

VARSLITY

STYLE

Looking hot in
cold weather
PAGE 14



TRAVEL

A horseback journey through the
the heart of Kashmir
PAGE 24



GARDIES

This is my side
of the story
PAGE 7

Secrets of a spymaster

Varsity investigates MI6 recruitment at Cambridge



Pavla Kopecká

Laura-Jane Foley

MI6 chief Sir Richard Dearlove has been appointed the new Master of Pembroke seeming to cement the links between Cambridge and the Secret Services. However, a *Varsity* investigation this week revealed evidence that the number of Oxbridge graduates recruited to MI6 may have fallen over the past two decades.

Traditionally, Cambridge has been viewed as a natural stepping stone to the Secret Services. However, indications are that "talent spotters" have not been replaced when older ones have left the University. It was ru-

moured that each Oxbridge college used to have its own "MI6 recruiter", although, it is alleged that Trinity was excluded after the discovery of the "Cambridge Spy Ring" in the 1980's.

Yet *Varsity* has discovered that recruiting now only goes on in a select few colleges. This seems to be due to representation issues; a spokesperson for the Home Office said, "it has long been the policy of the Government that those who serve the public should reflect...those they protect".

Despite this, Caius, the *alma mater* of famed spy Richard Tomlinson, still appears to have links with the Secret Service. A history undergraduate told *Varsity*, "a few friends were approached by their supervisors to at-

tend drinks parties and after that some were asked if they had considered a career in the Secret Services". Another said that recruiters approached potential spies "through an invitation to some odd society or other". One society rumoured to be a pre-recruitment training group is the Oak Shotte Society where "college fellows select interesting undergraduates to attend".

At other colleges recruitment is less conspicuous. A third year student at Catz says a friend of hers received a letter "from the Ministry of Defence... but she had never applied for, or expressed an interest in, the MOD". At Downing College an established fellow has long been linked with MI6 work and recruitment. The Fellow,

who allegedly took life insurance out on his children, has often expressed his interest in the Secret Services to students. However MI6 approaches, if they are made, are made discreetly.

In contrast, MI5 recruiting at Cambridge is still strong and more open than ever. They advertise for jobs and encourage graduates to get in touch with them. Last night it even emerged that MI5 engage in head-hunting, having approached leading figures in CUSU. This is an interesting development as in the past well-known names and faces were usually not targeted.

For MI6 though, where anonymity is so important, recruiters do seem to seek those students who naturally

stay in the background working hard in Engineering, Language and Science degrees and gaining firsts. They do, however, encourage interested students to get in contact by letter.

Dearlove's appointment has led some to ask whether Cambridge recruitment is set to dramatically increase. Sources in government suggest that recruitment into MI5 and MI6 will reach Cold War levels soon and previously unknown recruits will need to be heavily vetted. Despite the new openness, the fast-track way into the Service is still undoubtedly by trusted personal recommendation. This should only increase when Dearlove takes up his post.

More secrets revealed on page 2

"A world captivated by new linguistic conventions"

Esther Bintliff on poetry today PAGE 15

Win tickets to Fresh As Snow

Find the competition on PAGE 09

What's inside...

News pg2

SPS Faculty re-shuffle, 5th
Week Blues, and Kings Bursar

Where now? pg6

How much can Cambridge
grow?

Comment pg7

Vas Anastasiou, owner of
Gardies says his piece

Editorial pg8

Varsity's View

Features pg2

On Remembrance Sunday and
poppies

The Ordinary pg11

Your fun is your challenge

Interview pg12

Tony Benn on animal rights and
Cuba

Listings pullout

Your four-page guide to what's
on this week

Travel pg13

Kashmir and Covent Garden

Fashion pg14

So sexy...

Arts pg15

Poetry in motion

Music pg18

Mark Owen on Gary Barlow
and breakdancing

Theatre pg20

Hot Mikado, Man boobs and
Monkey love

Sport pg22

The beautiful game - changing
for better or for worse?

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, or meet us in The Bath Ale
House Bene't Street Sunday at 7pm

Student in the line of fire

Jonathan Wood

A former Cambridge student claims to have been shot by the Israeli army on the West Bank last Monday. Mika Minio-Paluello, 21, said he sustained cuts and bruises when he was caught in the firing line between soldiers and a group of Palestinians apparently including some school children.

Minio-Paluello, who graduated from Emmanuel College this year, has been working for the International Solidarity Movement, ISM, since July and was attempting to hinder the work of Israeli troops in the Balatan refugee camp on the Northern West Bank, near the city of Nablus. The soldiers were setting up roadblocks with bulldozers, blocking the entrance to the Balatan camp from 7am until noon. Members of the ISM claim they were trying to prevent jeeps from firing on school children by staying near them and approaching periodically.

Minio-Paluello said "at one point I saw a soldier aiming at several children and so I walked into his line of fire. He could see me pretty clearly, as he was five or six metres away, but pulled the trigger anyway". The Israeli soldiers were firing non-live bullets at the group of Palestinians. He added



"what happened today could equally well have happened on most other days this past week. It's just the reality of the occupation".

The ISM is a Palestinian-led movement of Palestinian and international activists that seeks to "utilise non-violent, direct action... [in] a campaign against the illegal Israeli occupation of Palestine, and for a just and viable peace". This year, two volunteers have been killed in direct-action.

Later in the day Minio-Paluello

and another were injured when trying to obstruct a tank that accelerated towards them. Three others attempting to prevent the Israelis from setting up roadblocks were also shot and lightly injured, two by live ammunition.

Raphael Bejarano, head of the campaigns at the CU Israeli Society, said that, "First and foremost we are very sorry that Mika was injured but we'd like to stress that this is a very complicated situation and the IDF's [Israeli

Defence Force] precautions are very thorough, hence the use of rubber bullets. He was in a war-zone."

This is not the first time that Minio-Paluello has confronted the Israeli army. On 16th April 2000, Minio-Paluello and other volunteers, including two other Cambridge students, engaged in a confrontation that allegedly descended into a ten minute beating by the Israelis. The IDF claimed not to be aware of the incident at the time.

'C': The man with the golden gown

Laura-Jane Foley

Cambridge's association with spies goes back a long way. In the 16th century Christopher Marlowe broke off from his studies in order to infiltrate a French seminary which was spying on England.

Since then many spies have been educated at Cambridge, amongst the famous ones: Reilly, Muggeridge, Mackenzie, Philby, Burgess, Maclean and Blunt. The last four, who were the infamous "Cambridge Spies", all met

at Trinity College in the 1930's. They actively spied for the Soviet Union for over thirty years and although exposed they were never actually caught. It has been suggested that ever since there has been no MI6 recruiter at Trinity.

MI6 was established in 1912 by Mansfield Cumming but it is only ten years since John Major officially admitted its existence. MI6 has the responsibility for conducting operations in support of the UK's foreign policy objectives and to counter threats to UK

interests worldwide. Recruits have to sign a confidentiality agreement and no names of staff are divulged except the Chief, Sir Richard Dearlove. Yet no pictures of him are available and he never gives interviews. He signs all his correspondence in green ink with a letter 'C' in memory of Cumming.

Recruitment has always been discreet, often by personal recommendation or by placing cryptic adverts in national newspapers. Former MI6 spy David Shayler was recruited after answering an ad which said, "Godot isn't coming". In recent years however they have released a PO box address for would-be spies to write to (see box). Prospective spies tend to get asked to interview by an unspecified branch in the civil service where applicants get grilled on current affairs, and their backgrounds, lifestyle, sexual orientation and history are probed.

Outlandish entry tests and interviews in remote hangars and dilapidated office blocks are not just myths. In his book *The Big Breach* Richard Tomlinson describes a task new recruits had to carry out "we had each

been assigned a pub in which we had to approach a member of the public and extract his or her name, address, date of birth, occupation and...passport number". Other alleged tests include having to empty a packed shop in less than five minutes and the "Balcony Test", where recruits have to go into an apartment building and be out on a balcony within 15 minutes drinking a glass of water with the apartment's owner.

Traditionally the Secret Service has been the domain of men but in recent years they have been keen to increase their female intake. Vernon Kell, one time "C", said that he wanted "all my girls to be well bred and have good legs". Nowadays the service considers all applications on merit. MI5 is far less secretive than MI6 and openly recruits. According to their website their "purpose is to protect national security and economic well-being, and to support the law enforcement agencies in preventing and detecting serious crime". Although they emphasise the need for discretion they do advertise a wide range of jobs online.



Paula Kopceva

SO YOU WANT TO BE A SPY?

If you want to work for MI6 and don't know any Dons who will tap you on the shoulder and whisk you off to Moscow, write to PO Box 1300, London, SE1 1BD. For more information on jobs in MI5 go to www.mi5.gov.uk or write to The Enquiries Desk, PO Box 3255, London SW1P 1AE. Alternatively, keep a furtive look-out for cryptic messages in national newspapers... and maybe even *Varsity*!

King's still in crisis

Tom Ebbutt

The rent strikers at King's College have this week been hit by the resignation of a leading member of the rent strikes organising committee who has accused those involved of leading a "fundamentally misguided campaign".

On Wednesday Russ MacMillan, the Chair of AccessFirst, the body set up to manage the rent strikes, resigned saying that the action had been hijacked by a militant core and described the strike as "no longer justified". Leading members of the strike have assured *Varsity* that the majority of Kings students support the direct action but sources within the student body said the strikers had the support of under half of the undergraduate body.

Upon telling *Varsity* of his resignation MacMillan, who is himself not on strike, strongly defended his decision arguing that he been used "used as a credibility stamp" by other members of the strike and said that the debate should be dominated by "real things, rather than ideological crap" such talking about solidarity with the postal workers.

MacMillan said that he thought only about 30 per cent of Kings stu-

dents supported the action and that a large number of those on strike were freshers who were swept along by the idealism without realising what they were actually getting into. There are approximately 380 undergraduate members of Kings College, of those 90 are on strike. *Varsity* has been told that about half of these are freshers.

The College now seems to be taking action to tackle the financial problems that were the cause of the rent strike according to the referendum put to the student body. This week the College's senior Bursar, Roger Salmon, was suspended. Kings Provost Judith Mayhew is reported to have said that he was "not being helpful to the cause" but students and Fellows alike have so far been kept in the dark as to the reason for the surprise decision. Mayhew is due to speak to the fellowship on Monday.

The College have refused to comment on the decision however sources inside King's point to the recent internal report by the inspectors of accounts which was said to be "extreme damning". When the Provost and the Senior Tutor met student to try to avert the rent strike the Bursar was conspicuous by his absence. The Bursar, who has

been suspended on full pay, says that the matter is now with his lawyers.

The original referendum put to the student body was arguably based around the inaction of the College on its mounting deficit which last year stood at £1.2million.

The authority of the strike has been further damaged after former KCSU Chair, Fiona Brenner, declared that the motion that set it up was unconstitutional as it was given to students to near to the vote on the matter. The motion also covered additional issues to those voted on in the referendum.

