



BATS invites applications to direct in Lent 2004. For details on how to apply, see BATS website
www.quns.cam.ac.uk/queens/events or contact Hannah Meyer on hm290.
Deadline midnight on 12th November.
All applications to Hannah Meyer, Queens' College (pigeonhole)

THE DEBATE

What is Really Going Wrong in the Middle East?

Speakers: Sharif Nishashibi, Chairman of Arab Media Watch
David Horowitz, Editor of The Jerusalem Report
Sunday 2nd Nov, 8pm
The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria

What's on this week?

F I L M

Sunday

Christ's Films:
Phone Booth.
Christ's College, New Court Theatre.
8pm. £2.

St John's Films:

Intacto - Fate, chance & luck and getting it back when stolen.
St. John's College, Fisher Building. 9pm. £2.

Friday

Christ's Films:
Phone Booth.
Christ's College, New Court Theatre.
10:30pm. £2.

New Hall:
Festival of Indian Films - "**The Terrorist**".
New Hall, Buckingham House Lecture Theatre. 8:30pm.

M I S C

Friday

CU Chabad Society:
Welcome the Shabbat with a delicious four course meal.
Chabad House, 19 Regent Terrace. 7:30pm.

CU Jewish Society:
Friday Night Dinner - delicious 4 course meal. All welcome.
Student Centre, 3 Thompson's Lane. 7:30pm.

GREEK DANCING CLASSES
Every Thursday, Darwin College 5.15-6.45. First class 30/10, £2.
Darwin College, Ground floor room, next to bar.
5:15pm. £20 per term.

Saturday

CU Ballet Club:
Intermediate ballet. Slightly more challenging free class! .
Kelsey Kerridge, Aerobics studio, top floor.
2:30pm. £1.00.

Are you searching for a
unique party venue?



Special Student Offer!

3-Hour Cocktail Cruise on the River Cam



Only £10 per person (Sun - Thurs) or £12 (Fri & Sat). You choose your favourite 3 or 4 cocktails and the crew supply them (4 cocktails per person). A full bar & PA System is also available. Fully-appointed & heated, Georgina is licensed to carry up to 110 guests. This offer is based on a minimum of 80 guests.

MOSCOW MULE, SEX-ON-THE-BEACH, GIN & TONIC,
PINA COLADA, BLUE LAGOON, BLACK RUSSIAN,....



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www.jetphotographic.com
01223 329007



CU Ballet Club:

Pointe class. Any pointe experience welcome!. Kelsey Kerridge, Aerobics studio, top floor. 4pm. £0.50. CU Ballet Club: Advanced class. Grade 7+ free class!. Kelsey Kerridge, Aerobics studio, top floor. 4:30pm. £1.00.

J-Com:

Stand up and sketches from John's Comedy Society. St. John's College, Fisher Building. 9pm. £3.

Pembroke College Winnie-the-Pooh Society:

Eleveners, including a little smackerel of something. Rm 15, 4a Bridge Street, 4pm.

Sunday

CU Support for the Homeless (CUSH): Squash. King's College, Munby Room. 7pm.

C.U.T.C.C.S:

Tai Chi Chuan: Hand Form; Weapons Forms; Pushing Hands; Self-defence. Fitzwilliam College, Reddaway Room. 2pm. £2/3.

Monday

Buddhist Meditation

Samatha Trust: Introductory course in meditation. rmh1001@cam.ac.uk. www.samatha.org. Pembroke College, N7 Old Lodge. 7:30pm.

CU Jewish Society:

Study with a buddy - explore topics of Jewish learning. Culanu Centre, 33 Bridge Street. 7pm.

CU Meditation & Buddhism Soc:

Meditation with tai chi, chi qong, creative writing, dreamwork. Sidney Sussex College, Knox Shaw Room. 7pm.

LOOKING FOR LOVE?



Hi my name is Steve and I'm 30 years old. I'm looking for a foxy lady between the age of 18 and 23 to share my life and home with. Big tits are essential, and long blonde hair as well. A classy lady. She must be a good cook, and be a patient mother to my 4 boys. Lucky ladies, if this sounds like it could be you please call me on **1800 LOOK 4 LUV**

Name: Steve
Age: 30 years
Occupation: Bobcat Operator
Interests: Shooting, Poker, Strip Clubs, Heavy Metal Music, Woodwork, Television
Dislikes: Fat Women, Small Tits, Squirrels, Posh Restaurants, Small Cars
Star Sign: Taurus
Children: Four



WARNING: THIS MAN DOES NOT SHOP AT JOY



An eclectic mix of urban fashion and gifts from London

21 Petty Cury, Cambridge, CB2 3NE. Tel 01223 322 123. Monday - Saturday: 9.00am - 6.30pm. Sunday 11am - 6pm

get involved...

help organise cambridge's largest student-run careers event. over 2000 students attending, 30+ leading employers from all sectors, the largest student publicity budget in cambridge.

we're looking for people to join our team for the **2004 internships fair**. could you liaise with recruiters, design our publicity, implement a marketing strategy, or deal with the organisation of such a big event? it's great fun and has lots of perks.

for more info or to get involved e-mail
if2004@cambridgefutures.com by sunday 12pm

Tuesday 4th November

Financial Markets - Deutsche Bank

Learn about what's going on in the world of financial markets from a leading player in this sector. Talk to the people who are making it happen and find out what it takes.

All events are free to members, start at 6.30pm at Sidney Sussex, and include wine and dinner.
Book your place online www.cambridgefutures.com

Thursday 6th November

Consulting Case Studies - Mercer

Discover what strategy consulting is all about. In this interactive case study you'll face a business problem similar to those faced by strategy consultants.

cambridgefutures

www.cambridgefutures.com

the new cambridge university industrial society **cuis**

don@camh.org

CUTazz:

Beginners Jazz dance .
Robinson College, Games Room.
6pm. £3.

CUTazz:

Inter / advanced jazz dance.
Robinson College, Games Room.
7pm. £3.

Maypole Quiz:

Cambridge's most entertaining quiz, with tickets drinks and cash prizes.
The Maypole Pub, Park Street, Upstairs.
8pm. £1.

Rainbow Network

Cambridge:
HEALING Meeting - sharing, exchanging experiences, information, discussion
www.rainbow-cambridge.org.uk.
Bharat Bhavan (Old Library), 119 Mill Rd (railway bridge).
8pm.

Romance.ucam.org:

Speed Dating - "Musical chairs with chemistry".
<http://romance.ucam.org>,
Please sign up in advance.
7:30pm. £4.

VSO:

Talk to returned volunteers and HQ staff about work overseas.
Gonville Hotel, Gonville Place, 07:30am.



Domino's

Buy one pizza get one free with this coupon

Collection only

DOMINOS CAMBRIDGE: 01223 355155
27 HILLS ROAD, CAMBRIDGE, CB2 1NW

Tuesday

CU Ballet CLub:
Improvers Ballet. For those of you that know the basics!.
Kelsey Kerridge, Aeorbics studio.
8pm. £1.00.

CU Ballet CLub:
Beginners jazz. Fun, lively jazz dancing! .
Queens' College, Bowett Room.
6pm. £1.50.

CU Chabad Society:
Parsha and Pasta - Come for a thought provoking supper.
Chabad House, 19 Regent Terrace. 8pm.

C.U.T.C.C.S:

Chi Kung: Breathing Exercises for Stress Relief and General Health and Fitness.
New Hall, Long Room.
2pm. £2/3.

Wednesday

CU Chabad Society:

Kabbalah Course - a beginners guide to the esoteric.
Chabad House, 19 Regent Terrace.
8pm.

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Cambridge CB2 1RU**

**Thursday 6th November
6.00pm**

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Tel: 07751 423762
Email: myphysio@hotmail.com Web: www.myphysiocambridge.com

PPS

CUTazz:
Beginners tap dance.
Robinson College,
Games Room. 7pm.

CUTazz:
Inter / advanced tap
dance.
Robinson College,
Games Room. 8pm. £3.

CU Ballet Club:
Beginners ballet.
Absolute beginners
always welcome!.
Queens' College,
Bowett Room.
6pm. £1.50.

CU Jewish Society:
Shawarma Feast -
Kosher Shawarma
made on site plus great
atmosphere.
Student Centre, 3
Thompson's Lane.
7pm.

C.U.T.C.C.S:
Tai Chi Chuan: Hand
Form; Weapons Forms;
Pushing Hands; Self-
defence.
Fitzwilliam College,
Reddaway Room.
7pm. £2/3.

Kick Bo:
Non-contact aerobics
using the dynamic
kicking and punching
moves of Martial-Arts.
Christ's College, New
Court Theatre.
6pm. £2.

Thursday
Hellenic Dances
Society Terpsichore:
GREEK DANCING
CLASSES
Every Thursday,
Darwin College
5.15-6.45. First class
30/10,£2.
Darwin College,
Ground floor room,
next to bar.
5:15pm. £20 per term..

Friday
CU Chabad Society:
Welcome the Shabbat
with a delicious four
course meal.
Chabad House, 19
Regent Terrace.
7:30pm.

CU Jewish Society:
Friday Night Dinner -
delicious 4 course
meal. All welcome.
Student Centre, 3
Thompson's Lane.
7:30pm.

MUSIC
Friday
Christ's College Music
Society:
Harry Blake (oboe),
Geoffrey Paterson
(piano) - Schumann,
Britten, Hackston.
Christ's College,
Chapel.
7:30pm. £4/2.

Clare Ents:
Soul party! Come in
fancy dress for £1 dis-
count.
Clare College, Cellars.
9pm.

CUR1350 and
Amnesty
International:
Paper, Scissors, Rock-
live bands and dj's, fea-
turing Street Regal.
King's College, King's
Cellar. 10pm.

Queens' Ents:
ROCKY HORROR!
Dress up for a night of
Halloween cheese!.
Queens' College,
Fitzpatrick Hall. 9pm.
£4.

Young Russian
Talents:
Six amazing Russian
children + Moscow
Conservatory Professor
tour Cambridge col-
leges this week.
Unmissable.
Look out for posters or
contact jak36 for
details.
9pm. £2-£5.

Saturday
Queens' Ents:
Greenworld Bass
Lines! Chill out to
smooth drum & bass.
Queens' College,
Fitzpatrick Hall.
9pm. £4.

Trinity College Music
Society:
Jonny Sells conducts
music by Beethoven
with Jennie-Helen
Moston on piano.
Trinity College, Trinity
College Chapel.
8pm. £5/£3/£1.

Sunday
Fitzwilliam College
Music Society:
Elinor Rolfe Johnson
(Soprano) in Concert.
Fitzwilliam College,
Chapel. 8pm.

Monday
Peterhouse Music
Society:
Organ Recital by Mark
Smith.
Peterhouse, Chapel.
8:45pm.

Tuesday
Cambridge gamelan:
Traditional Javanese
music workshop.
Beautiful-sounding
tuned metallophones
and gongs.
Music Department,
West Road. 6pm.

Thursday
Cambridge Classical
Guitar Society:
Bring your classical
guitar to perform, or
come and listen!
Info (01223) 565552.
St Lukes Centre,
Victoria Road, 8pm. £3.

Retro Electro:
classic and contempo-
rary electronica, sixties,
new-wave and synth-
pop.
Kambar, Wheeler
Street.
09.00. £3.

Friday
Afro-Cubism:
ten-piece band unleash a blis-
tering improvised cuban-jazz
jam session. cafe afrika, stur-
tonstreet. 7pm. £4.

Trinity College Music
Society:
Sam Hudson and
Cathy Lanton present
music by Mozart.
Trinity College, Trinity
College Chapel.
8pm. £5/£3/£1.

TALK
Friday
Cambridge Inter-
Collegiate Christian
Union:
"EVIL: NATURE OR
NURTURE?"
talk and free lunch, all
welcome.
Sidgwick Site, Meade
Room (economics faculty).
1:10pm.

Saturday
CU European Union
Society:
Prof. Ricardo Petrella
on "The Right to Live";
free for members.
Sidgwick Site, Law
Faculty, Lecture theatre
LG19. 4pm. £2.

TUNE INTO THE ALL
NEW VARSITY RADIO
SHOW ON CUR 1350.

Mondays and Fridays
6 -6.30pm

Sunday
Culanu:
Debate: What Is Going
Wrong In the Middle
East?.
The Culanu Centre, 33a
Bridge St, bet Oxfam
and The Galleria.
8pm. £2.

Thursday
Cambridge Inter-
Collegiate Christian
Union:
"The Bible Talks" -
explaining Jesus from
John's gospel.
Queens' College,
Fitzpatrick Hall.
1:10pm.

CU Jewish Society:
Lunch and Learn:
Beigels, humous and
some food for thought.
King's College, The
Chetwynd Room.
1pm.

Friday
Cambridge Inter-
Collegiate Christian
Union:
"MORAL ATHIEST: A
CONTRADICTION IN
TERMS?" talk and free
lunch. all welcome.
Sidgwick Site, Meade
Room, economics faculty.
1:10pm.

Friday
Brickhouse Theatre
Company:
Top Girls, a
feminist play by Caryl
Churchill.
Corpus Christi
Playroom, .
7pm. £4-£5.50.

CADS:
Anyone for Denis? by
John Wells. Hilarious
political farce.
Margaret as a Drag
Queen
Christ's College,
Fitzpatrick Hall.
7:30pm. £4/£5.

CUADC:
The Homecoming -
prostitution, pimping
and Pinter on the ADC
stage.
ADC Theatre, .
7:45pm. £5 - £7.50.

Pembroke Players:
A Servant To Two
Masters, Goldoni's
comedy, adapted Lee

Hall.
Pembroke College,
New Cellars.
7:30pm. £4/5.

REDS:
Cross Road Blues -
legendary tale of blues
and the devil.
ADC Theatre, .
11pm. £3/£4.

Zodiac
Productions/DDS:
JULIA C - Shakespeare
meets Big Brother in
hilarious new play.
The Playroom, .
9:15pm. £4/5.50.

Saturday
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Sunday
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Pembroke College,
New Cellars.
7:30pm. £4/5.

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Julia C - Shakespeare
meets 'Big Brother' in
new exciting student
writing. . The Playroom.
9:15pm. £5.50-£4.

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College, New Cellars.
7:30pm. £4/5.

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Cross Road Blues -
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ADC Theatre, .
11pm. £3/£4.

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9:15pm. £4/5.50.

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stage.
ADC Theatre, .
7:45pm. £5 - £7.50.

Pembroke Players:
A Servant To Two
Masters, Goldoni's
comedy, adapted Lee

Tuesday
Love Letters on Blue
Paper
The Playroom,
9:15pm. £4/5.50.

Ellen Stenning:
Loveplay.
The Playroom, 7pm.

Footlights:
Virgin Smoker
ADC Theatre, .
11pm. £4.

REDS:
Pygmalion - Shaw's
classic comedy drama.
ADC Theatre, .
7:45pm. £5 - £7.50.

Wednesday
Clare Actors &
Cambridge Arts Theatre:
Love Letters on Blue
Paper
Arnold Wesker.
The Playroom, .
9:15pm. £4/5.50.

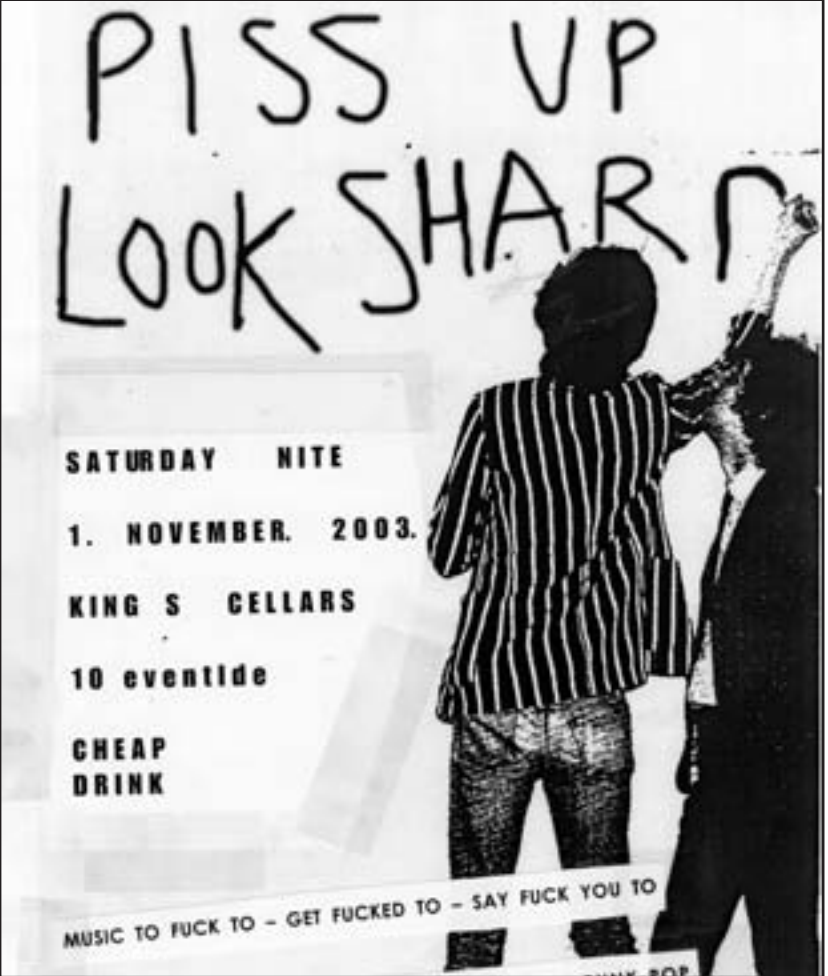
CUADC:
Under Milk Wood -
tales of the residents of
Llareggub Hill.
ADC Theatre, .
11pm. £3/£4.

REDS: **Pygmalion**
ADC Theatre,
7:45pm. £5 - £7.50.

Thursday
Love Letters on Blue
Paper.
The Playroom, .
9:15pm. £4/5.50.

CUADC:
Under Milk Wood -
ADC Theatre, .
11pm. £3/£4.

Pygmalion .
ADC Theatre, .
7:45pm. £5 - £7.50.



Travel's great dilemma

Isabela Chick on whether tourists should visit Burma



Isabela Chick

"I was amazed by the spiritual strength of the Burmese, who meditate through their suffering and still smile broadly"

Arriving at the airport in Yangon, I emerged into an arrivals lounge which is shiny and new, built for 1996 "Visit Myanmar (the Burmese name for Burma) Year", launched by the military government to boost its ever-dwindling income.

An interminable queue and a little lying to avoid giving the regime a precious \$200 later you step out into Yangon.

Burma used to be called 'the pearl of the east', exporting rice to most of Asia, as well as oil, teak, jade and pearls. It is now Thailand's poor neighbour and totally overshadowed on its other borders by the powers of India and China. The oil and gas reserves are almost dry and the country now has to import its staple food. The ever-depleting natural resources on which the economy relies are paralleled only by the ever-growing military budget (now 40% of total public expenditure) and the growth of the army which has doubled its ranks since 1998. It doesn't take an economist to see that the country cannot carry on like this. You may wonder why nobody does anything about it. I do; but I think it has something to do with silence and a

yearning for peace at whatever cost.

Peace and silence are actually what struck me most while I was in Burma. There is a beautiful aspect of the peace and quiet in the monasteries and pagodas - most notably the incredible Schwedagon, where in the centre of the chaotic capital you find a beautifully surreal atmosphere where monks, nuns and thousands of lay people who visit and meditate there everyday are friendly and eager to talk - provided you steer clear of any direct reference to the military dictatorship. The slightly less idyllic aspect of this all-pervading peacefulness is that al-

ganda and have had all links to the West severed. An email will take a month to get through to Burma thanks to the careful censorship.

There is no internet in Burma except for government intranet to which only people with connections have access. Western programs are forbidden, though the BBC World Service has provided a great amount of information to those able to listen to it in well-hidden, locked rooms. The government has achieved something quite remarkable; to scare the population about the dangers of influences from free societies, using the excuse that

Burma is the most beautiful and unspoilt country I have ever visited. But the freedom fighters' leader has a message: Don't go. I have regrets about not heeding her advice

though the Burmese people are aware that the government is failing miserably, they refuse to speak out. This is partly because while they resent many aspects of the political regime, many people have an immense fear of the West which has corrupted countries like Thailand, making Thais, in Burmese eyes, less spiritually pure. They are fed pro-government propa-

they are preserving their all-important traditions. I just can't remember when censorship, armed forces, forced work and spies in every monastery formed part of the Buddhist Burmese cultural heritage.

Those who speak out are few and far between. Only in a few remote villages where there was nobody listening could I convince people to tell

me what they really thought. In a more open discussion they would have run the risk of a serious interrogation and probable torture should a government official have found out. For every ten inhabitants in a block of flats, there is a government liaison officer to whom you have to report your every move: any unreported visitor to your house could mean a series of excruciating interviews should it be discovered. I still shudder at the thought that I could have put people in danger.

The country's main freedom fighter, Aung Sang Suu Kyi, with her contacts in the West, is the only person really to have informed the world about the problems in isolated Burma. But her work is severely hampered by the government, who decided to put her back under arrest when they worried that she might be rallying too much support for her cause. One of her main messages to the West, however, is that people should not visit Burma. I have regrets about not heeding her advice, even though Burma is certainly the most beautiful and unspoilt country I have ever been to. It is an incredible melting pot of cultures, an unlikely fusion of Indian and Chinese, with beautiful landscapes of grey and blue hills dotted with the golden stupas of each pagoda, that surpass any Chinese watercolour and astonishing architecture which outdoes any Rajasthani palace. But by going you are inadvertently funding the government.