The Kings Chair at the time the strike started Sarah Donachy said that most students supported the strike due to "a wide range of issues", and these were made plain in the motion that brought about the strike vote. She expressed optimism that the committee of College members appointed to look at the issues involved would help to resolve the dispute before the Christmas break.

Russ MacMillan also hopes a compromise will be reached soon, "I hope it fizzles, its all to heated, too personal at the moment, I think we'll achieve our goals much better if we all take a step back"



Paula Kopecna

The Cambridge War Memorial was desecrated by vandals prior to the Remembrance Day parade down Station Road. Images of monkeys had been sprayed on the memorial and Remembrance crosses at its foot defaced with the message "Stop All Wars". Police confirmed that a 27 year old man had been arrested in connection with the incident but has since been released on bail. Rachel Mundy



UNIVERSAL MUSIC

Company Presentation

Thursday, 20 November
University Arms Hotel
19.15 hours

(doors open from 18.45 hours)

Q & A, refreshments and informal discussion follow presentation

Prospective graduates from all disciplines are welcome to attend – please register in advance at umicareers@umusic.com

Universal Music International is a division of Universal Music Group; the world's leading music company with wholly owned record operations or licensees in 71 countries. It's businesses also include Universal Music Publishing Group, one of the industry's largest global music publishing operations.

STROUD

EXTRAORDINARY RESULTS DELIVERED

£32k including car and benefits

PRESENTATION, COCKTAILS AND CANAPES
and the opportunity to win £500

7pm Tuesday 18th November
Crowne Plaza Hotel, Cambridge

outstanding?



Stroud & Company (Europe) Limited
Warford Court,
29 Throgmorton Street,
London EC2N 2AT
Tel: 08700 102 106
recruitment@stroudandco.com
www.stroudandco.com

NEWS
IN BRIEF

An oar to the head

A rower is recovering at home this week after yobs dropped a sheet of plywood on his head from a bridge as he rowed under. Steve Wale was knocked unconscious and had to be taken to Addenbrooke's by ambulance. As Wale put it, "one inch to the right and it would have killed me".

Alternative Varsity match

Cambridge United will play Oxford United this Saturday in an 'alternative' Varsity match at the Abbey Stadium, Newmarket Road. The event is a student special so all Cambridge students with valid ID can get in for £1 instead of the usual £10. Kick-off at 3pm.

Mini-fridge competition winner

Congratulations to Jude Townsend, of Robinson College, who wins a fantastic 02 mini cooler. The correct answer was that Absolute Zero is -273 degrees Celsius for our previous competition.

Stabbed in the hand

A student was stabbed in the hand last week as he watched the lunar eclipse early on last Sunday in Cambridge city centre. Gareth Alexander was attacked on Midsummer Common and required hospital treatment for the wound to his hand. The three men who attacked him demanded money, but left empty-handed before they were able to take anything. Police are appealing for help to catch the assailants.

CUMS resignations

Members of the Cambridge University Music Society voted overwhelmingly for the reinstatement of Music Director Stephen Cleobury at an AGM on Tuesday. Cleobury reigned last week, along with several of his colleagues, after it was recommended that his contract should not be renewed when it ends in September 2004.

CUSU not saving Gardies

Brian Little

In a decision that goes against the wishes of thousands of Cambridge students and alumni, CUSU decided not to oppose Caius' decision to close the Gardenia take-away.

CUSU Council voted by a narrow margin to reject the motion that would have committed them to standing in opposition to the College's decision and supporting the *Varsity* campaign to save the Cambridge institution.

Only four votes split the motion which ended 19 – 23. Colleges including Christs, Robinson, Newnham and Pembroke all voted against supporting the campaign. Colleges can change their votes for two weeks after the vote with open meetings able to alter council votes. The exact details of the vote are available at varsity.co.uk

Wes Streeting, Selwyn JCR pres-

ident, who brought the motion with Trinity Hall's Ben Rawlings and the Peterhouse 'Sex Club' said he was extremely sad at the decision; "there will be an enormous amount of disappointment from students across the University at this decision but many colleges, such as Selwyn, will continue to campaign actively against the clo-

sure of this Cambridge institution".

It is thought that the decision was taken on the basis of concern for the welfare of students living in Rose Crescent, where Gardies is located, despite the fact if it is closed them trade will move to the Van of Life, also situated below Caius Student accommodation. The student accommodation in Rose

Crescent is double-glazed. The rooms above Market Square only have single glazing.

The size of the petition launched to save Gardies now stretches past 4,000 signatures with signatures being received on the Internet, at Gardies and at Colleges throughout Cambridge. At least 800 alumni have signed up through the online petition alone. Media coverage has included the Independent, the Times, the Observer and BBC Online.

However CUSU council have decided that despite the strength of feeling among the student population that they would rather Gardies was closed. Rawlings added, "We were very disappointed when the motion was rejected. I fear it could be a sad reflection on CUSU's increasing dislocation from the student body, and perhaps an indication that we should look again at exactly what CUSU is there for."

Editorial, pg8



Rent rises slammed at CUSU meeting

Aisleigh Sawyer and Adam Swersky

A CUSU meeting on rent rises slammed a number of college Bursars for putting the luxurious treatment of Fellows above the financial needs of students. However, the University claims the issue will not affect access.

Held in King's, the current rent strikes at that college were a central issue at the meeting. King's students defended the strike by pointing to excessive spending by the College on subsidies for Fellow's accommodation and King's School as well as inefficient bureaucracy.

While most present did not feel that rent strikes were appropriate for other colleges, they did see the benefit in greater central coordination of student action. Selwyn JCR President Wesley Streeting noted that, while the Bursars meet to discuss rent increases, JCRs work independently. He said: "our weakness has been the collegiate system, but we can make it our strength". CUSU president Ben Brinded claimed that CUSU will continue to support the college JCR's in negotiations.

In contrast to University officials, the CUSU President also claimed that increasing living costs are affecting Access. Rents have gone up across the

University by an average of 7% per annum for the last four to five years, with rents at St. John's increasing by 9.5% each year since 1999. As Brinded put it, "Cambridge isn't helping itself".

According to Brinded, while the Admissions Office informs applicants that the average weekly rent is £49, it is in fact £71. Many present at the rents meeting showed support for a publication of rents data across the University that can be viewed by potential applicants before making their decision. However, Rosemary Butcher, Head of Widening Participation, urges that prospective students should contact individual colleges only "once

they have decided to apply."

The University website claims that "All Cambridge Colleges are committed to the principle that no student should be deterred from applying to study at Cambridge by financial considerations". Yet Brinded asserts that with Cambridge already being the fourth most expensive U.K. University to attend, many potential applicants are in fact deterred from applying.

"Students' financial needs are well catered for", claimed Ms. Butcher. Yet considering some of the views aired at the meeting it seems that University officials and students are singing from very different hymn sheets.

SPS department to split into three

Amol Rajan

The University Council submitted proposals for a major reorganisation of the SPS faculty this week. The proposal to divide the single SPS department into three is hoped by some academics to herald "a new beginning for social sciences in Cambridge"

For many years Cambridge has been accused of underinvestment in SPS. It is one of the few universities in the world to have combined Sociology and Political Science in a single department and the only one to have combined these subjects with psychology. Cambridge has a total of only 27 University Teaching officers in all three of the disciplines that make up SPS. Oxford have 100 staff in Politics and International Relations alone. In addition, a number of staff members, including the Professor of Social Psychology Tony Manstead, have recently left or are planning to

leave the department to take up better offers elsewhere.

Dr. Lehman, a Reader in Social Science commented, "the effort the University has put into these subjects has been paltry both in absolute and relative terms.... With so few people in Cambridge it is impossible to give adequate teaching coverage of these very wide-ranging disciplines."

The planned reorganisation is likely to take place in January 2004 and will divide the faculty into three departments alongside the Centre for Family Research (CFR). The direct impact on students is likely to be minimal; the structure of the course will remain the same, lectures will take place in the same buildings, examination papers will continue to run along current lines, and students will continue to be assigned to the Faculty as a whole rather than to any individual Department. However, it is hoped that the changes will promote the faculty as a whole recognising the distinctness

of the disciplines and ensuring a better quality of teaching.

The planned reorganisation is part of a modernisation thrust across the University. Dan Sternberg, SPS Faculty Rep, told *Varsity*, "The department continues to grow year on year and there has

been little structural change in the way that the Faculty works". The feeling across the Faculty seems to be that the increasing popularity of the SPS, which has seen a quintupling of student numbers since the founding of the faculty in 1998, warrants change.





Sylvia, a film about Plath the poet and her husband Ted Hughes, has received a cool reception in the USA. The San Francisco Chronicle was one of many papers to slate the film, describing it as "bland." Yet Gwyneth Paltrow, starring as the poet, is said to be angry at the poor response and insists that the movie, whose opening scenes were filmed in Cambridge, is an intelligent and well-handled piece. The film is set for general release on 23 January 2004.

Laura Whittle

The 'milkround' runs dry

Sarah Mills

Those trying to fill out applications forms or attending careers events this week will not be reassured by the Careers Service's Annual Report. A shocking 47 per cent of Cambridge graduates left university without securing a permanent full-time job last year. Indeed in some popular sectors only one in twenty interested students got job offers.

The most marked troubles last year were in finance, IT and management consultancy. Investment banks recruited 11 per cent fewer from Cambridge in 2002 than in 2001. The situation was even worse for prospective consultants. Whilst over seven hundred students attended the 2002 Management Consultancy Careers Event, a mere 36 jobs were offered last year (only a third of the offers in 2000).

Predictions are that this year may be better as evidenced by the one hundred recruiters who turned up to the Careers Information Event at Cambridge this week. However, while things may look good to all the job-hunters wined and dined by employers, appearances can be deceptive. The Careers Service point out that on average the management consultancy firms to visit last year each hired less than one student from Cambridge.

In the past, the 'milkround' has generally been rewarding. Traditionally, many students have been able to relax for much of their year final year safe in the knowledge of a job post-university.



However, with the number of students attending University, and the numbers at Oxbridge, rising dramatically each year, competition is tougher than ever.

The decline in the economy has also affected the job market. For instance, numerous IT organisations have gone bankrupt in recent years and recruitment to the sector has halved since 2001.

Gordon Chesterman at the Careers Service was quick to point out that sectors suffering problems are not the only options for students. Those put off by the idea of Management Consultancy could consider careers in media. Many have remarked upon how few students have turned up to some careers events in the sector this year.

Even some traditional areas have continued to fare well. Of the 155 law graduates who made it onto Careers Service records in

2002, only one was unemployed in December.

In addition, it is perhaps advisable for those worried about their careers to look beyond their BA to extra-curricular activities, post-graduate study and work experience.

A report released on Tuesday by AGCAS, Graduate Prospects and UCAS showed that 57% of recruiters saw internships after the second year of university as the crucial time to make links with students. As a committee member of Cambridge Futures explained, employers have an increasingly specific idea of what they are looking for and "degrees don't make you a specialist over-night."

A fine string of letters finishing after your name even if it finishes with that all important 'Cantab' accolade may no longer be enough to secure you a job.