I made every effort never to stay in a government sponsored hotel, or eat in any government sponsored restaurant but the problem is that even the small amount of free enterprise, mainly Singaporean and Thai ventures which cater for tourism, must be in cahoots with the government to open their business in the first place. This made me feel incredibly uncomfortable, and unable at times to fully indulge in the beauty of sites like Bagan, relax into enlightening conversations with monks in the monasteries of Mandalay, the beauty of Inle lake with its floating villages and the lush upper Shan and Kochin states.

It might be a little unorthodox for a travel article to advise people not to go somewhere so incredibly beautiful. But I would only go at your own risk, on your own conscience. I returned with a heavy heart, realising how important it was to acknowledge the consequences of my actions and my potentially dangerous belief in free speech as well as appreciating that I had been funding the regime. Then again, I was glad to have my eyes opened to a culture it would be impossible to imagine, with so many contrasts and ambiguities that it leaves you wholly transfixed. Most of all, I was amazed by the spiritual strength of the Burmese, who meditate through their suffering and still smile broadly.

Daytripping

Aldeburgh



www.aldeburgh-uk.com

Me and the mud. It teams with warm squeaming mutations, wriggling with a sort of radical glee. Behind me the brown town mirrors this sort of lively sea-sauce, in front are the draughty horizons of the North Sea.

When I set out across the windy hump of East Anglia to Aldeburgh, the talk of yacht clubs and sprawling second homes made me expect a more rural pashmina-tangled King's Road. The other side of Essex.

Cambridge is all very well, but with its own guiding spires across the fens, there lies another great power station, with a similar clustering population of academic oddities: Sizewell, the old nuclear monster of the oily North Sea. Its lurid fumes seem to have bred a unique collection of oysterguzzling, poetryspouting populace. The classic fishermen's pubs have a sort of "yellow fog that rubs its back against the window panes"; you peer into the half-rotten shipwrecked bar, and a gruesome radioactive pint is oozed out as you snuggle with the smuggler poets. The place has a grotty romance.

There are pubs where you are not likely to catch parasites, (except if you are a rich young man during the sailing season.) The Cross Keys is a higgledy-piggledy hub. There is a fantastic Indian restaurant piping its music onto the street, and several more upmarket places to eat nuclear crab. Better still - the fish and chips. The best I've had, even coming from Brighton. In the summer the nearby concert halls at Snape Maltings host renowned classical music performances, apparently often accompanied by topless ballerinas... The high street bursts into carnival with a certain seaside innocence as model boats float on the duck pond.

"Ives Ice-cream Parlour" is Aldeburgh's land of milk and honey. This unpolluted dairy haven proclaims its lack of artificial colours or flavourings and sells amoretti flavour with ground up amoretti biscuits. They also have oyster flavour; nothing, it seems, quite escapes the briny slime....

Aldeburgh is an hour away by car
Zoe Organ

STOOD UP



Modelled by Ben
Styled by Sara
Photographs by Joanna Galanis jogalanis@hotmail.com

Diesel Jeans £120 Dogfish, Vivienne Westwood Shirt £182 Dogfish, Braces £1 Sally Ann's, G Star Raw Blazer £160 Dogfish, Matching Trousers £95 Dogfish, Vest £3 Market, Cravate £1 Market, Converse £34.99 Office, Scarf £59 Reiss.



Spotted this week on King St...
Rowland Manthorpe, Second Year Historian from Johns.
Vêtements: Jacket, Uth, Shirt, Vintage Saville Row, Stripey Top, Top Man, Jeans, Kiliwatch Paris, Shoes, Swear.
Inspirations: The Rolling Stones, My Dad, the legendary Johnny - so hot right now!



Q&A

Style talks to Tara Palmer- Tomkinson



What is your greatest extravagance?

A black and white D and G jacket

How important is dress to you?

It is extremely important to me. Something so simple can make you feel so fab.

How would you describe your own style?

Sexy, modern and elegant..

Favourite fashion faux-pas?

Turning up to my own party wearing nothing but my underwear and a snorkel.

How much do you think inner charisma adds to dress sense, or are they mutually exclusive?

Charisma totally adds to a style, because great style comes from within.

Who has had most influence on your dressing style and why?

Dolce and Gabanna. I love everything they do. I have bought their entire collection for this season- would you believe!

Who do you consider a style maverick?

Audrey Hepburn is definitely up there; and in terms of my contemporaries, I just adore both Stella McCartney's personal style and her designs. I have every single style of her shoes, in every single colour! She is such a talented girl; slightly rock chick and just very down to earth. I also have to say that of course Sarah Jessica Parker should get a worthy mention.

What would be your motto?

To be uninhibited. I personally don't do things by halves.

What single thing would most improve the quality of your life?

Truly comfortable high heels. And twice as much closet space.

What has been an important life lesson?

Don't take life too seriously!

Favourite fragrance?

The new scent from Stella McCartney.

Which decade do you most identify with and why?

The Sixties. I just love the whole sex kitten aspect to this decade and not to mention the mods and rockers who as youth figures remain iconic trend setters.

What are your style tips for Cambridge boys and girls?

Keep your style simple. Try and top your outfit off with an edgy something. Never buy fads. Always aim to keep it classical which means you can buy something as a student and end up keeping it for life.

VARSlTYARTS

Better off than dead Ronojoy Dam goes down Suicide Alley

Last Tuesday, Elliott Smith, the introspectively sensitive and darkly talented U.S singer/songwriter, died. From a single self-inflicted stab wound to the heart. The news, as such things are, was an untimely shock.

Smith is an indie cult hero who only really briefly touched fame with his Academy Award nomination for his song *Miss Misery* from the soundtrack to the film *Good Will Hunting* in 1998. Prior to his suicide, Smith had released five highly-acclaimed solo albums of a fragile yet hardened beauty that expressed feverish emotions and an outsider romanticism regarding relationships, drug abuse and loneliness in a voice that was quite simply other-worldly. However, with all art and its perpetrators it is the personal connection that stands as the most powerful. Sitting in a Notting Hill basement bedsit at 3am with a few friends as a hormonal adolescent, listening to Smith and sharing disgustingly cheap drink.

When an artist, whether musician, painter, writer or actor, prematurely dies, it is painfully unnerving how swiftly their lives and their work can be mythologised and over-romanticised. How art that never garnered attention or praise during the artist's lifetime can so suddenly be jumped upon and snatched to the heart in death. And more and more frequently in today's world, the way in which business and marketing forces utilize death as a promotional tool, witnessed perhaps most explicitly in the record business' handling of such hip hop 'martyrs' as Tupac Shakur.

While his comparative statement was hyperbolic, Marilyn Manson acutely professed the idea of death in art and its business link in a typically grand statement in an interview with *Rolling Stone* magazine this year: "Jesus was the first rock star. The cross is the biggest, greatest piece of merchandise in history, bigger than any concert t-shirt. And Jesus was the first dead rock star. Like Jim Morrison and Kurt Cobain and Jimi Hendrix, he became immortal by dying. A dead rock star becomes perfect, and he'll be that forever." Whilst Manson's words are only directly relevant to the world of music, these sentiments are also pertinent to other fields. James Dean



Domino Records

as a cult icon and the fame of his films is solely due to the car crash that took the young actor's life away so suddenly.

Death is one thing. Suicide is another. Albert Camus grandly starts *The Myth of Sisyphus* by stating that, "There is but one truly serious philosophical problem and that is suicide." Suicide is not only constituted by premature death but its self-infliction places the victim's life in a different perspective and as Camus puts it in *The Fall*, "Martyrs, cher ami, must choose between being forgotten, mocked, or made use of. As for being understood – never!" Suicide sections away its casualty from the realm of the real world, and stands simultaneously as a testament to great weakness and pain yet also to self-assertion and control in a Senecan sense ("Just as I shall select my ship when I am about to go on a voyage, or my house when I propose to take a residence, so shall

I choose my death when I am about to depart from life"). This dichotomy is a hard balance to comprehend and emphasizes the lack of real understanding behind such an act.

The arts world, especially over the last century or so, has been marred with suicide including such greats as Hemingway, Woolf, Kirchner and Rothko. However it is in the deaths of such artists as the poet Sylvia Plath and the playwright Sarah Kane that suicide really becomes an important factor with regards to the critical and popular approach of their work in retrospect. Does suicide really assert such a captivating enigma to suddenly warrant major attention? It would be nice to believe in *l'art pour l'art* but context has always been a major issue.

The French philosopher Emile Durkheim argued that suicide was the product of external social forces. And while the search for causes which will never really be con-

firmed or denied bestows a different perspective upon an artist's work, suicide never assured greatness. Nirvana were great before Cobain shot himself. Feeder will never be despite drummer Jon Lee's self-hanging. Elliott Smith possessed a devoted fan base, deeply affected by his death, yet his premature passing away will bring him no closer to mainstream success compared to his being up on stage in a white suit besides Celine Dion at the Academy Awards ceremony. The Neil Young quote, "It's better to burn out than to fade away" is frequently used in conversations upon this sensitive subject and yet rather than burning out like a roman candle, it seems more as if these flames are unnecessarily extinguished early.

Johnny Cash's death in September stands in stark contrast to Smith's recent suicide. The two shared a blunt emotional honesty,

world weariness and rebelliousness and like Smith, Cash, too, battled drug addiction but at the age of 71, he was still producing some of the best music of his career and finally died a natural death, a quasi-mythical hero while Smith's life-cut-short is mourned. Despite its glamourised aura, suicide has never really been a part of art any more than divorce has. Art deals with and always will deal with life and the personal and their expression and cannot be constituted by singular actions. The theme from *M*A*S*H* may have professed that suicide is painless but it's not. It's the people left behind who hurt.

*I can't beat myself
And i don't want to talk
I'm taking the cure so i can be quiet
Whenever i want*

**Needle in the Hay
Elliott Smith**

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Girls on Top

Caryl Churchill's *Top Girls* explores the roles of women in the 1980s and the confusion of female identity still familiar today. From the feminist to the feminine, a whole range of perspectives is presented by the hilarious/moving 80s caricatures in colossal earrings and shoulder-pads, supported ear-catchingly by a delightfully 80s soundtrack: even the *Thundercats* theme makes an appearance.

The play centres around two sisters from opposing worlds: Marlene, a motivated career-girl who escaped her humble origin in search of success, played confidently by Liz Mallett; and Joyce, Kate Baxter's utterly convincing interpretation of a downtrodden northern housewife.

Interspersed are hilarious scenes at Marlene's employment agency where interviewers (the wonderfully acerbic Rachel Grahame and Georgie Osborne) debunk the make-up masks of job-seekers. There are enough hard-headed stiletto-heeled executives, Sloanes (notably the hysterical Graihagh Crawshaw), drippy romantics, cunning vixens and bullshitters in this play to fill any cocktail party! Yet there is genuine pathos in the regrets and resentments of the two sisters.