Singing the 'fifth week blues'

Gabriella Jozwiak

Depression affects up to 15 per cent of the general population at any one time, but as fifth week drew to an end yesterday, at least half of Cambridge students have shown symptoms of mild psychological distress according to college welfare officers.

The phenomenon of 'fifth week blues' has long been observed in Cambridge. As CUSU Welfare Officer Liz Waller explained "Because term is so short and so intense- most students reach a burn-out point at some time. This doesn't always coincide with fifth week... but the majority of students suffer from 'blues' in a loose sense."

Of course most British students have to survive longer than eight weeks. Indeed medics on clinicals are now experiencing nineteenth week blues. However as CUSU President Ben Brinded pointed out, "Cambridge

students don't have a reading week like most universities."

Yet, in addition to workloads some suggest that SAD (Seasonal Affective Disorder) also plays a part in 'fifth week blues'. Changes in light intensity in different seasons may alter our circadian rhythms or 'body clocks' causing our bodies to be out of step with our daily schedule.

Liz Waller advised dealing with fifth week by "taking a break and giving yourself a treat" and many Freshers return home for a weekend halfway through term. However, familiar surroundings and home cooking were not enough for two Downing students who took the advice more seriously and took advantage of cheap EasyJet flights for some sunny Sicilian repose.

However, even escape from Cambridge may not help. One Sidney Sussex student studying on a year-out in Russia claims even he is feeling the

blues. "Your body and mind get so tuned into Cambridge time that even when you're not there you still operate on it!"

Students use many methods to cope. Cambridge has also become much tidier as students resort to pampering and retail therapy whilst problems of low self-esteem seem to have led to an increase in the number of student haircuts.

Colleges JCRs have also made efforts to help depressed students. Emma has upped its college parenting scheme and organised yoga sessions. Last year the Downing welfare officer put vanilla syrup in every students pigeon hole to sweeten their daily dose of caffeine. The Counselling Service suggests doing a relaxation workshop. Others suggest a more aggressive approach, encouraging people to take up Kick Bo or Chi Kung. All the same a week, however blue, is only seven days long.



Where now?

Next week, the Senate House will again discuss proposals that, if passed, will transform a large area of Green Belt land to the north-west of the city into a major new resource for the University. As these plans seem likely to expand Cambridge's physical footprint significantly beyond the city centre, 'Where Now?' asks whether a single institution can retain a coherent identity in the face of such change?

How much can Cambridge grow?

David Adamson

Director of the University Estate Management and Building Service

The University of Cambridge, especially in its most recent century, has been growing in numbers of students and staff, and in the number of Colleges and University buildings.

Undergraduate growth has only been about 0.5% a year but the growth in post-graduate students and in research teams has been much greater, at some 2.5% and nearly 10% respectively. Academic space requirements have been met by putting up new and more suitable buildings, but not enough affordable accommodation has been available: a lot of post-graduate students and members of staff have to live a long way from work because of the scarcity and cost of accommodation. At the same time, some academic buildings have become unsatisfactory for their purposes, and need replacing. After the completion of West Cambridge and the last two sites available on Sidgwick, there will not be enough land available to meet future University demands.

Through a national planning process the Government sets out priorities for and restraints on developments for each region. Then the Counties and Local Councils have to develop these plans. Cambridgeshire County Council, following clear guidance from the East of England Regional Planning Guidelines, decided that farmland between the Huntingdon and Maddingley Roads and the M11 in North West Cambridge should be made available predominately for University residential and academic developments. This makes provision for future options; as the land at West Cambridge was assembled some 60 years ago for unknown future University requirements, now allowing construction of academic and residential buildings such as the 206 new flats, with childcare facilities and convenience shops that will be completed by next summer.

Recent and possible future expansion of the University is matched by similar expansion in the Cambridge area, in which 5,000 new jobs are being created each year. The County Plan requires wider development of 'compact Cambridge' so that as many people as possible can live close to where they work; so the University is keeping in synchrony with its home city in maximising sustainability.

Our University continues to be among the best in Europe. It continues to provide teaching, learning and research in an extraordinarily wide range of subjects; having options for development as the decades roll by will help the University to continue such a range of subjects. The quintessentially important collegiate basis of the University can flourish if those colleges which wish to expand have the land to do so and the University has options to create new colleges in the future, providing opportunity for more of the

University's staff to have college affiliations.

Another distinctive aspect of this University is the splendour of its built environment; recent developments such as the Centre for Mathematical Sciences illustrate why the University is getting so many local and national accolades for the quality of the design of its buildings.

So the University is working very closely with the County and the City to provide future opportunities to continue development of this wonderful University should that be decided. Then Cambridge will have the physical capability to sustain its distinctiveness and its successes.

Anne Campbell MP

MP for Cambridge

The University plans for the West Cambridge site are ambitious and impressive, much needed if it is to retain its position as a leading centre of academia.

State-of-the-art research institutes and facilities are essential if the University is to continue to attract excellent students and generate innovative research. Investment on this scale is perhaps overdue to renew the University's infrastructure.

I am impressed so far by the manner in which the West Cambridge site development is being approached, with a thorough review process and moreover looking to integrate a

wide range of facilities within the one site. A top class sports facility will be a real asset to complement the University's academic reputation.

With regard to the location of the site, I think there is something to be said for encouraging students to appreciate the city beyond its collegial core. Having studied at Cambridge I am aware that, for many students, it is easy to spend three years dashing from college to lecture without making full use of the city's other resources.

I hope that the planned development may encourage students to appreciate the University as an integrated part of the city rather than an island within it.

At an institutional level, the University has in recent years become more attentive to its relation with the wider Cambridge community, and I feel that this is a very posi-

"State-of-the-art research institutes and facilities are essential if the University is to continue to attract excellent students"

tive development. I hope that measures such as facility sharing may be considered in the future, so that those who live alongside the University may benefit socially and physically from some of its resources. Of course, the University is a motor of growth for the Cambridge region and has propelled economic development through the technology and science sector.

As a city Cambridge is predicted to have one of the fastest growth rates in the country, and it is appropriate that the University contributes to that growth and regeneration, being such a central part of the city itself. Fears that Cambridge University as an institution might lose its identity through expansion misrepresent the University itself, which has since its foundation worked through a network of colleges and dispersed academic sites.

One of the primary benefits of this non-campus structure is the capacity to expand into suitable sites around the city. As Cambridge university life is lived through the college system, development at the university level can provide an additional focus which can only enhance students' opportunities and experiences.

I think the investment involved in the West Cambridge plan could significantly contribute to the good of the city as a whole, if carefully and competently managed. And I also feel a touch envious when envisaging the new facilities available for students in the future!

The North-West Cambridge Development

While the West Cambridge site has met a lot of the University's immediate demands for space to build new facilities (including the Cavendish Laboratory and the British Antarctic Survey), the proposed site to the north-west has longer-term objectives. Ideas for the use of the land, between Huntingdon Road and Maddingley Road, near Girton, include:

- New colleges and student accommodation
- Affordable housing for University staff
- Academic and Research & Development facilities
- 'Community' projects: transport connections (e.g. park-and-ride), housing for sale and recreational space and facilities

All will require the land losing its current Green Belt status. A 'Structure Plan' laying out these proposals has been adopted by Cambridgeshire County Council, and the University is now involved in 'masterplanning' the development with local authorities. The plans are due to be discussed at the Senate House on Tuesday, November 18th. Whether the 'North-West Masterplan' will affect the Girton Primate Lab proposals, or vice versa, remains to be seen.



A plan of the yet-to-be-built North-West Cambridge Development Site

What next? Send your comments and opinions to wherenow@varsity.co.uk



Vas Anastasiou

An open letter: This is my side of the Gardies story

Hello people and patrons of Gardenia,

It is about time to set the record straight.

Mr Bursar, I apologise if any of this article comes out wrong, I do not mean to cause offence but English is not my mother tongue.

Mr Bursar, my questions are these:

1. In 1989 Gonville and Caius purchased our premises from a Greek family. In return they gave a twenty-year lease. If the College has had a long term plan to turn the property into student accommodation why did they give the 20 year lease when they had the option not to?

2. You said that the College

wants the property for student accommodation. In 1995 – 96 the College proposed to me that we should turn Gardenia into a restaurant to get rid of the take-away and in return they offered a longer lease. Eight months ago when the premises next to Gardies were unoccupied for quite a few months, I contacted the College's property agency, Bidwells, to try to rent next door so that the College could take the upper floors of Gardenia for student accommodation if they wished. The answer from the agency was that they were not interested because the upper floors of Gardenia were not suitable for student accommodation because there would be "too many corridors".

3. Mr Bursar, you said about student community, that is why you want the upper floors for accommodation. I want to inform you that few places are available for students to eat outside the Colleges. One of them is Gardenia – if you close it, where is the community sense? The Eagle, the Maypole and Gardies, those are the places where students mix outside the University, if they don't have them, are they expected to stay inside the colleges? Students usually prefer to gather close to the University. So, if Gardenia move further away from the heart of the University, students are going to lose another ground.

4. Mr Bursar, a lot of students are tied up with work and cannot

leave an essay or library work to have a meal at the University at the certain time you serve it. If Gardies closes, where are all these people going to go for a reasonably priced but quality meal if they finish late?

Last year a group of students was being chased by some touring rugby players and they sought shelter in Gardenia. They stood behind me while I tried to stop the attackers, and I ended up with a black eye for two weeks. Last weekend a lady came in with a bleeding arm, while she waited for her food, we dressed it up for her. For them the place is more than a food shop.

The shops in Rose Crescent are not middle-class friendly and that

is why people do not use the Crescent. I do not care if some shop owners think that diamonds and gold chains are better than souvlaki, or crystals made in Japan are better than chips and mayonnaise. It is about time for the shop owners in Rose Crescent to wake up and place themselves in the need of Cambridge in the 21st Century.

As the romantic I am, I believed that having a University as landlord would mean that they would stand above penny pinching and unfairness so I decided to make a life at Gardenia, but I was wrong.

So what price are you going to put on my family's disturbance, the disturbances of my loved ones and of all the students? What price?

The blood donation rules are not homophobic, says Ann Fielding, they just don't make any sense

Giving blood is the easiest way to save a life. The adverts tell you to 'do something amazing' on the way to the bank, to overcome your laziness, selfishness or childish fear of needles and help a cancer victim or a premature baby.

But the national blood service in the UK will not take your blood if, I quote, 'you are a man who's had sex with another man, even "safe sex" using a condom'. So, if a man gets oral sex, with a condom, from another man, that is it. For the rest of their lives both of them are assumed to be at high risk of having H.I.V. and banned from giving blood. It does not matter how recently they have tested negative, or if they are in stable, monogamous and long term relationships. It does not even matter if they were both virgins when they met and have never had sex with anyone else. And if a woman has sex with a man who has any history of having sex with men, she is then not allowed to give blood for a year.