Performances were strong, although I felt the actors could have appealed more to the audience: the

fourth wall was most certainly in place, despite the Playroom's conspicuous lack of a third wall. But I was impressed in general by the authentic accents and lack of hammy acting, although the drunken denouement in Act 3 did verge on becoming over-emotional. The star of the show was Gabi Holyoake, who gave a compelling performance as Angie, Joyce's childish, resentful teenage daughter; the repartee between Angie and her young friend Kit (Emily Hargreaves from the Whizz Kids Company) was one of the most poignant moments of the production.

Given that the play flits between a London office and Joyce's living room, leaping back in time in the third act and all within the rather 'cosy' space of the Playroom, Zara Hayes (director) did well to avoid fragmentation and yet create distinct settings. However, the frequent blackouts were more disruptive than productive: were the incessant incursions of a troop of stage hands, shifting tables and rearranging cushions, really necessary?

This is a lively and thought-provoking production: if the combination of Thatcherism and *Thundercats* doesn't make for a stimulating evenings entertainment, I don't know what will!

Clare Diacono

Top Girls runs every night, 7.00, at the Playroom, until Saturday

Batting for the other side

Charlotte Holden enjoys some good ol' fashioned fun at Pembroke New Cellars

How does the prospect of a two-hour dose of 18th century farce sound for a night out on the town? A jolly good hoot, what?

As I stumbled into the darkness of Pembroke's New Cellars for Lee's adaptation of Goldoni's *A Servant to Two Masters*, I did feel a little shivery, not because of the cold – the cellars are very well heated – but rather due to the combination of Baroque strings and doily-clad props.

Fortunately, I was wrong: this play is nothing like that wholesome yet paradoxical concept the Union sells as "serious fun". This is pure, unpretentious, slapstick humour at its best: live, vibrant and spontaneous. The set is sparse and each viewer is perched up close and personal with the players. And yes, there is direct interaction with the audience: you may be sat on or offered a sun dried tomato, but the real sense of involvement pervades the whole experience, and comes with just being in the thick of the action.

The eponymous servant (Miles Bullock) deservedly stole most laughs as the sly yet stupid rogue, predictably sporting a chirpy cockney accent as his working class tag. His scuttling antics captivated a row of New Hall girls who just couldn't control the giggles at each rude word



Heather Newton

he uttered. And there were many.

Unsurprisingly, the comedy lies in the irony of a servant leading his social superiors a merry dance. And this is just what the burlesque actors managed to do, as they significantly outperformed their two rather dull masters. Outstanding was James Everest, balancing the two caricatures of doddering aristocratic crust and simplistic country bumpkin porter to perfection. Whether shaking jowls and making growls as the former, or just managing to look incredibly stupid as the latter, he couldn't fail to captivate.

You may be relieved to hear that this isn't a solid two hours of slapstick. There is an element of pathos

in the enigmatic presence of Servio (Spencer Pinkus); a serious character always subject to the bumbling antics of the others, he provides an eerily understated backbone to the play, never quite fitting in: one to watch out for. And he's also a dab hand at fencing.

It made me laugh, it made me cry...well almost. For a night of serious entertainment, watch last week's recordings of *The Weakest Link*. For a night packed with genuine laughter from fresh comedy talent, this is just the ticket.

Charlotte Holden

A Servant to Two Masters runs every night, 7.30, until Saturday

Happy Families

Despite the amount we have seen of Pinter in the last few years - including a BBC season last year - he remains one of the most cantankerous men in British theatre, and his plays still shock forty years on.

The Homecoming deals with his regular themes: hidden menace, sexual jealousy and family hatred. Set in the front room of a North London house, the play looks at the return home of Teddy, an academic, and his wife Ruth. The home is womanless: his brother Lenny is a

terrifying mix of sophisticate and psychopath, and his father Max a violent old man who hates his brother Sam. Then there's Joey: none too quick, but a ladies' man. Hanging over them is the shadow of Max's deceased wife Jessie. And you thought your family was fun at Christmas.

There is a lot to recommend this production: Tim West's Lenny bristles with an arrogant malevolence, Ralph Shirley's Joey is suitably neanderthal, and Sophie Middlemiss is a wonderfully erotically loaded matriarch.

However, I did feel that Max (Jon

Grossman) needed to be generally nastier, not a doddering old man with too much shuffling, and not enough shouting. This perhaps resulted in the climax lacking the shock that it demands; the family's response to Sam's collapse was unconvincing.

All things considered, *The Homecoming* is a strong production, and there were some wonderful moments. Go and see it: your family will never seem the same again.

Edd Capewell

The Homecoming runs every night, 7.45, at the ADC until Saturday.

Maggie, I've got something to say...

John Wells's *Anyone for Denis?* describes a weekend of frolics in the Thatcher household that goes awry. Denis plans a covert lads' night when Maggie's away; however, when the Iron Lady decides to stay, hilarity ensues.

Matthew Jamison steals the show with a convincing and worryingly likeable Maggie. The intense peering, protruding neck and permanently upright handbag – as well as the husky voice – make the portrayal realistic enough to banish the thought of a woman ever playing the part!

Denis (Ali Nunn) is well-cast as the droll husband: obedient but maintaining a grumpy air of rebellion. His supporting cast are also impressive, in particular Boris the Russian: hysterical and given to passionate wailings.

The setting – the Thatchers' living room – is well-judged. In addition to a two caricatures of Maggie and Denis in the background, there is a "Tory-Blue" tablecloth and a "Red" cabin behind which Boris the Russian forever lurks; the bedroom and conference area remain – unsurprisingly – un-

known entities. The careful handling of the set is reflected in the direction and stage-management, which is slick: vital, considering the number of importantly timed exits and entrances that are needed to make the play work.

Anyone for Denis? is one of the funniest student productions that I have seen. An impressive cast and tight production make for a must-see show.

Giulia Miller

Anyone for Denis? runs every night, 7.30, Christ's New Court, until Saturday.



They're Welsh Aren't They?

Edwin Lane visits The Super Furry Animals in their natural habitat.

It's eleven o'clock at Norwich UEA, and the Super Furry Animals have just come back on stage for the encore. Dressed in big furry costumes and hobbit feet, they launch into a rendition of *The Man Don't Give a Fuck* in front of a giant screen showing looped footage of a smug-looking George Bush. To each side of the screen, evil looking volcanoes belch out clouds of smoke under strobe lights.

Earlier, lead singer Gruff Rhys sang the whole of *Slow Life* through a Power Rangers helmet, and munched on celery in time to *Receptacle For The Respectable*. Despite most of the band being well into their thirties, it's clear the Super Furry Animals are still having fun. "It's nice to have this level of production again," admits bass player Guto Pryce earlier that day. "We've just come back from touring America where we couldn't have the surround-sound and the screens, so our gigs were a bit more low-key. But we like to put on a show." It's about three in the afternoon and Guto has just got out of bed. In the background, the rest of the band mill around eating cake and playing records. "It's a hard life" comments

Guto with a smirk.

Tonight the Super Furry Animals keep the crowd of die-hard and drunk Super Furies fans happy with a selection of classics from the last ten years, as well as new material from the latest album *Phantom Power*. Regarded as bleaker than earlier work, the new songs reveal a seriousness about the band, "Recent events have definitely affected the way this record turned out," remarks Guto. "When you're in the studio all night, you watch a lot of News 24. There's a lot to feel angry about." Some would find it hard to take such sentiments seriously at a time when it's almost cliché for musicians to tell Tony Blair to fuck himself. "We've always been serious about what we do" responds Guto. "We've always done things for our own enjoyment, and hope that other people enjoy them as well, but we're serious about the music."

The truth is, the Furies were always a seriously good band. Songs like *Demons* and *Herman Loves Pauline* still sound as fresh as they did back during the dark days of post-Britpop Oasis-a-likes. And *Golden Retriever* shows they haven't lost their ability to craft the odd pop gem. But perhaps their real success is in the fact that ten years down the line, they still can't



Phil Pethbridge

The rarely-spotted super furry animal can usually be found in the welsh valley and lives exclusively off a diet of cake.

be categorised. "We don't set ourselves any rules when it comes to songs." Says Guto. "We just do what sounds best. If you try to make a certain type of record, you're just limiting yourself."

Perhaps it's strange then, that the Super Furry Animals are in Norwich playing to a few hundred drunken stu-

dents, while the likes of The Stereophonics and Coldplay are the ones filling stadiums and arenas across the world. "We are happy where we are" says Guto. "To get to that level you need a freak occurrence. That kind of success limits you. We get to do anything we want, maybe we wouldn't

have had as much freedom if we had become that big." Maybe the popularity they deserve will come, but it's unlikely the band will let it worry them. "We're happy. We're a very busy group. There are always new songs flying around. We live the life of the Super Furry Animals".

The Destiny Of Dance

Mazin Saleem lets the pills do the talking



Varsity Archive

What the pill monkey sees as he turns.....

Three years ago an optimistic hack at Ministry wrote, "The same thing happens every year. Everyone queues up to sound the death knell of clubland. And sure enough every year the smart alics are proved wrong." Not exactly Nostradamus eh? Everywhere you read, someone, in an air of smug prescience, is pronouncing that dance music is, if not yet dead, at least quadra-spazzed on a life-glug. The question is how a once thriving music subgenre and lifestyle choice du jour, came to this.

It's easy to blame trendsetters for abandoning the dance floors for garage rock, and easy to ease worries by looking at the populari-

ty of d'n'b. But as far as club culture is concerned, and the variations of house and trance are enshrined, something's gone very wrong. Telling someone you like house these days is like admitting necrophilia. And the metaphor is apt: getting your kicks out of something that's best left alone.

But if we're looking for blame the best place to start is the cannibalistic chimera that is dance music. It was destined to fail, and it is its own fault. The very nature of dance music is that it's utilitarian, something to be danced to for a few minutes before the next tunes kicks in, an instant fix. There's nothing wrong with this fast-food approach. One of the great qualities of dance music is that it - like Ronseal Wood Stain - does exactly what it says on the tin. But because of this, it needs constant reinvention, and so it's rigged itself for periodical oblivion, not being able to do anything new since there's nothing new to do anymore.

This explains why bootlegging and 80's style electro is prevalent at the moment: if you can't look forward, then look back.

But before the indie kids get all excited about ironically danc-

ing on clubland's grave, take heart. Clubbing has enjoyed great resilience over the years, for two reasons. One, the undeniable fact that drugs and clubbing have the symbiotic relationship that they do, and though the former is not necessary for the latter, it'll be a cold day in hell before chemical euphoria is completely usurped by drunken moshing. Dance music, as music, is arguably compromised because of its association with drugs but if it's looked at in the context of club culture it's as mundane and obvious a part of the scene as the clothes, slang or any other idiosyncrasies that arise from any subculture. Secondly, though the numbers of clubbers are on the wane, the numbers of DJs and producers is growing.

If they learn that blind productivity is at the expense of creativity, then perhaps there's hope for rejuvenation yet. Clubbing will never again be the cultural behemoth it was in the late 90's - and maybe for nostalgia's sake that's for the best - but its impact was such that until a suitable replacement is found, there will always be a place for the sheer pretence-less fun of having a DJ jerk your musical puppet strings in some 4am subter-

The Cambridge Music Festival comes to town

The next three weeks will see Cambridge's frantic concert calendar saturated to an even greater degree, with a wide variety of performances celebrating French choral music in particular. Berlioz features prominently in this year's proceedings which mark the 200th anniversary of his birth. The vibrant orchestration and unobtrusive effects of Berlioz's music will certainly colour Cambridge's musical landscape in the coming weeks; the pick of the bunch could prove to be the monumental *Messe solennelle*, performed by the University Festival Chorus and the Orchestra of the Guildhall School of Music under the baton of Christopher Robinson at King's Chapel on

November 12th. If your preference is for subtlety, and you'd like to hear one of the world's greatest Debussy pianists, then book early for the Michel Dalberto Piano Recital, the prospect of which is already exciting lovers of arguably the most luminous piano music ever written.

This year's festival also marks the birthday of another significant composer, 140 years younger than Berlioz. The music of Cambridge's own Robin Holloway will feature in no less than four concerts, one of which will be given by the prestigious Nash Ensemble on November 20th. **Ciáran Rhys Jenkins**

Contact The Cambridge Music Festival box office on 01223 503333



Altara Yanez

Collegium Regale courtesy of The Cambridge Festival

Client, Clare Cellars 25th Oct

Client work like a no-nonsense northern parody of the worst excesses of that campglorious electrowank those Londoners pretend to like.

They certainly appreciate the value of a good gimmick. There's the admirable attempt at showy anonymity, for instance. They rarely allow their faces to be photographed offering instead two identikit pencil-skirted behinds to the camera and they also usually insist on being referred to as Client:A and Client:B. Pretentious, moi? Good effort, but its never going to work, because Sarah 'her-out-of-Dubstar' Blackwood has got one of maybe five unmistakable Brit-pop voices that will forever be associated with the era. Synthesiser or no synthesiser.

Tonight she reveals this is not altogether a disability by investing

even the most try-hard kinky lyrics - "You're so filthy aren't you baby" - with the pathos of a soggy chip in a Scunthorpe gutter. But sadly Client:B (a Frida to Client:A's Agnetha,) just can't rid herself of the indie girl at a keyboard pose (shoulders back hips forward, one hand on limp of the keyboard) and the whole thing starts to whiff a bit of cynical re-invention.

Then again earnestness never was a prerequisite of electro. Who cares if they really mean it or not when they have songs as perfectly sordid as *Rock n Roll Machine* and can cover Billy Idol's *White Wedding* like it was written for them. Performing to 100 or so Cambridge students obviously bores Client shitless but so much the better. It all just adds to the performance.

Ellen E. Jones



Joelle Cleveland

Oceansize, The Boatrace 23rd Oct

"This song is dedicated to Elliot Smith because he's dead. No other reason, really." Those who have come for An Evening of Entertainment with Oceansize are clearly at the wrong meeting. But then, the song is called *Massive Bereavement* and maybe it's the presence of such humour, however dark, that sets Oceansize apart from their closest musical forbear, Tool, and their cosmic twins across the pond, The Mars Volta.

For all its neo-prog-hardcore complexity, tonight the Manchester five-piece make their music feel natural. Songs are as long or short as they need to be, whether that be ten minutes or three. Many bands clearly love their own music, but few deserve to as much as Oceansize. During *One Day All This Could Be Yours*, guitarist Steve Durose allows himself a huge shit-eating grin during a guitar breakdown that sounds like a panzer tank being fed through a flanger.

It has to be said that their set sags slightly in the middle, but this is partly due to the fact that the sound at the Boat Race is pretty poor, as usual. Quieter, more intricately textured songs like *Remember Where You Are* (their next single release) are the sound of a band trying to write precisely with crayons. Wisely, the band close with the one two punch of

Breed Siamese and *Saturday Morning Breakfast Show*, one a stellar b-side and the other a highlight from their debut album *Effloresce*. Both songs demonstrate all that is good about this band, melding majestic, meat-cleaver riffs to passages of wank-free, intelligent guitar histrionics that send the listener skyward.

Oceansize took a lot of flak in the early days from the very same music press that is now showering them with accolades, and this conversion has largely been brought about by live shows that cannot be argued with. Tonight is no exception. They say the pen is mightier than the sword, but maybe, sometimes, the guitar is kryptonite to them both.

Gbenga Adelekan



Adam Walker

REVIEWS

Elephant Man, *Pon Di River, Pon Di Bank* 10th Nov Atlantic Records,

After Sean Paul hit the charts peddling a watered-down regga/hip-hop crossover, it's time for the original badmen of Jamaican dancehall to show us how it's done. With his dyed blonde afro (often in bunches) and his outrageous lisp, it doesn't get much badder than the Energy God himself, Elephant Man. "I've seen nuff dance before, but I've never seen a dance like this" - proclaims the chorus. But although it is a catchy, danceable tune, the riddim isn't as instantly infectious as the ubiquitous Diwali Riddim (*No Letting Go, Get Busy*) and Ele's vocal is tight but repetitive. Nothing special but certainly worth the bling. Shizzle! **Henry Bowen**



Radiohead, *2+2=5* 17th Nov Parlophone

This is a track for anyone who ever insisted that Radiohead was "slit your wrists" music. The opening static and electronic distortion creates a sense of disorientation drawing us into a familiar, morose, *Trigger Happy* TV soundworld replete with minimal guitar-driven accompaniment and strangely intense falsetto backing vocals. At times, the minor harmonies, intensified by quivering guitar tremolandi, stray towards the transcendental before the drums and bass really kick in for the climactic final section where Thom Yorke does his writhe-around-and-look-psychotic routine, so central to Radiohead's popularity. **Hilary Davis**



Chikinki, *Assassinator 13* 10th Nov Island Records

They use synths like guitars, man, so they must be good. Anything that salves the indie fraternity's anti-electronica guilt is leapt upon as NY new wave sex god-dery and flogged from here to Hoxton as if 'dance' and 'hip hop' don't exist (see: Fischerspooner). Thus the new single by poor Chikinki is held up as some kind of post-everything space-rock manifesto, when really it sounds like a bored, monged-out Iggy Pop fucking about with an ice cream van. If you want sonic invention, go and get some OutKast, this is dull prog-lite with all the bleeps in the right place. **Sam Elliot**



Hundred Reasons, *The Great Test* 3rd Nov Columbia

You might be fooled by the slightly pretentious cover art into thinking *The Great Test* is going to take you to wonderful new places that HRs not-quite-wet-enough to be emo hasn't been before. Well, it won't. Sounding like a short summary of everything they've written, it's got loud, stuttering guitars, a quiet bit seemingly thrown in to remind us they can do 'sensitive' and singer Colin Doran howling worthy, vague lyrics that don't actually mean anything. Then it ends abruptly, you say "So what?" and go do something more interesting, like watch some particularly boring paint dry. **Was Yaqoob**



Amy Winehouse, *Frank* 20th Oct

The term the 'next big thing' may as well have been invented for this 19-year-old south Londoner. Miss Dyanite meets Billie Holiday, Frank exhibits a dangerously hip hybrid of modern R & B and smoky, backroom jazz. *Know You Know* epitomises the majority of the album; early promise of subtle, stripped-down soul is unfulfilled as the onset of obtrusive hip-hip beats brings it crashing back down to the level of more average chart-fodder. Similarly, the acerbic criticism of *Fuck Me Pumps*, stating "You all look the same" might be a bit more convincing if Amy was not flaunting her breasts in the publicity shots. **Kate Collier**



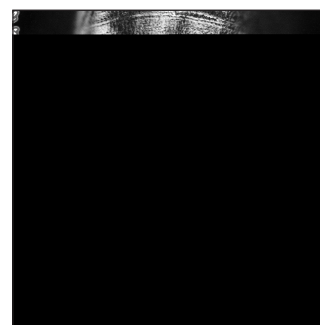
Something Corporate, *North* Out Now-Geffen Records

North works on the premise of another famous corporate success, the chicken nugget. If you like one nugget, you'll probably be happy to eat thirteen more that taste just the same. Unfortunately, by track six or seven of *North* you feel you've had enough chicken. These musical morsels are prepared according to the Counting Crows' recipe for inoffensive pop-rock, with a pinch of emo/punk gestures here and there according to taste; none last longer than four minutes. There are some intriguing moments, such as the lovely guitar harmonics on *Only Ashes*, but the formulaic nature of the songs ultimately bores the listener, and boredom becomes horror at the deep frying in schmaltz of Björk's *Unravel*, which closes the album. Yuck. **Adam Welch**



Various, *Desert Sessions 9 & 10* Out Now Island Records

What happens when you take Josh Homme, mastermind behind contemporary rock gods Queen's of the Stone Age, and stick him in the middle of the Californian Desert with a bunch of industry chums? A *Desert Sessions* record, that's what. In the space of 45 minutes, Homme and co. weave us a gorgeous tapestry of eclectic rock, from the irresistible, tongue-in-cheek pop-funk of *I Wanna Make It Wit Chu* to Harvey's cathartic wailing over a brutal flamenco guitar rhythm on *There Will Never Be A Better Time*. Always a work of grand collaboration rather than mere compilation, this is a low-profile gem not to be missed. **Daniel Hemming**



Mystic Mastery

Duncan Barrett on Clint Eastwood's latest film

It's been over ten years since the release of *Unforgiven* – the film that really proved Clint Eastwood had what it takes to be a director, as opposed to just a power-hungry studio star trying his hand behind the camera. *Unforgiven* was both critically and commercially successful and placed Eastwood firmly on the independent film-making map. *Mystic River* looks set to reconfirm that reputation.

Personally I was never the biggest fan of *Unforgiven* – it was classy, sophisticated and very well put together, but ultimately a bit of a limping ride. To me, it made the Western seem like a tired genre – and one that Eastwood was somehow unable to escape.

Yet oddly, *Mystic River* – which is set in contemporary Boston – has a lot of the feel of a Western about it. For a start you have the thoughtful, taciturn Sheriff – a lank and moody Kevin Bacon, looking rather like Eastwood himself these days. Alongside him is his deputy – Laurence Fishburne, with a much subtler and more watchable performance than in the recent *Matrix*



films. There's the powerful, semi-respectable town criminal (a brilliant Sean Penn), a bunch of marginalized wives and daughters, and the gibbering wreck of an emasculated man (Tim Robbins) to show what tough guys the rest of the characters are.

But while the film may have one foot in an older genre, in other ways it is quite frighteningly modern. It deals with the aftermath, many years later, of the abduction and sex-

ual abuse of a young boy.

Sean, Dave and Jimmy grew up together as kids, but years later they hardly see each other: Sean is a high-flying cop across the river, Jimmy an ex-con grocery store owner and Dave still dealing with the effects of his abduction as he tries to raise a family and move on.

When Jimmy's daughter is found murdered and Dave staggers home covered in blood the same night, the community soon starts to suspect

the worst. Gradually the threads that hold the neighbourhood together begin to unravel, old secrets come out and the race is on for Sean to find out the truth about the murder before Jimmy's rage leads to desperate measures.