This harks back uncomfortably to the 1980s myth of the evil, contagious bisexual, and it does not even make practical sense. The women who are really at risk are the ones with closeted partners, who scuttle off to have anonymous sex and then lie about it, not those who know about their partners' past. This leaves a hell of a lot of people here who after years of monogamy mixed with celibacy

can suddenly find out that they officially have a high-risk sex life. It's a bit like being told you're into extreme sports because you occasionally walk up the U.L. stairs instead of using the lift.

A man is allowed to have anal sex with as many women as possible and still donate

As an MPhil student here said: 'it's struck me as quite strange that

I'd be barred from it for life after being on the receiving end of oral sex from another male, but a man who had a condom-free orgy with four female prostitutes could donate again after only a year'.

Despite all this, there is some logic behind these rules. HIV is still more common among gay men than among the rest of the population and there is a window of three to four weeks between when someone contracts it and when it shows up in a test, so you can donate infected blood despite having recently tested negative. The people who set these rules up are well meaning, hard working and smart

and the policy is backed by the Terence Higgins Trust, who can hardly be accused of homophobia.

But that does not mean that they are right. In Italy equally qualified people decided that the ban on

This harks back uncomfortably to the 1980s myth of the evil, contagious homosexual

gay men was homophobic and counterproductive and abolished

it. You could argue that it is best to err on the side of caution, but in the U.S. they will not take blood from anyone who has lived in the UK for at least three months since 1980 because we are all supposed to be about to catch vCJD.

So should the national blood service here follow suit? And why is there be no mention of rape in the UK rules, while in the US they ask you not to donate for a year if you have been a victim of one? I doubt rape is safer this side of the Atlantic. These rules are all based on guesswork and hope. As Dan Crompton, CUSU LBG chair points out, 'men who have anal sex with men are a high-risk factor, but no higher than women who have anal sex with men (shock horror). A man is theoretically allowed to have anal sex with as many women as possible and still donate, whereas gay men are not.'

Of course, gay men can still donate blood if they want to; they just have to lie about it. But that is disastrous for a system that is fundamentally based on trust and on honesty. The basic problem is this bizarre assumption that all gay men have the same lifestyle. There are undoubtedly gay men who pull a different bloke every night and go barebacking, but it isn't a big secret that there are also straight blokes who boast about how many girls they've pulled, and who will do anything to avoid wearing a condom. Why not use criteria based on sex life, rather than sexuality?



British Blood Donation Service

VARSITY

Please think again

The vote by CUSU council to not support the campaign to save Gardies was extremely disappointing both for us here at *Varsity* and for the majority of Cambridge students. From the reaction received here this week, it would be quite easy to make this editorial reflect the majority student opinion by simply ranting about how CUSU does not properly represent Cambridge students.

That is not what it is going to do. Firstly because *Varsity* believes that CUSU is an excellent representative for Cambridge to the outside world and within Cambridge does a mass of very important much of which is never seen by the average student. Secondly, because *Varsity* believes that the motion was voted down because it was completely misunderstood.

We, and everyone who wants Caius to reverse their decision, understand that there are problems with Gardies and the noise it causes, but problems are not solved by moving them elsewhere. If Gardies closes, where is the Van of Life situated – under more student accommodation. Student accommodation from Caius. With single glazed windows. No problem was ever solved by just moving it elsewhere.

Varsity urges the representatives of Cambridge students to reconsider their votes. If people don't agree with the way their college voted, you can see which way they did at varsity.co.uk, tell them so. If you don't tell them, they will never know.

With CUSU's backing the campaign can be taken forward beyond where it is now and the voice of Cambridge students can say what the mass of Cambridge students are thinking. As our representative body – isn't that what they are here to do?

King to Knight Six

The swallows are flying south for winter. King to Knight Six. Meet at the Red Lion, after the cock has crowed. The sun is shining in Geneva.

Over the years Oxbridge was the heart of the recruitment network for the British intelligence service – notes left in pigeon holes informed prospective students of furtive meetings at which they would be informed of their destiny. Who knows how many entered MI5 and MI6 times past?

Times change; in an open, meritocratic society even Secret Services have to move forward and the signs are, from the *Varsity* investigation printed this week, that recruitment from the dreaming spires is on the wane. Specialist skills rather than a public school education are now the primary reasons for being called to 'the MoD'. In the war against terror, Arabic is the number one language looked for by our paranoid Government.

But why would anyone want to be a spy – long hours, no recognition, ever having to watch your mouth and never able to reveal your inner thoughts. What is the actual appeal? James Bond may be a great character, but no one really believes that any secret agent meanders around the world in an Aston Martin convertible, seducing the nearest woman while saving the world. The listening arm of the British security services are ever increasing in size – they spend their time in a doughnut in Cheltenham. Not really quite as glamorous.

Still want to be a spy? Then you're probably not suited to it anyway. But if you are, the lemon tree is wilting in the moonlight. KB60 red.

The future's not so bright

Forty Seven percent of Cambridge graduates left University without a job last year. An amazing statistic – at supposedly the best university in the country people just weren't getting jobs. Of course, some may not want them, some may not need them but for most of us a job is what we will be looking for after we hang up our mortarboards post-graduation.

So what's the answer? Postgraduate courses beckon, maybe a year travelling round the world or volunteering in the UK. After all, as Tom Peck eloquently expounds on the page opposite, the world of work is not some thing you want to enter, unless you do it kicking and screaming.

The week
in words

"No scum will put me off rowing".

Steve Wale a rower who had a sheet of plywood dropped on his head

'I hope their coming in will be the most exciting thing that will happen this term'

Michael Howard in 1962 on the admittance of women to the Cambridge Union.

'C.U.C.A's own sheep in sheep's clothing'

Michael Howard of the Cambridge University Conservative Association as described by *Varsity* during his years here as an undergraduate.

"Keep at it, I'm outraged"

Alan Rusbridger, Guardian Editor, on *Varsity's* campaign to save Gardies.

"Pembroke could become a target of Islamic or Irish terror"

A scared Pembroke student.

"We hope [Mr Collum's departure] signals the removal of some barriers and that the company will now be willing to sit down and negotiate with us"

Brian Strutton, of the GMB union, on the strike action at Sellafeld taking place this Friday.

"There is no change in the situation. I am the Labour candidate for the mayoral candidate."

Nicky Gavron, Labour's official mayoral candidate for London, on rumours of Ken Livingstone being re-admitted to the fold.

"I think I'm the only human in history that single-handedly demolished Regent Street lights and the sound system."

Popstar Daniel Beddingfield, who tried to switch on the Christmas lights in London's Regent Street, on the technical hitch that left 10,000 bemused onlookers in the dark.

Editor

Tom Ebbutt

editor@varsity.co.uk

Online Editor

Tim Moreton

webeditor@varsity.co.uk

Chief News Editor

Reggie Vettasseri

news@varsity.co.uk

Business Manager

Sam Gallagher

business@varsity.co.uk

Technical Director

Tim Harris

Photos Editor

Pavla Kopečna

photos@varsity.co.uk

Production Managers

Matthew Jaffe

Jun Jhen Lew

production@varsity.co.uk

Design Manager

Tom Walters

design@varsity.co.uk

Page Setters

Thanks to the whole team

Chief Subeditors

Rebecca Willis

Sarah Horner

subediting@varsity.co.uk

Editorial Cartoonist

Andrew James

If you would like to contribute to *Varsity* please e-mail the relevant section editor.

11-12 Trumpington Street, Cambridge, CB2 1QA

Varsity is published by Varsity Publications Ltd and printed by Cambridge Evening News. All copyright is the exclusive property of Varsity Publications Ltd. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, without the prior permission of the publisher.



Tom Lane George W. Bush - It's all about personality

'Personality goes a long way', observes a sage Samuel L. Jackson in Pulp Fiction. And who'd want to argue with him? After all, he's got a wallet with *Bad Muthafucka* written on it.

Even without this striking credential, there'd still be good reason for listening to his wisdom. You need only look at the California elections or the ousting of Iain Duncan-Smith to spot the increasing political importance of personality - even at the expense of policy.

This is why, despite the doubts protesters can cast on his policies, Bush is unlikely to suffer much from his looming state visit. He knows his critics can't hit him where it hurts - his image. For Bush has developed one of the most effective cults of personality since the days of Mao Tse-Tung.

Speaking as a man in these days of a supposed universal 'crisis of

masculinity', it's difficult not to find a part inside of you respond to the bumbling yet bellicose Dubya. Though his inarticulacy, gaucheness and occasionally obvious discomfort with his role on one level makes him seem rather human, on another level it makes him seem the embodiment of western masculinity. You see something of yourself reflected back through the TV screen. You also sympathise with the temper fits - the sense of personal irrelevance and impotence that makes him want to hit out at something, anything, just to get a shot in, to convince himself he's not utterly insignificant. In this respect, he's rather more like the male id, with its rampant urge for attention through destruction, given human form and let loose upon the world.

Naturally, Bush doesn't emphasise this aspect of his popularity.

Instead, like those poorly written late movies on Channel 5 that you find yourself watching because you can't be arsed with *Newsnight*, The Bush Show offers you a chance not to think - a seductively simple Manichean vision of Good and Evil.

This, anyway, is the idea. What you actually imbibe from Bush's appearances, however, is not a sense of righteousness, but of sheer power. Although 9/11 crashed us into a world where there can be no outright victories, since it brought with it the end of a foe conveniently bound within a state, the effect of the Afghanistan/Iraq policies has been to gloss over this, to imply that traditional military might can, as before, save the day.

You may decry America as the global bully - but remember how everyone always stuck with that schmuck in the playground? Far from admitting defeat, or even un-

easiness with the new state of affairs, Bush's response has been a swaggering, macho outburst. His response to the Iraqi guerrillas effectively sums up his entire foreign policy: 'Bring em on'. The message to the world: 'Come and have a go then if you think you're hard enough'.

Immature though this may be, it provides the same visceral kick you get from genuine gangster rap - the thrilling, nihilistic brutality of 'I just don't give a fuck'. Bush's popularity stems from the same source as that of the world's second most famous American, Eminem, who practically acknowledges this when he boasts 'I'm the equivalent of what would happen if Bush rapped'. Naturally, the converse of this is also true - Bush is the political world's answer to hip hop. Take one disaffected white rapper, add a little Christian fundamentalism, some Ivy League privilege and

a dash of oil wealth and - presto! - you get George W. Bush. Frankly, I wouldn't be surprised to see a President Mathers in several generations' time, if not sooner.

Economy aside, the main issue of the 2004 elections will be terror. The problem with terror is that it thrusts you into a zero-sum game. The mature, rational response is to change the rules of reaction, and in a way, give in - acknowledge the absurdity of the situation and aim for something of mutual benefit. To do this, however, feels like a defeat, both moral and actual. The only politically acceptable response to terror is terror, and to argue the alternative requires a charisma which those of a more pacifistic mentality tend to lack. Personality goes a long way, and were I an American voter, I know which box I'd be sorely tempted to tick - the one that has *Bad Muthafucka* written by it.