This may sound sensationalist, but the film is artfully subtle throughout. The performances are all quite exceptional: Sean Penn is utterly compelling as the tough-guy father unable to express the grief he feels;

Robbins is the best we've seen him since *The Shawshank Redemption* (and looking an awful lot older) as the vulnerable, distracted family man Dave; Kevin Bacon is far better than you'd imagine – subtle, thoughtful, engaging and sympathetic.

The supporting cast are brilliant too, in particular Marcia Gay Harden as Dave's wife, who finally gives into her suspicions and abandons him to Jimmy's revenge. And the young boy from *Gladiator*, Spencer Treat Clark, puts in a powerful performance as the mute child mysteriously caught up in the murder.

But where the film really succeeds in its atmosphere, and the evocation of a small, claustrophobic community struggling to deal with its own violent elements. In some ways the plot is quite predictable, but the disorientation you feel leaving the cinema is quite profound. Eastwood has woven a kind of cinematic magic here, and if the film feels disjointed or unsettling it is partly because he deliberately avoids a sense of easy answers or resolution.

The music, also composed by Eastwood, is understated but arresting – gently complimenting the sub-

Izzard Invasion!

Greenpeace short sets its sights on earth

Eddie Izzard's transition from stand-up comic to serious actor has been a long one, but if you've seen *Shadow of the Vampire* or *The Revenger's Tragedy* you'll be aware of the charm and sense of fun that he can bring to a film. What you may not know is that if you head down to the cinema any time over the next month or so, you might get to see a bit of Izzard when you least expect it.

Alien Invasion is a short film that will be trairling before many new releases in November. It's been produced by Greenpeace, along with American company Hungry Man, to raise awareness of ecological issues.

Izzard plays Brik, a laconic, cynical alien who thinks earth's not worth the cost of invasion. Set against him is the idealist Zarg, played by Scottish actor Joe McFadden, who believes humans should be given the chance to prove themselves. Jim Broadbent plays their leader Robin, an apathetic pen-pusher who must determine the fate of the planet.

In some ways this is little more than a glorified advert. The message



of the film is pretty obvious, and indeed it ends with a series of injunctions to the 'armchair activists' that Greenpeace are targeting, offering ways that they can plausibly make a difference: 'Don't buy Esso', 'Insist on GM-free foods', 'Use low energy lightbulbs', 'Buy locally produced goods' and so on.

But Greenpeace are keen to stress that *Alien Invasion* is a legitimate short film in its own right: entertaining, artistically credible and stylishly acted and produced. And in many ways their investment has paid off – the film is witty, effective and entertaining. Izzard and Broadbent are very funny as the cyn-

ical, laid-back aliens and McFadden rather sweet as the young idealist. Anyone who's seen the brilliant Orange adverts with Carrie Fisher and Roy Scheider will have an idea of what's in store for them.

Being a charitable endeavour, the film was made on literally no budget. All those involved donated their time and resources to the project, which was shot over two days with many hours of special effects work added afterwards. The result is a fun piece of short-filmmaking as well as effective ecological propaganda – and if it goes any way to encourage future projects of the kind, it's undoubtedly an excellent idea. DB

Classic film

Ghostbusters (1984)

So what's the Concept?

Three unemployed university parapsychologists set up business as crusaders against ghosts, spooks and all things paranormal after they lose their college grants. The film combines *National Lampoon/Saturday Night Live*-style comedy with fun, Jim Henson-type creatures and special effects, which have stood the test of time surprisingly well.

And the Cast?

The Ghostbusters are played by Bill Murray at his sleazy, wise-cracking best, Dan Ackroyd in a straighter and more subdued role and Harold Ramis as freakish, yet loveable science nerd, Egon Spengler. The three have perfect buddy comedy chemistry, rounded out nicely with Sigourney Weaver as Murray's love interest and Rick Moranis as a painfully geeky accountant.

How did the idea come about?

In Ackroyd's original concept he and John Belushi were 'Ghost Smashers' travelling through space and time in pursuit of phantoms. However, Belushi died in March 1982 and was eventually replaced by Murray. Ackroyd then took the

project to director/producer Ivan Reitman, who changed the location to New York City and recruited his *Animal House* writer Harold Ramis to work on the script with Ackroyd. Belushi was not forgotten however, as he reportedly provided the inspiration for the green 'Slimer' ghost that was to become a well-known symbol of the film.

Well, how did they create Mr Stay Puft?

In a time before computer graphics, the effects team – who'd collectively contributed to *Poltergeist*, *ET*, *Raiders of the Lost Ark* and *The Empire Strikes Back* – were working with miniatures. A tiny model of New York City was created with cars from Toys R Us. The marshmallow man, a King Kong for the new generation, was simply a life-size man in a big white suit. Easy as that.

The final word.

Whether you look back at the 80s with fondness or frustration, *Ghostbusters*, with its infectious brand of non-cynical humour and fast paced excitement won't fail to bring a smile to even the most jaded of cinema sceptics.

Charlotte Smith

The viewer as voyeur

Kirty Topiwala on the pre-Raphaelites

'It is very much a personal collection based on my own taste'. And such taste it is. Warning bells should certainly have been ringing in every hapless visitor's ear. Why else would such a defensive statement be included in the exhibition introduction if not to defend the array of unpleasant works of art which follow it?

Promoting himself as a die-hard pre-Raphaelite fan rather than an informed art collector, a glance at the collection confirms Lloyd Webber's artistic ignorance. The few inclusions of Holman-Hunt's stark religious scenes are lost in the mass of scantily-clad pouting ladies captured in a saccharine glow. Shakespearean heroines, biblical figures and femme fatales blend into one soft-focused mediocrity. In Lawrence Alma-Tadema's *Baths of Caracalla*, a classical theme serves just as well for some more strategically placed languid beauties, this time against a backdrop of frolicking naked companions in the baths. It is by this stage that one fully grasps the nature of that 'taste' mentioned earlier.

The exhibition showpiece, Dante Gabriel Rossetti's *A Vision of Fiammetta*, takes pride of place. Amongst her seemingly identical sisters, Fiammetta emerges doe-eyed



Alicia Craig Faxon

with blazing halo from tangled apple blossoms. Rossetti apparently proudly commented: 'It looks a ripper!'. Well, quite.

However it is an extensive survey of pre-Raphaelite painting. His collection stretches beyond tasteless paintings and into the realms of spec-

tacularly horrible Victorian sculpture with *Nude Reclining in a Hammock* by Frilli, described by Waldemar Januszczak as 'a mildly pornographic garden ornament'. This accompanies a chronological progression through the pre-Raphaelites and their followers, alongside a jumble of ceramics and other arts and crafts.

Towards the end of the exhibition the visitor is plunged into a confusing whirlwind of late Victoriana. The 'modern' room which follows is a complete anomaly. The Picasso is scarcely worth a mention, but Stanley Spencer's *Triptych* is an explosive mass of oversized limbs and dramatic gestures. Ultimately it does the collection a disservice, as its dynamism simply highlights the bland paintings which precede it.

Just as Lloyd Webber's musicals seem to be stuck in the same best-selling formula: catchy song, trite storyline rut, the Pre-Raphaelites had an unflinching ability to pop out watery-eyed beauty after beauty. For all Lloyd Webber's protests, it remains an alarmingly tasteless collection.

Pre-Raphaelite and other Masters: The Andrew Lloyd Webber Collection, is on display at the Royal Academy from 20 September—12 December 2003

Stripped bare

Naked in the library

Balanced at the top of the Jesus Quincentenary Library stairs, is ex-Cambridge student and leading British sculptor, Antony Gormley's *Learning to See*.

The 1994 Turner Prize winner uses the cast of the human body as a vehicle to address concerns arising from the dichotomy between 'spirit and matter'. The human figure is not linked to any discernible time, place, or ethnicity; his work presents an image of timelessness – of individuals linked by a common humanity.

It is a work of paradoxes and duality. For Gormley, "Sculpture uses the physical means to talk about the spirit, weight to talk about weightlessness, light to refer to darkness, a visual means to refer to things which cannot be seen." *Learning to See* raises metaphysical concerns through the medium of the human body addressing age-old philosophical debates surrounding the mind and body, individual and society.

Inherent in Gormley's sculpture is ambiguity about the body itself. The figure on the one hand resonates solidity and strength, while on the other hand the minimalist, streamlined and fluid structure suggest that the body is merely a temporary casing for the mind or soul.

The sculpture evokes a Lear-like image of man stripped down – disrobed of social structure, environment and artifice. Just as Lear paradoxically lost his sight to gain true vision and knowledge, so Gormley suggests that we must seek knowledge untainted by prejudice. Here is the central paradox at the core of Gormley's work: knowledge allows us to see, yet it is only with true sight that we gain knowledge.

Gormley's message is a timely one, a pertinent reminder of the times in which we live with the homogenizing effect of mass-media. It is a reminder of the power that knowledge and vision bestows upon us. And with that power is its corollary: responsibility.

Katie Sutton



S.J. Wharfe

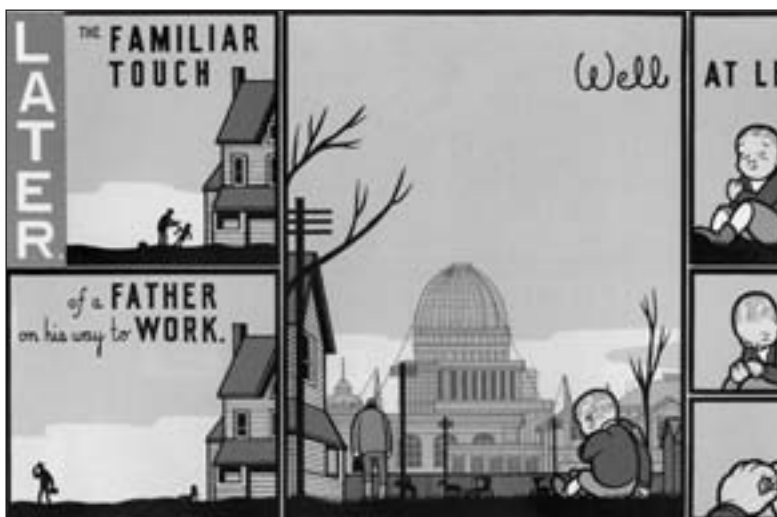
In Graphic Detail

James Purdon on the comic form

The tailpiece to the new edition of *Lanark*, by Alasdair Gray, prints a story the author is fond of telling any time he is confronted with the question, 'when did you realize you were an artist?' 'I did not realize it', he says, 'like all infants who were allowed materials to draw with, I did, and nobody suggested I stop'.