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 challenge to the Newnham JCR

Dear Editor

Re: Newnham is nice without men, Nov 07 2003

This letter from our current and former JCR Presidents Rebecca Collins and Ange Fitzpatrick seems to have fundamentally missed the point of our article. "Newnham is as relevant as it was in 1871" is a fallacy. Newnham was founded to promote female education in a man's world. As other colleges responded (albeit imperfectly) to the pressure of providing an equal education for the genders, Women's colleges are holding on to a past era. To suggest that such institutions are as relevant now within a mixed university is, frankly, bizarre.

Some of the "whining" anonymous Newnhamites were also willing applicants to their college. They too liked the atmosphere and facilities, but as for the hype, at what point were they exposed to any negative input? Certainly not in conversation with those volunteers they meet at open days and interview days, and not in the alternative prospectus. It is only when you join the college when the reality becomes apparent.

Thus we, the unofficial voice, would like to raise a challenge: let's have a referendum in college. Let's bring this issue into the open. Let's remove the stigma of disloyalty for presenting these views, and see if the official view, as presented by our President, is shared by the majority.

Gardies, take heart

Dear Editor,

In answer to the despondency that I have seen in some people over the prospect of saving Gardies (Caius will never listen etc), we can take heart from both the recent attitude of Corpus to The Eagle (letters Nov 7), but also - more pertinently - over the one time plan of St. John's College, Oxford, to close the Lamb and Flag.

This much beloved Oxford pub, located within the college's grounds, was to be turned into student accommodation - until a public outcry, from across the University and city made the Governing Body of St. John's change their minds. Crucially important was the implacable opposition of St. John's JCR, in that case. Have Caius JCR taken a similar stand?

Yours faithfully,

Jonathan Morgan, Corpus Christi

Less by 'gay' Stanley

Dear Editor,

We write regarding Tim Stanley's critique in last week's issue. While the article isn't particularly offensive, the University as a whole is sufficiently rife with stereotype without added contribution from Princess Stanley.

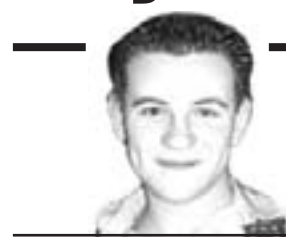
Such an article would not be printed were it to talk of stereotypes within black communities or Jewish communities, or any other social minority.

It's not big, and it's not clever. Believe us - we've seen it.

Yours, in Kylie,

Dan Crompton, Helene Williamson, CUSU LBG Chairs

The descent into City wankerdome



Tom Peck

MA Cantab pending - life after Cambridge

Guided by motivations solely of vanity, two weeks ago I found myself visiting www.varsity.co.uk, to check if my previous column had been added. It hadn't. Clearly it's not enough for me to get up every morning and go to work so I can earn just enough to afford to pay for you all to sit around rolling up leaves of the original manuscript of the Principia Mathematica and snorting two hundred odd weight of charlie off the college silver.

I was however, curiously surprised by the fact that the lead story - Gardies to close - didn't surprise me at all. This is not to say that the potential closure of Cambridge's premiere late night bistro is not a tragedy of nigh on epic proportions; it is. Caius students, the hand of history is on your shoulders, you must be ruthless in your protest: stop at nothing. Pay no bills. Piss in the Fellow's pigeon holes. Kidnap Stephen Hawking.

My point though, is that I knew about it already. Within hours of the paper coming out, the story had spread like wildfire into tens of thousands of inboxes all across the City of London. Though I had suspected it, it wasn't until this point that I truly realised that everyone bar no one in 'The City' has been to Cambridge. So why are these two places so phe-

nomenally different? Walk past a couple of people chatting in Cambridge you are likely to hear something a bit like this: 'Well, yes but, erm, well, the nihilism is overstated in some of the later works, but it still, well, it still works.' In the City: 'You know, yourself, Tina and I really must touch base before the meeting on Monday, I mean, we need to be absolutely sure everyone's up to speed before it goes over to operations next week.'

I often wonder as I sit, or more often stand, in one of the hundreds upon hundreds of London's non-descript tie-filled pubs, if on our way out of the Senate House after graduation, we all passed through a kind of booth in which stands a solitary figure chanting, 'Look into my eyes, deep into my eyes, you feel sleepy don't you, very sleepy, that's right close your eyes . . . You never had a gap year. You haven't been to Venezuela. You don't like those beads you wear. You don't aspire to discovering the secrets of the universe. What you truly want is a suit for every day of the week.'

Whilst the descent into City wankerdome has a very shallow gradient, it's a long road, and there's no turn-offs. So have a year out, downgrade, do a spuriously dodgy M. Phil, anything. And don't worry, you'll be up to speed in the end.

**fresh
as snow**

THE CAMBRIDGE CHRISTMAS BALL

Fresh As Snow Ball Competition on Monday the 24th November at The Corn Exchange

Fresh As Snow is arguably the biggest event of the term; offering an incredible array of entertainment and live music. With free cocktails, a champagne ice sculpture and a complementary gift bag worth in excess of £15, it looks like this is going to be a night not to be missed. Tickets of £20 are selling fast so get your skates on! Tickets available from tickets@fresh-as-snow.com and college reps. For a chance to win one of five pair of tickets, email your answer to the question below to business@varsity.co.uk with the subject 'Fresh as Snow COMPETITION'.

Which is the biggest venue in central Cambridge?

A) Gardie's B) The Corn Exchange C) Cocos

Did you put one on?

Phil Gerard asks why the sacrifice is increasingly forgotten

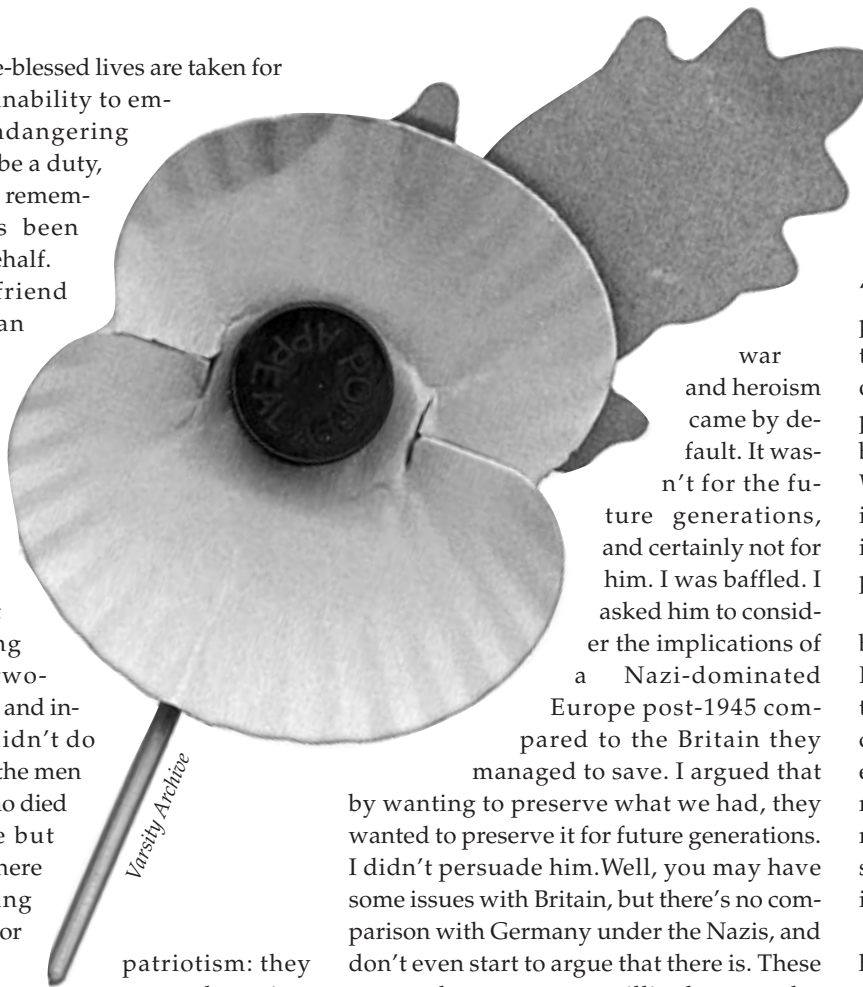
That's crude, and what you're about to read isn't about sex, but this week I've been left wondering if sex is the only way to sell respect. I walked through Cambridge on Saturday 8th November, the day before Remembrance Sunday, and roughly, very roughly, one in thirty people were wearing poppies.

Had I had the time and a staff, I would have polled the vast majority as to why they were not wearing one. Without either I have to assume the possible reasons: maybe they didn't want to stick a pin through their new coats or maybe they didn't know it was that time again. I hate to think that maybe they just didn't care. Ah, the naïve jingoist. How charming.

There are supposedly twenty-seven surviving veterans of World War One in Britain, and as that particular war ended eighty-five years ago, you could allow that it won't be in everyone's consciousness. There are tens of thousands of veterans of World War Two, some of them our grandfathers and great grandfathers. Because of them, we live in peace this end of Europe. We don't fear invasion, aerial bombing or being called up to defend ourselves against them, yet with every other liberty we have in this country that half the planet will never have, our

relatively peace-blessed lives are taken for granted. Our inability to empathise is endangering what ought to be a duty, dare I say it, to remember what has been done on our behalf.

I had a friend when I was an undergraduate who was decent and honest, an intellectual of sorts who used to be a monk. He would delight in talking through the two-minute silence, and insisted "they didn't do it for me". i.e., the men and women who died had no choice but get involved; there was no knowing honour, valour or



patriotism: they got caught up in a

war and heroism came by default. It wasn't for the future generations, and certainly not for him. I was baffled. I asked him to consider the implications of a Nazi-dominated Europe post-1945 compared to the Britain they managed to save. I argued that

by wanting to preserve what we had, they wanted to preserve it for future generations. I didn't persuade him. Well, you may have some issues with Britain, but there's no comparison with Germany under the Nazis, and don't even start to argue that there is. These men and women went willingly or grudgingly or screaming their angry protes-

tation, leaving their families, and they died in their tens of thousands, and they did it for us.

Dr Jeevan Deol of St. John's College wrote in *The Independent* on the 8th November:

"to forget would be to lose the ability to empathise with the terrible loss of human life that characterised the last century." In light of this, did I really have to wonder if poppies would sell better if twenty-year old blondes in tight tops were the distributors? Would you have read this without the cheap innuendo in the title? Just because something is out of our experience, does its colossal importance really have to be ignored?

My apologies for the appearance of chest-beating patriotism; that's not my intention. Respect for them is my intention. Respect for the people that gave us everything, especially from a University population who every day pass College war memorials for men and women their own age who didn't make it to their glittering careers; for those still dying in an attempt to take some of the inherent bad out of the world.

Next year, will you think about what we have and why we have it, and put on that damn poppy?

Don't just read the headlines, make them



For over half a century *Varsity* has been home to the very best in student journalism. Now it's *your* turn. Be part of the *Varsity* editorial team for Lent 2004. Apply by 22nd November for the following positions:

Editor
Web Editor
News Editor
Arts Editor
Photos Editor

Production Manager
Sub Editors
Satire Editor
Literature Editor
Sports Editor

Where Now? Editor
Interviews Editor
Science Editor
Fashion Editor
Film Editor

Features Editor
Travel Editor
Music Editor
Comment & Analysis Editor
Visual Arts Editor

Marketing Manager
Advertising Manager
Any alternative section ideas welcome.

Absolutely no experience necessary. Contact business@varsity.co.uk for more details or visit www.varsity.co.uk

The Ordinary



Wear protection.

BACKWARDS WE'RE YRANIDRO EHT. WE'RE NOT BACKWARDS.

ISSUE SEVEN: If your cover CD is missing, don't blame us

Let's welcome Capitalism now!

New system of economic and social organisation comes to Cambridge



£19.48 only



Eye On Your Pie
Bruce Beckles

Regionally important people this week all voted in favour of adopting Capitalism as a new way off life for the citizens of Cambridge, ending centuries of just kind of milling around with not much to do.

Capitalism, not to be confused with capitalization (which is when you do This or even THIS), is spreading like, well, like a dominant mode of social and economic organisation. Thanks most-

ly to the popularity of pies, milk and juice, the big C is now able to penetrate our fine shire town.

"I believe that we had no alternative but to start with this Capitalism thing," councillor Gordon Flanbase told *The Ord* yesterday. "The current system is untenable. We can't just have people getting along, enjoying simple immaterial pleasures and doing what they want. And after having read the promotional literature on Capitalism, I'm convinced. It sounds like a lot of fun for everyone."

Capitalism, from the word *Kapital*, meaning 'boring German', was invent-

ed in 1910 when a small infant brought it in to show and tell at his school. He was then bullied profusely. But this might have been because his name was Tandy.

"This is scrotum-tighteningly great news," local mouthpiece Kentucky Brafé, 65.5, told me. "I've owned a shop in this town for over 40 years and only now, under this new legislation will I be able to actually sell my things. I can also employ one of those nice lady shop assistants that I've heard so much about."

East Anglia's leading Marxist theorist Tucker "Che" Jones commented: "I hate to say I told you so, but I told you so. I saw this coming a mile off." Cambridge's shock decision to adopt Capitalism comes after a fortnight of thinking and not really understanding.

How strange will the change from Feudalism to Capitalism be?

THEVIEW ON THE STREET Capitalism is GOOD because...

"It tends to iron out the major wealth differences in society whilst only exploiting the really poor. Which is fine."

-Toby Double-Barrel, Market Square.

Capitalism is BAD because ...

"CDs are too expensive and I can't afford to buy the latest GAP clothes and Leeds United are going to get relegated. I would protest but my sweatshop shoes are broken. I must buy some new ones."

- Alicia Fool, outside NatWest.

SALES: MORE

The confetti has hit the fan. As you can see from our exclusive computer-generated graph below, *The Ord* is now officially the most popular page beginning with O since 1976's short-lived feature, 'Ornithology and You'.



Letter of the week

Dear The Ordinary,

I abhorred last week's chauvinistic piece by your correspondent Taff McSmith - 'Hungover Again'. It's like quit the persecuting man. I nearly choked on my herbal tea. Beer culture is so tiresome, and his aggression was a bore - turn to the poppers, soldier. As for his 'music' taste, it's pretty shallow - if I'd seen his J.T. tickets in the bar I'd have burned them with my Ninja Tune clipper. I only ever go to the bar for fags anyway. He won't have even heard of the down-beat grooves I threw away when I was twelve. And all that stuff about weed... man, I've tried mushrooms, acid, 15 to 1 and speed, and it ain't done me no harm. Word (and peace too)

Yours in josticks,

Talvin Hope-Glory

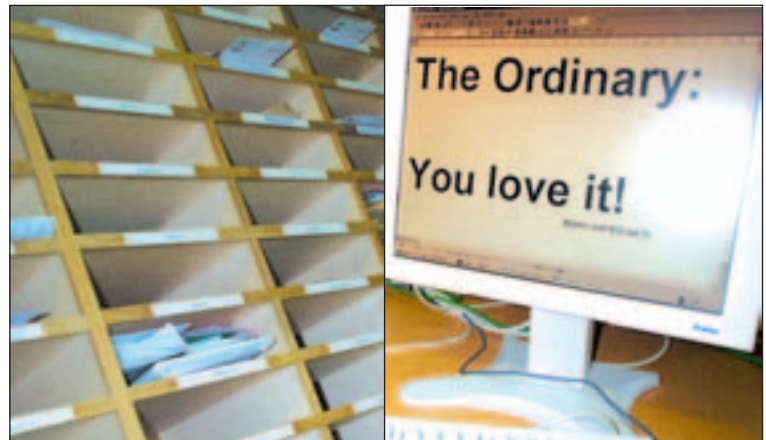
COLLEGE SHORTS

MONEY TROUBLE

From the bursar: Hello. All colleges are experiencing financial hardship at the moment. I need to sell some things to make sure we break even this year. I got £12 for Darren who does Geography in the second year, and I can also get my hands on some block. In addition College weed is available from the Porters lodge at the very reasonable price of £15 for an eighth. It's classic shit. Remember, matron says: "marijuana is not at all addictive so make sure you buy lots".

RELIGIOUS DEBATE

"Pigeonholes...love 'em or hate 'em?" is the topic this week. Bring biscuits.



IMPORTANT

From the computer officer: Loads and loads of trans-Atlantic traffic this week, kids, and frankly it's getting too much for the system. I can understand conventional, I can even allow doggie-style, but Stuart (B7) - what on earth was that 'Fireman's Touch' movie all about? Get a life (or a sexual partner) some of you!

ANSWERS

Here are some of the answers to the tasteless College quiz held last week: Question 1: muff dust; questions 2-6: shank; question 7: your mum. The winner was Ciabatta Davies, who wins a puppy just in time for Christmas.

FLAKE

From the senior tutor: The theft of book tokens from outside my room shall no longer be tolerated. I also need carbon. Please respect the powerful.

DEATH

It is with great sadness that the College officers report the death of Lord Trampington Smythe Bargain-Hunt. The late Lord Trampington, aged 107 if he were still alive, achieved international fame by smuggling bun-round to the front-line troops during the recent Welsh War. The now infamous 'bun-round trugs' in which he conveyed his delightful mix of dough and sugar to the soldiers are on sale in the College shop. It is believed, but not confirmed, that his legendary bunround recipe inspired popular children's TV series Newsround.

Students also should take this opportunity to remember College Fellow Chet Cripp, 88, who'll probably die soon too.

CLASSIFIED



For sale: village bicycle. Attractive. 19 years old, been used a fair bit. Quite a goer. Strong frame - but some parts metal. Some rust colouration on undercarriage. Likes engine oil. £5 per lap.

Look everyone, here's an email address: theordinary@varsity.co.uk

Tony Benn - He encouraged us

Paul Lewis chats to Tony Benn about animal rights and Fidel Castro's Cuba. But not about his son.

Is Tony Benn an aristocrat gone wrong or a hero for the working classes? I wouldn't propose I know the answer to that.

But he was the first person I've interviewed who didn't once lean back on his chair. Permanently arched forward, with a serious frown across his head, Benn was engaged in the conversation throughout.

The circle of autograph hunters around us didn't distract him. They listened to his every word in silence.

After lighting his pipe with a match he puffed out of the side of his mouth. His eyes looked through the thick smoke to tell me to begin.

Tony Benn is son, grandson and father to MPs. Politics, it appears, runs in the family. So what does someone who has inherited and passed down political power through generations, yet stands as one of the strongest advocates for democracy in our time, have to say about that mere coincidence?

"I don't think that's a serious question. I'll have to be off soon."

His way of telling me through the smoke not to ask silly questions like that again.

Politicians understandably don't like to talk about their families. They prefer serious issues like Iraq. So, obediently, I ask if there is a moral difference between September 11th and the Iraq War?

"If we didn't kill animals and we ate the grain there'd be enough food for all."

"I'm not in favour of using military force for political reasons. So I condemn both."

But is there a moral distinction between the two?

"Well I condemn both."

When he said he was retiring from the House of Commons to dedicate his life to politics, he wasn't joking.

We jump over to that other great issue of moral dilemma – the King's rent strikers.

"Well my instinct is to support them. You have to do something if things go wrong, don't you? If you just sit and wait for it...I mean you're half Spanish aren't you?" he adds, "I mean Franco was there for a long time."

"You have to do it for yourself. If these people are protesting rent and the impact it is having, my instinct is to support them."

With Tony Benn instinct counts for a lot. On the question of the Cambridge animal testing labs, for example, he is "an animal rights man instinctively," and, "very sceptical about those who advocate the argued necessity of animal testing."

"They use animals to test chemical weapons and god knows what. They used to use pigs to test dum-dum bullets."

Better pigs than humans I think (but don't say). Instead I suggest more diplomatically that it would be better for animal rights protestors to put their resources into preventing human rights abuses. Tony Benn disagrees.

"There's no difference between the two [animal rights and human rights]...can you be a human being if you're prepared to kill thousands of animals and eat them?"

For me, the answer on a philosophical and a practical level is a quite simple 'yes'. But it was a rhetorical question, and he is on a roll.

"I don't eat dead animals. Now that's perfectly compatible with my human rights and also their rights."

"If we didn't kill animals and we ate the grain there'd be enough food for all. Now that's what human rights are."

Ridiculous, of course. But how can you possibly argue against someone about what human rights are when they have staunchly defended the human rights of persecuted minorities throughout their political life? (Even if they're saying we

should all become grain-eaters.) You can't really can you?

History and animals aside, he is currently one of the most vocal advocates of the human rights of prisoners on Guantanamo Bay.

Moreover, Tony Benn has been accused of having a communist leaning by his critics. So is he prepared to condemn the human rights abuses happening on the rest of the island of Cuba?



"Cuba has been under blockade and siege, the Americans have bombed it, they've tried to kill Castro. And they're in a very difficult situation."

"And," he goes on unflinchingly, "Cuba is one of the poorest countries in the world with higher educational standards and higher medical standards than the richest country in the world."

"I don't think it is easy to have a democratic structure when you are under permanent attack"

"That," Tony Benn concludes emphatically, "is the threat that Bush is afraid of."

It is always interesting to see the extent to which defenders of Castro's regime will go without admitting that breaching human rights is wrong and democracy should be restored (or introduced) in Cuba. Especially someone like Tony Benn, for whom the principle of democracy is sacred...well, almost sacred.

"It is very difficult to have human rights if you are under permanent foreign attack. I think the Cuban people are in a

very difficult situation. They're blockaded contrary to international law, the Americans are defying the World Trade Organisation, they are funding movements to overthrow Castro, they have tried to kill Castro.

"I just think you have to understand the problems the

"Look. If you're trying to make trouble with the family"

Cubans face...I don't think really it is easy to have a democratic structure when you are under permanent attack of all kinds by the world's greatest superpower."