Recently, I picked up a copy of Jimmy Corrigan – the Smartest Kid on Earth. It's a graphic novel, or a comic book, about 'a lonely, emotionally impaired human castaway', by an illustrator and writer named Chris Ware. Not that you'd know it—the cover is a mish-mash of graphics, a chewed-up title and a little gold sticker self-consciously proclaiming that it was 'inexplicably bestowed the Guardian First Book Award, 2001'. Ware slips quietly away to the very last entry of the postscript, where he describes himself as an 'American cartoonist'. His playful essays and notes on its boards put me in mind of Gray's anecdote, and suggest reasons why some people who start out seeing the world in picture form do stop.

It is the natural inclination of children to describe events com-



Google Images

mon to their lives through sequences of simple pictograms and images, for such 'picture stories' serve to 'make sense' and 'order' the exciting and sometimes confusing new world which accosts them. However, with the onset of early education, social conditioning, and class circumstance, this congenital skill has been traditionally left to atrophy...

For a long time, probably from the inception of comic books themselves, there has been a greater or lesser stigma attached to their various genres. I use the word 'genres', in the plural, with some care: it is

worth remembering that 'comics' aren't a genre. The earliest self-proclaimed 'graphic novels', like Will Eisner's *A Contract with God*, began consciously to turn away from expected generic elements—superheroes, villains, slapstick comedy or violence—by chronicling within their pages and boxes another sort of confinement: the experiences of the artists, their families and friends as Jews in the wartime years of the twentieth century. It was Art Spiegelman's *Maus* (1986), drawn in stark black and white outline (and now available in a single volume edition), which marked the

first instance of the 'serious' comic breaking into the mainstream, picking up a special Pulitzer Prize for letters six years after it was first published. Its success, and the success of similar books, laid the foundations for a new type of illustrated book, incorporating elements of literature, art and reportage, of which Joe Sacco, (author of *Palestine* and *Safe Area Gorazde*) is the most visible exponent.

Comics (or 'comix', if you insist) are not a genre, but a form. There are those champions of the graphic novel who claim for it a facility, an ease of reading, a universal quality which makes it worthwhile. These people have missed the point. The graphic novel may be, and must be, universal. But it is universal in the same way that poetry is universal, as Chris Ware writes. 'Comics are the visual equivalent of poetry: you're using imagery, in a limited space'. They are an empowerment of language and image concentrated by its confinement, no longer in a genre, but in a form. That is not easy, nor is it facile. Ware, tongue firmly in cheek, provides a 'Technical Explanation', with 'five test questions by which you should be able to determine whether your understanding of the "comic

strip" language is sufficient to embark'. His book itself is drawn simply, almost diagrammatically, in a way that seems to mix Tom & Jerry colouring with the kinds of outlines you see on aeroplane safety cards. That touch in itself evokes its own particular reactions: maybe the kind of awkwardness and unease one feels while being shot through the air in a metal tube—and being told about how to escape from it 'in case of emergency'—has something similar in it to the textbook-perfect development of Jimmy Corrigan's emotional trouble.

Like Jimmy, the medium has been challenged (as David Hajdu recently explained in the NYRB) to 'pare itself down and grow up'. That is not to prescribe minimalism across the board. Far from it. The simplicity of Chris Ware's work is matched equally by rich colour washes and ostentation in the work of writers like Neil Gaiman or Alan Moore. But, like poetry, these books are pared down to their essentials of imagery and text, while retaining the intelligence of expression, wit and slick execution that proclaim them 'grown up', free of awkwardness, and ready to face the world.



Gavin Versi

When they write the history books, October 2003 will go down as one of the blackest months sport has ever seen.

It began with the indiscipline of the Man Utd-Arsenal game fresh in the memory, not to mention allegations of a gang rape against no fewer than six Premiership footballers. Then came revelations that top international tennis players have been throwing matches for financial gain. But that was only the half of it.

Alpay Ozalan took it upon himself to drag sport further into the mire with some psychotic behaviour directed at David Beckham during the Turkey-England game. All that was missing

from the shambolic mix of scandal and depravity was a drugs exposé. And it came along. Three of them, just for good measure.

First Rio Ferdinand missed a routine drugs test, then Dwain Chambers, the forerunner of British sprinting, tested positive for THG, a performance-enhancing designer steroid. Dozens of his peers were also accused of drug abuse, whilst another two professional footballers tested positive for ecstasy and cocaine.

What on earth was going on? Sure, those involved in the seven above-mentioned scandals are million-dollar professional athletes, but all that seemed to be missing from the revolt-

World sport may be in the gutter but all is well on the Fens...

ing mess was a murder or two.

Reassurance was needed that not all sport was about deceit and treachery. And sure enough, a soiree to John's pitches at the weekend lifted the doom and gloom, and reminded me what competition is all about.

To be honest, I was more interested in the Charlton-Arsenal game that was taking place at the same time, but to the rest of my college this game really mattered. No fewer than a hundred supporters – ordinary college folk – had descended upon the playing fields to cheer on their friends in a game of football. Bedecked in college colours, they offered encouragement and abuse in (almost) equal

measure, contributing to a cracking Sunday afternoon atmosphere.

Colleges often receive sound male support at even the most insignificant matches, but the female contingent was equally strong here: as Messrs Turner, Mugan and Ford entertained the crowds with their ball skills and bending shots, a number of fillies impressed the players with some curvatures of their own.

Most of them, however, appeared to be more concerned with the fashion on show than the football, with a clutch of girls commenting on the John's players' varying boxer short exposure. One offender, revealing tartan no less, received such a blasting that

he was forced to change his underwear at the break.

If that wasn't enough, a group of Girton freshers had gone as far as to produce a provocative banner ("F*** off you posh t****"). Commendably, no Johnian rose to the occasion, not even after Girton right-back Richard Apps' over-enthusiastic challenge, which earned him a rare booking.

On the field, it was backs-to-the-wall stuff for Girton in the final twenty minutes, as the supporters' fingernails met their cuticles. But they held on, to prompt euphoric scenes at full-time.

Terrific entertainment and not a syringe in sight.

Girton get going in league

COLLEGE FOOTBALL

Gavin Versi and Darren Turner

"I'm Alex Mugan. You're going to have to get used to writing that name," Varsity was instructed by a mild-mannered ginger fella in freshers' week. And credit where credit's due – the new boy wonder, making his college football bow, bossed a highly entertaining affair at John's, inspiring his Girton to a 2-1 win.

Mugan's confidence was indicative of the entire Girton camp going into the game, after a publicity drive the like of which few colleges will ever witness. A dozen different posters were designed, beseeching the Green population to "come watch the legends in action." Indeed, such was the hype going into the game, one half-expected to see the Girton team out kissing babies on King's Parade.

On the pitch goals by wunderkind Mugan and black hand Paul Touil gave Girton a well deserved 2-0 lead at the break, in spite of former captain Greg Smyth's first ever penalty miss.

Their collars were up, but the chips were most definitely down for John's. However, after weathering another frenetic start to the second half by Girton, they got a firm foothold on the game and controlled the second period, Chris Weeks pulling one back on 70 minutes. With the exciting Mike Adams always in the thick of things, a number of close calls followed as Girton tired, but time ran out and lightning had struck twice: Girton had repeated last season's league score line.

A mini pitch invasion followed, with an emotionally spent Mickey Villa – now in his seventh year of

undergraduate study – confessing, "I'm going to have to degrade again."

Elsewhere, Jon Russell's superb second half strike was enough to give Jesus an opening three points as they defeated Trinity 1-0.

In a game that lacked free-flowing football, Jesus had the best of the first half chances when Alex Hurrell's shot was cleared off the line by Matt Ellis. Jesus had much of the early play but lacked that telling final ball. Hurrell could have extended Jesus' lead with an early second half volley that was well saved by Tom Huckstep.

After Russell's opener, Trinity responded encouragingly, taking the game to the visitors. Captain Rob Ogilvie went the closest to snatching an equaliser with his header from Anil Stocker's corner. Jesus Captain Jon Young summed up his side's effort by saying, "Although it wasn't our finest display, it was good to get off to a winning start."

Meanwhile, Catz overcame a torrid pitch to beat an under-strength Darwin side 6-0, with goals from Angus (2), Everson (2), Ghoman, and Mills. But the result of the week has to go to Downing, who took the lead after 35 seconds and didn't let up until the final whistle, as they blew away their fellow-newcomers Pembroke 10-0.

Brendan McCann, having honed his skills with the university Gaelic Football team, scored four, while Rich Payne (2), Tom Godwin, David Filtness, Joe Sullivan and captain Rasheed Zakaria also made it onto the scoresheet.

Zakaria told *Varsity*, "We think we can really give the big colleges a run for their money." And on this evidence he may be right. Downing take on Catz this weekend, while Jesus play hosts to main rivals John's.

Magdalene maul Jesus



Magdalene go 2-1 up on Jesus as Tom Page crashes in a penalty corner

COLLEGE HOCKEY

Sam Richardson

Magdalene mauled Jesus and John's downed Downing, as the college hockey league burst into life in its second week.

Jesus came out of the blocks promisingly enough against a Magdalene side packed with University players. When fresher Chris Bouldon dispossessed the Magdalene defence only to be cynically hacked down, Sam Grimshaw converted his penalty flick to give Jesus the lead.

However, just as the Jesus supporter was getting keen with some touchline domination, Magdalene drew level. A swift eight-man move resulted in a goalmouth melee, and Will Smith pounced to equalise.

As Magdalene piled on the pressure, Jesus goalkeeper Anush Newman brilliantly kept out a short corner, and from the same move,

Tom Page cracked the ball in for Jesus shortly afterwards.

From then on Magdalene controlled the possession, but Jesus continued to make chances. Goalkeeper John Niland used his head (in more ways than one) to block a Bouldon effort just before half time. Jamie Franklin saw his deflected strike ruled out, and Bouldon again came close.

Tempers boiled over as Jesus were frustrated, not helped by the fact that Downing's umpire probably couldn't have adjudicated on a beauty contest between Ann Widdecombe and Halle Berry.

After the match fizzled to its 2-1 conclusion, Magdalene skipper Adam Briggs told *Varsity*, "We were brilliant, we're back where we belong," and added, "Jesus don't like it up 'em". Jesus will look to get off the mark today against Catz, but after their game they had to watch as title rivals John's got off to the perfect start against Downing.

Downing never looked likely to

endanger John's, and they had to rely on a string of outstanding saves, and on John's skipper James Sym stacking it in front of the opposition goal, much to the amusement of both sets of fans.

But just as Downing looked to have weathered the storm and made a rare foray into the John's half, they were hit by a clinical counter-attacking team goal. A classic short corner was converted by Pete Jones to make it 2-0, and Sym made it three just before half time, after an apparently muffed short corner was passed across the box and into space.

As the temperature dropped to below five degrees, this reporter's notebook became increasingly illegible. Radley apparently "scored with a fat girl", although I presume this means that he "scored with a fine goal" to make it 4-0.

Sym told *Varsity* afterwards that the performance was "not spectacular, but a job well done against weak opposition".

Hockey's hard woman

Blues Hockey captain Jenny Parkinson talks to Shanaz Musafar

How do you feel the start of the season has been going?