Tony Benn's pipe is out of tobacco. And there is a long line of fans hoping to get a handshake from him. So with time running out I step on the grass he asked me to stay off at the outset: I ask about his Blairite son, Hilary. Is Tony Benn proud of Hilary Benn, I ask?

"Of course. He worked for a trade union for twenty-five years. He was chairman of education in Ealing, Deputy Leader. He worked in education all his life. He is a very brilliant guy. Very highly-respected by people who know him."

Despite the obvious sense of pride he must feel, I insist (like an antagonistic little upstart journo), is there not a tinge of disappointment that his son has joined the New Labour project?

Removing the pipe from his mouth, he raises his voice. "Look. If you're trying to make trouble with the family."

No, no, no. I say. I'm sorry, I didn't mean to. I'm sorry. I feel soaked with guilt. I'm instantly angry at journalism. A meaningless cop-out profession where you try and trip people up to get a story. Where's the integrity – the worth – in that?

I ask if he has any words of encouragement for young people who are disillusioned with national politics and are turning to journalism instead.

"I'm not here to tell people what to do," he replies, making me feel worse.

He still looks at me through the smoke though, as if to say, kind of forgivingly and with a sparkle in his eye, 'you know exactly what you need to do - and why'. He inspires without trying.

Before you meet Tony Benn you know he is an incredible politician, an amazing orator and a figure that has his name firmly embedded in history books of the future.

Scraping away the politician and the idol though, you find a warm and wonderful father and grandfather.

I'm probably not alone in seeing Tony Benn as the ideal father or grandfather. The one many of us wish we could have had.

He would arrive one evening, pipe in hand, and we would all sit round the fire listening to what he has to say. Absorbing his wisdom and principles. Enjoying every minute of his company.

I would make the tea.

But that would mean living in a grain-eating utopia which, let's face it, isn't going to happen.

Before he gets up to shake some hands I mention what Margaret Thatcher said was her greatest achievement: New Labour. I ask what he thinks his greatest achievement is.

"Well I like to encourage people. When I'm asked occasionally I say I'd like to think I've encouraged people. If I've encouraged people I'd be very satisfied."

I think you have encouraged people, I tell him, desperately hoping he believes me.

"Well it's a very simple objective. I'd have on my gravestone 'Tony Benn – he encouraged us'."

"It would be very satisfactory, I wouldn't want more than that."

Said Tony Benn, the longest serving MP in the history of the Labour Party.

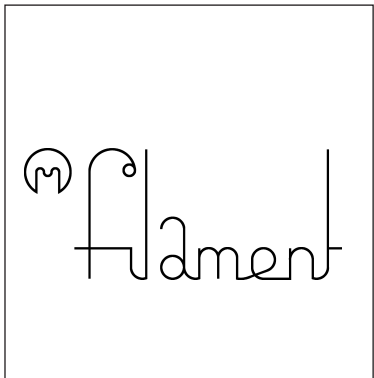
/14/11/03/LISTINGS/

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



Alien: The Director's Cut (from Friday, Warner Village). Ridley Scott gives a few retrospective slashes to an already near-perfect film. Perhaps not the revelation that the *Blade Runner DC* was, but *Alien* is still an exhilliarating piece of cinema - and with newly souped-up sound it's never been scarier.



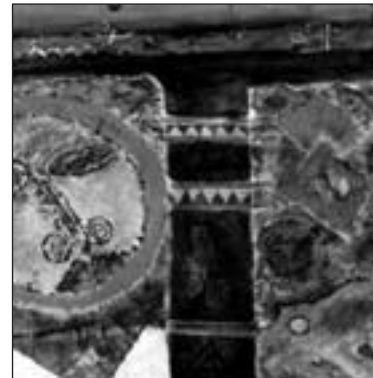
Attention all student poets. **Filament**, Cambridge's newest poetry journal, want your work. Go on, be read by someone other than your mother and /or best friend. It may well be the start of great things... All submissions to Jon (jo240). To have Filament's debut sent to your pigeon hole contact Nick (narp2)



Bada Bling at the Junction this Saturday(15th) is presented by three mighty mighty **Heartless Crew**, London purveyors of a unique rowdy mix of bashment, garage and hip hop. They've been around since back in the day and still smash any rave. £7.50 door/ £6 adv Heeaartlesssss!!!



Last chance to catch **Greenworld** the musical (14th and 15th), one of the more original and unique plays to come out of Cambridge's student drama scene this year. Much fun. Much style. Mucho wonderful music courtesy of the Papadam Cinderella Minstrel Crumbassive. 11pm at Queens'.



Sudanese-born painter **Abdallah Meirgani** exhibits a collection of canvases drawing from a range of influences including the alphabet, religion and graffiti to expose and celebrate the vitality of Afro-Arab culture. The exhibition runs through November and December at Cafe Afrika, Sturton Street.

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

upstairs funky house
downstairs soul&funk
drinks £1*

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

VARSLITY THE ECONOMY LOUNGE →
coco door policy applies. i.d may be required. only national i.d valid. driving license and passport accepted r.o.a.r *before 11.30 subject to restrictions

www.cococlub.co.uk

BMP **DDB**

We're one of the UK's biggest and most highly awarded advertising agencies, servicing clients such as VW, Unilever, Hovis, Nestle, Budweiser and the Guardian. ¶ With that in mind you're invited to an open and frank presentation on how the advertising business works, which role may best suit your talents, what makes us different, what you'll get up to after hours, what you'll be paid, how to get in and anything else you might care to know. (Beer and wine provided.) ¶ Best Western Gonville Hotel, Gonville Place, Cambridge CB1 1LY. ¶ Monday, November 17th at 6.30pm. ¶ Contact Sophie Ritchie on 020 7258 4069 for more information.

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

Theatre Auditions

L 4

JetPhotographic.com

your SPORTS | SOCIETY | ROWING PHOTOGRAPHERS

Boat clubs & dinners (sepia specialists)



Discounts available on large or multiple groups.

1a Botolph Lane, Cambridge
www.jetphotographic.com
01223 329007



21 Petty Cury, Cambridge, CB2 3NE
Tel 01223 322 123

An eclectic mix of Urban Fashion & Gifts from London

FILM

FRIDAY

C.U.HISPANIC SOCIETY:
Weekly FILM: "NUEVE REINAS". In Spanish with English subtitles. All University members welcome. Sidgwick Site, Lecture Block 3. 3pm. FREE FOR MEMBERS.

SUNDAY
Christ's Films:
The Recruit. Christs College, New Court Theatre. 8pm and 10.30pm. £2.

THURSDAY
Christ's Films:
The Shawshank Redemption. Christs College, New Court Theatre. 10pm. £2.

Queens' Films:
Doctor Zhivago . Queens' College, Fitzpatrick Hall. 9pm. £2.

St John's Films:
Johnny English - comedy, starring R. Atkinson, N. Imbruglia & J. Malkovich . St. John's College, Fisher Building. 10pm. £ 2.

Queens' Films:
How to Lose a Guy in 10 Days . Queens' College, Fitzpatrick Hall. 9pm. £2.

St John's Films:
El Crimen del Padre Amaro - St. John's College, Fisher Building. 9pm. £ 2.

FRIDAY
***CU HISPANIC SOCIETY:**
Weekly Film : 'EL SUENO DE LOS HEROES' (Argentina). In Spanish with English subtitles
All University members welcome. Info: come.to / cuhisp. Sidgwick Site, Lecture Block 3. 3pm. FREE FOR MEMBERS.



ST JOHN'S FILM SOCIETY

Johnny English, PG
Sunday 16th November - 7pm & 10pm

El Crimen del Padre Amaro, 15
Thursday 13th November - 9pm

www.stjohnsfilms.org.uk

FIND MORE LISTINGS AT

WWW.VARSITY.CO.UK

MISC

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 - Guest Speaker Gena Turgel. All Welcome. Student Centre, 3 Thompson's Lane. 7:30pm.

Culanu:
Culanu's famous weekly Oneg (party!) - come and join the fun... . The Culanu Centre, 1st Floor, 33a Bridge St, bet. Oxfam and The Galleria. 10pm.

SATURDAY

CU Ballet Club:
Intermediate ballet. 2:30pm. £1.00. Pointe class. 4pm. £0.50. Advanced class. 4:30pm. £1.00. Kelsey Kerridge, Aerobics studio, top floor.

Pembroke College Winnie-the-Pooh Society:
EGM... with tea, and cake. Pembroke College, Inner Parlour. 4pm.

SUNDAY

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

anon creative:
'demolition exhibition' mixed / multi-media artists . The School 1 Coleridge rd, ,

www.theschool.millrd.co.uk. 10am.

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.

Maypole Quiz:
Cambridge's most entertaining quiz, with tickets drinks and cash prizes.

The Maypole Pub, Park Street, Upstairs. 8pm. £1.

TUESDAY

anon creative:
'demolition exhibition' mixed / multi-media artists . The School 1 Coleridge rd, www.theschool.millrd.co.uk. 10am.

Cambridge Solidarity with Iraq:
Launch meeting for those interested in practical projects with Iraq. Queens' College, Armitage Room. 7:30pm.

CU Ballet Club:
Improvers Ballet. Kelsey Kerridge, Aerobics 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.

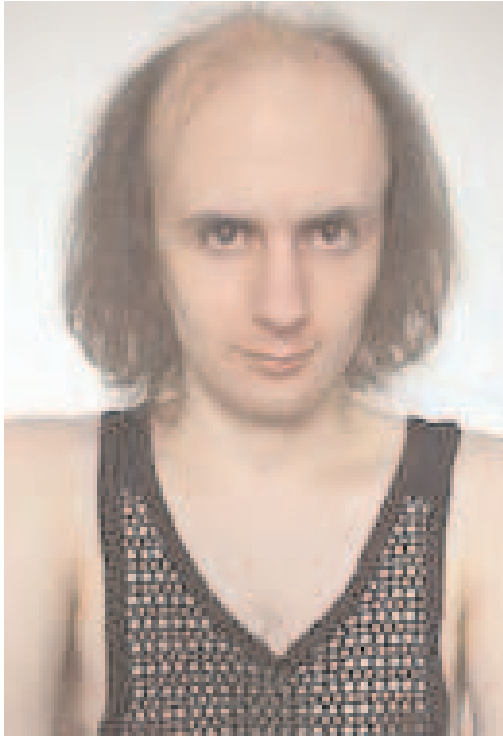
C.U.T.C.C.S:
Chi Kung: Breathing Exercises for Stress Relief and General Health and Fitness. New Hall, Long Room. 2pm. £2/3.

WEDNESDAY

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

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

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



Love Life Laughter



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

MUSIC

FRIDAY

Christ's College Music Society:
Piano Concert: Legendary Will Galton plays
Beethoven, Schubert, Bach, etc.
Christ's College, Chapel. 7:30pm. £4/2.

Clare Ents:
Open Mic night .
Clare College, Cellars. 9pm. £2/3.

CUR 1350:
A night of urban music from Cambridge's
finest dj's.
King's College, Cellars.
10am. £4 or £3 for CUR1350 members.