We had a slow start, but that's typical of our team. We're in a transitional year – lots of players have gone so we're starting off with a new team. We lost our first three matches unfortunately, but we won against Gravesend last week and won again this week. So I think we're turning things round.

Pleased with the performance this week?

Yes! Finally, the floodgates have opened. [The Blues won 8-1 against Ipswich II] We've definitely found a squad so we've got our foot in.

From a personal point of view, I've heard that you play college hockey in the men's league....

I played regularly in my first year. I play as much as I can now but often it clashes with my work or our [Blues] training so if I'm available I play. I haven't played yet this year but hopefully I will.

How do you find competing against men?

I love it! It's brilliant. They're so much faster and stronger than it's the competition and the challenge of trying to keep up with them that I love.

Do you feel out of your depth?

Erm, no. I mean obviously men are much faster and stronger generally than there's no way I can keep up with them, but skillwise I feel I'm definitely competitive and I don't think I weaken their side.

Do the men treat you differently when they play with you because you're a girl?

No, I don't think so. I give as good as I get. If you're part of the squad then it's not a problem really. The opposition I suppose think I'm a weakness and give me more space but that works to our advantage.

Do you plan to carry on playing hockey after you've graduated?

Yeah, definitely. It's a huge part of



Nick Gilmore

my life. I can't imagine not doing it at all. I enjoy it too much.

Plans to play for England?

Well, before coming to university I played for my county, for a national league club, and for Midlands. And then since I've come here I've played British Universities and so have got some international experience. It's a big step up from the student side but it's always a possibility.

Do you have time for any other sports?

In my first year I got a football blue as well. Now it wouldn't be possible, not with the captaincy. I do miss playing football but if I had to make the choice hockey would win every time. I do play football for Jesus, but again college matches tend to clash with hockey. I played in the Cuppers final last year though and if I'm available I play but I'm very reluctant because of the risk of picking up an injury.

What are your hopes for the University team this year?

I think winning Varsity is a big possibility. We played Oxford last week and lost 1-0 but we were hit very hard with the flu that's going round Cambridge at the moment. But we've come back from that knowing what level we've got to be

at and knowing that had we had a fit side we could have beaten them. So it's not affected us mentally at all. In the league we've lost three matches but we think we can win every match from now on.

What would you say makes CUHC stand out from other University clubs?

The thing about the hockey club that I think is different from any other club is the social side. We go out together all the time. I don't think you see for instance, the rugby boys and girls going out together. Also, when we have four teams playing at home, it's brilliant – like a club day. And everyone knows everyone on the other teams. The atmosphere within the club is fantastic.

Is there much college rivalry within the squad?

Oh, there's always a bit of banter going on. It's usually Catz and Jesus who are the big guns, and there's a big Jesus contingent and a big Catz contingent in the Blues, so it's quite funny. But it makes it a bit more feisty on the pitch. You know how each other plays, and you know you can push them. You can give it a bit more welly! Women's hockey cuppers is definitely something to watch out for.

SPORT IN BRIEF

College Rowing

Last Saturday saw the majority of college crews out on the Cam for the first competitive race of the term. Organised by Rob Roy Boat Club, the Cambridge Autumn Head attracted a good number of visiting teams and several international crews. College crews took the opportunity to test out new squads assembled after the summer break and to size up the opposition in anticipation of the end-of-term Fairbairns race. The head race wound its way along a course of 2.6km with boats assembling in front of Baits Bite Lock for a rolling start under the Motorway Bridge. Churchill College put in a strong performance, coming in with an impressive time of 9.43 to win the men's eight section. Robinson can also be proud of their effort, finishing only a second slower than the Churchill crew. Caius surprisingly failed to break the ten minute barrier and appeared to be somewhat off the pace. A full list of results is available from the Rob Roy Boat Club website. <http://www.robroyboatclub.org.uk/events/cah2003/finish.html>

University Golf

The Cambridge University Golf team has been in fine form in their opening matches this term. Impressive wins against Little Aston G.C. and Blackwell G.C., along with strong performances against some of England's top clubs, suggest consistency within a side that has several top class golfers. With the improvement over the summer of several 2nd team players – most notably James Gunton, who secured 11 wins in a row – combined with the experience of returning Blues such as Adam Gold and Krysto Nikolic, the outlook is optimistic for CUGC.

University Skiing

Fireworks bursting over the glamorous skyline of High Wycombe provided the backdrop for the opening race in the dry slope ski racing season on Saturday. With a squad almost entirely made up of new recruits, Daniel Holyoake was unsure how the team might fare against the cream of the London & South East region, but the captain was pleased with the results. In a field of 21 the mixed first team finished in 6th place, and the seconds in 15th. The ladies' team deserves congratulations for their impressive 2nd place. With more experienced racers available for upcoming events, the team should be able to build on this promising start and begin challenging for honours.

Hawks' Charity Dinner

On 8th November the Hawks' Club are hosting a black tie charity dinner at Fitzwilliam College in support of the National Multiple Sclerosis Society. The event has been inspired by Hawks' old boy Alistair Hignell who represented his country in both cricket and rugby before sadly being diagnosed with the disease 5 years ago. Tickets are £30 for students and £40 for non-students and are available from the Hawks' Club House, or e-mail rhma2 or db293.

Shanaz Musafar



Harry Hughes on the ball

Continued from back page

the middle. Harry, meanwhile, oozed class with his every touch. The man in the white boots, affectionately known as 'Harold' to a pocket of home supporters, was close to his precocious best and deserved a goal, not to mention more of the ball.

One man who did see plenty of action in the opening period was fresher Nick Pantelides of John's, who was making his full debut playing in right midfield. He did not do much wrong, but he didn't do much right either, and poor control let him down when he was clean through early on.

Dave Harding's game suffered last year due to the added responsibility of being captain. Worryingly, Fairbairn was not his usual harrying self, neither did he get behind

Leicester's defence as much as he would have liked. Most of all, he'll want to forget the seventy-fifth minute, in which he missed an open goal. Johnny Hughes, like Pantelides, was guilty of a one-on-one miss in the first half, whilst Sion Lewis was unlucky to see his firm header rebound off the crossbar shortly before.

The home side got the clinching goal on the half hour, after Harold's left wing cross deflected to Harding, who coolly side-footed home from ten yards.

"We played fantastically at the back. This being the first game of the season we can make allowances for missed chances. We're determined not just to win the league, but to win it in style, and convincingly," Fairbairn said afterwards.

Varsity Rugby Competition

Win the complete Varsity Rugby day out

To win tickets to both the Twickenham match and the Official Varsity Ball with the players at Café de Paris, just answer the question below:

Where do Cambridge University rugby club play their home games?

To enter, e-mail sport@varsity.co.uk. This week's winner will be announced in the next issue of Varsity. Closing date: midnight Tuesday.

The Official Varsity Ball

The Official Varsity Ball will be held at London's Café de Paris on 9th December 2003. Tickets are £20 and include limited free drinks. To apply for tickets or for more information please visit www.varsityball.com

OARS AHEAD OF IVY LEAGUE



Courtesy of JET Photographic.com

The Light Blue crew beat off competition from every US University eight at the annual Head of the Charles regatta in Boston..Furthermore the Cambridge team were a mere 3 seconds off the Canadian eight.

BLUES ROWING

Nate Kirk from Boston

The result of last year's Boat Race campaign was a disappointing Blue Boat loss to Oxford by one foot. To do justice to this year's training, the CUBC put together two fours and sent them on a summer program of racing in Prague, Amsterdam and Marlow.

Once at Henley in July, the coxed four went through several heats to eventually win the Britannia Cup. The coxless four entered the Visitors Cup and qualified for the finals on Sunday

before losing to an international-level four from Ireland. This year's President, Wayne Pommen, raced in the pair for Canada at the World Championships in Milan, taking on the likes of Pinsent and Cracknell in the final. Although he qualified for the Olympic boat, Wayne elected to stay at Cambridge to attempt to win the 150th Boat Race.

For the 2004 campaign, CUBC has four returning Blues, as well as the stern five from the Goldie crew. For those unfamiliar with trialing for the CUBC, training began two weeks before the start of term with a heavy volume of cross training, and continues seven days a week until March 28 at 6pm, the

time set for the 2004 Boat Race.

This year, after two weeks on the water, the squad split into two eights. The first eight went to Boston, USA to compete in the Head of the Charles. The race is a two-day regatta over a 3-mile course (approximately 15 minutes), with over 7,000 competitors and an estimated 300,000 spectators. It is the height of autumn competition for all US universities, and in an Olympic year, just over one month after the World Championships, international crews are also reliably fast. This year, the US silver medal eight and Canadian gold medal eight from the 2003 Worlds were in attendance. Starting in fourth place after a solid

performance in 2002, Cambridge bested the US National team, was 3 seconds off the Canadian eight, and beat every university from the US. Although Cambridge was handed a questionable penalty buoy as a result of trying to avoid a severe clash with another crew, the team was pleased with the day's racing and the third place finish overall.

The other CUBC eight went to Dubrovnik, Croatia for the weekend. The race consisted of heats and finals over a 1100 metre course. With a few exceptions, the members of the crew were new to the CUBC and had little experience in international racing. To complicate matters, the crew turned

up in Dubrovnik to find themselves allotted low-quality, unfamiliar equipment. Despite the obstacles, the crew raced extremely well, pulling out a narrow win in the final over crews containing Croatian internationals.

Recent history suggests that the 2004 Boat Race will be a close one. In addition, the fact that it will be the 150th running of the Race promises to draw special attention from the media and public. After strong opening performances in Boston and Dubrovnik, the squad's next task is the Fours Head of the River in London on November 1, where the CUBC will seek to defend its three titles from 2002 against Oxford and the GB National competition.

Blues begin campaign with win

BLUES FOOTBALL

Gavin Versi

BLUES 1
LEICESTER UNI 0

Blues captain Chris Fairbairn is, to quote Marlon Brando's Godfather, "a serious man, to be treated with respect." In their opening league fixture of the season, his team gave a serious, respectable performance to over-

whelm early BUSA 1sts 2B pace-setters Leicester.

The result doesn't reflect the dominance Cambridge enjoyed, as Fairbairn attested: "Going forward, to create that many chances is very pleasing - we could have beaten them five or six. I was nervous because it seemed we might have all the play then they would equalise. But we were very passionate, we weren't like some of the cute Cambridge teams of the past."

Certainly, getting off to a winning start was all that mattered. Harry Hughes' dancing feet aside, the team kept things simple. Indeed, on the

day IDS faced a vote of confidence, vice-captain Benny Allen instructed his men to "go back to basics." They listened to his call, but showed glimpses of their trademark attacking flair nonetheless.

The two players named Hughes - Harry and Johnny - stood out more than any other. Johnny, who played in goal the previous week, was allowed to demonstrate his strength and skill whilst partnering Fairbairn in attack. With golden boy Dan Waistell breaking a leg in a college game, last year's Pop Idol finalist can expect more chances to shine down

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Shanaz Musfer

Fairbairn: "A serious man, to be treated with respect"