Newnham Ents:
Acoustic night with Simon Mastrantone
plus support. FREE entry.
Newnham College, Bar. 12am.

The Cambridge Music Festival:
Nuits d'été Britten Sinfonia, Conducted by
Paul Watkins Music by Wolf, Berlioz,
Wagner and Holloway.
West Road Concert Hall, .
8pm. Tickets £8 in advance 01223 503333.

The Cambridge Music Festival:
Lunchtime Prom IV Ravel Piano Trio and
Sonata.
Emmanuel United Reformed Church, 1:10pm.

SATURDAY

Akira Present:
Ear Candy: Rock, Pop, Hip-Hop etc .
King's College, Kings Cellars.
10pm.

Caius Ents:
BOP: Bond... James Bond. It's going to be
huge!.
Harvey Court JCR, West Road. 8pm. £4.

Clare Ents:
Ray with support from Kat
Kennedy - live indie and dj.
Clare College, Cellars.
00am. £3/4.

**The Cambridge Music
Festival:**
"Come and Sing Mozart's
Requiem"
Great St. Mary's Church, .
2pm. £Student Tickets: £8 in
advance (01223 350544) £3 on
the door (depending on avail-
ability).

**The Cambridge Music
Festival:**
Lunchtime Prom V Edward
Grint Song recital. Music by
Fauré and Poulenc.
Emmanuel United Reformed
Church, 1:10pm.

**University of Cambridge
Philharmonia:**
Beethoven 5, Mozart Violin
Concerto in G major K216.
West Road Concert Hall,
8pm. £6/£3.

SUNDAY

Jesus College Music Society:
Michaelmas term concert: Prokofiev, Bizet,
Elgar and Chopin. Jesus College Chapel.,
8:30 £6 (£3 concessions).

Selwyn College Music Society:
Cambridge Music Festival: Saint-Saens and
Schumann piano quintets.
Selwyn College, The Hall.
9:30pm. £5 adults/£3 concessions and members.

Selwyn College Music Society:
Cambridge Music Festival: Saint-Saens and
Schumann piano quintets.
Selwyn College, The Hall. 9:30pm. £5/£3.

The Cambridge Music Festival and APU:
Durufle's Requiem, Messiaen's Oiseaux
Exotiques. APU Symphony Orchestra and
Chorus.
West Road Concert Hall, .
8pm. £Student Tickets: £7 in advance
(01223 503333) £3 on the door

**The Cambridge Music Festival and
Cambridge University Music Club:**
Quatuor Parisii and Ashley Wass piano
Chamber music by Ravel and Vierne.
West Road Concert Hall , 3pm.
Student Tickets: £8 in advance
(01223 503333) £3 on the door

MONDAY


Doormouse [planet mu]:
Electronica, Jungle, Gabba. support form
steveseviltwin and Accelra .
the Portland Arms, Mitchams Corner.
8pm. £4/4.5.

Peterhouse Music Society:
Concert for Wind Trio, including Beethoven
Trio op.87. Peterhouse, Chapel. 8:45pm.

The Cambridge Music Festival:
Harvey Brough's Requiem in Blue.
West Road Concert Hall, (01223 503333)
7:30pm. Student Tickets: £8 in, £3 on door

TUESDAY

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



The MAYS 2004

Showcasing the very best
in student creativity

The Mays are looking for people to form part of the
editorial committee. There'll be lots of reading and
some argument, and an exciting publication at the end.
Anyone interested should e-mail mwsr2.
Deadline Thursday 20th November

www.varsity.co.uk/mays

The Cambridge Music Festival:
Endellion String Quartet. Works by
Mendelssohn, Schumann and Holloway.
West Road Concert Hall, .
8pm. £Student Tickets: £8 in advance
(01223 503333) £3 on the door
(depending on availability).

The Cambridge Music Festival:
Lunchtime Prom VI Debussy String
Quartet. Emmanuel United Reformed
Church. 1:10pm.

WEDNESDAY

Jesus College Music Society Recital:
Chamber Music by members of Jesus
College Chamber Orchestra.
Jesus College Chapel, 9pm.



Domino's

Now Recruiting
£5.50 per hour
after training

Contact store for
further details



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



Café Bar
Ristorante

ITALIAN RESTAURANT MEZE HOUSE

Party bookings up to 50 available

Downstairs Cocktail Bar

10% STUDENT DISCOUNT

17 Hills Road, Cambridge
01223 566900



sophistication

culture

commerce

entertainment

Today's Asia
evolves around
man's most
basic need...
satisfying the
hunger within.



1-2 Millers Yard
Mill Lane
Cambridge
CB2 1RQ
01223 363 471
www.dojonoodlebar.co.uk



jobs are like women

emotional, demanding, time consuming,
and inevitably worthwhile (ahem). like a
good woman, a good job sometimes plays
hard-to-get. alcohol & cindies won't help
this time. dressing well, being sharp and
learning how to play their games will.

Tuesday 18th November

How to tackle case studies - PwC Strategy

In teams, you will look at aspects of strategic problems encountered in case studies, and develop and discuss angles on the problem, and then hear from professionals in the field as to what they'd do. An essential event for those preparing for consulting interviews.

Thursday 20th November

Fuel Your Career: Application Skills Presentation - Shell

You'll be given an insight of the processes, from application to interview through to an assessment day. They'll tell you how to improve your performance. Also, sample interview and assessment day exercises are included to allow participants to practice their skills.


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

cambridgefutures

www.cambridgefutures.com

CUIS
the new cambridge university industrial society

chewh@cam.ac.uk



BATS invites applications to direct in Lent 2004. Deadline midnight 19th November. Contact Hannah Meyer (hm290) for more information. Pigeonhole Hannah Meyer (Queens') with applications.

BATS presents Richard II (7.45pm) and the Greenworld Musical (11pm), 12 - 16th November, Fitzpatrick Hall, Queens'

The Fletcher Plays, Corpus Christi College and the Cambridge Arts Theatre invite applications to:

DIRECT/PRODUCE
at the CORPUS PLAYROOM
LENT AND EASTER TERM 2004

Application forms available now from Corpus Porter's Lodge.

Deadline: 6pm on Friday 21st November

All applicants and players welcome.
Contact Matt (mhs30) with any questions.

Invites Applications for the 2004 Lent Musical

ANNIE GET YOUR GUN

9 - 20 March 2004

Musical Director
Technical Director
Publicity Manager

To apply or for more information, please email Rob Asher, rja42. Deadline is Tuesday Nov 18 at 5pm.

ADVANCE NOTICE
OF AUDITIONS
Auditions for all parts to be held 22-24 November, venue TBA. Email rja42 for more information.

ADC Club announces
Auditions For

Shakespeare's Richard III

ADC Club Main Show
Lent, Week 7
(2nd - 6th March)
at Trinity College JCR
(Great Court)
Sun 16th Nov 4pm - 9pm

For details, contact the Director Gerald (gg269)

MUSIC cont...

WEDNESDAY

The Cambridge Music Festival:
King's College Choir Stephen Cleobury conducts music by Brahms, Schumann, Wolf and Holloway.
King's College, Chapel.
8pm. £Student Tickets: £8 in advance (01223 503333) £3 on the door (depending on availability)
Advance booking recommended.

The Cambridge Music Festival:
Mobius: Chamber music for flute, harp and strings by Debussy, Saint-Saëns, Takemitsu, Villa-Lobos.
Jesus College Chapel, .
8pm. £Student Tickets: £8 in advance (01223 503333) £3 on the door (depending on availability).

The Cambridge Music Festival:
Lunchtime Prom VII Piano Quartets by Fauré and Ikeshiro .
Emmanuel United Reformed Church 1:10pm.

Trinity College Music Society:
Adrian Horsewood performs baroque works for violin, baritone and basso continuo. Trinity College, Trinity College Chapel. 8pm. £4/£2/£1.


THURSDAY

The Cambridge Music Festival and Kettle's Yard:
The Nash Ensemble with Mark Padmore (tenor). Music by Brahms, Mozart, Holloway.
West Road Concert Hall, .
8pm. £Student Tickets: £8 in advance (01223 503333) £3 on the door (depending on availability).

The Cambridge Music Festival:
Lunchtime Prom VIII Alkan Piano Recital Emmanuel United Reformed Church , 1:10pm.

FRIDAY

Cambridge Music Festival:
The King's Piano Trio perform works by Fauré, Beethoven and Mendelssohn.
King's College Dining Hall , .
9pm. £Student Tickets (very few): £13 in advance (01223 503333) £3 on the door (depending on availability).



CUMTS invites applications for producers and directors for

The Lent Term Week 3 Late Show at the ADC:

SONGS FOR A NEW WORLD
By Jason Robert Brown

Please contact Eshwar on eka24 for more details. Deadline is 6pm Sunday 16th November

Cambridge University Brass Band:
Joint concert with City of Cambridge Brass Band, featuring a wide variety of music.
West Road Concert Hall,
8pm. £7/£5.

Fitz RAG:
Rock n Roll and Cocktails for Children in Need.
Fitzwilliam College, Reddaway Room.
9pm. £2.

H.A.T.S
(Homerton Amateur Theatrical Society)

Invites applications to direct/produce late Lent term.

Contact Carolynne (cc340) for an application form.

Application deadline 23 November



Bright Faces Stage Company

Invites Applications For:

Director
Producers
Tour Managers

For its September tour of Vancouver

Contact Nick Long (nj134) for an application form

Applications close 26th November

TALK

FRIDAY

Cambridge Inter-Collegiate Christian Union:
"FAITH: A SUSPENSION OF REASON?" talk and free lunch. all welcome.
Sidgwick Site, Meade Room, Economics faculty. 1:10pm.

Cambridgeshire Bird Club:
"Not British Birds"
talk by Mike Blair from Norfolk.
St. Johns Church Hall, Hills Road, opposite Homerton College.
8pm. £1 non-members.

SUNDAY

Culanu:
Debate: What Makes You Jewish? Religion, Culture, or Race?.
The Culanu Centre, 33a Bridge St, bet Oxfam and The Galleria. 8pm.

Culanu:
What Makes Me Jewish? 3 perspectives: History, Religion, Culture.
The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria. 8pm.

MONDAY

Animals People Environment:
Proffesor Martin Wolfe, Eco System Services and Organic Agriculture.
The Bath House, Gwydir Street, Cambridge, Talk/Discussion group. All welcome.
8pm. £1.
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.

CU Jewish Society:
Lunch & Learn, short talk over a delicious free lunch.
King's College, Chetwynd Room. 1pm.

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

FRIDAY

Cambridge Inter-Collegiate Christian Union:
"IS GOD PAST HIS SELL-BY DATE?" talk and free lunch. all welcome.
Sidgwick Site, Meade Room, economics faculty. 1:10pm.



The Lady Margaret Players invites applications to Direct/Produce in

The School of Pythagoras,
or for funding elsewhere in Lent.

Applications to Tom Hardcastle, St John's (tsh48) by 28th November. For further details:

THEATRE

FRIDAY

BATS/ GREENWORLD PRODUCTIONS:
THE GREENWORLD MUSICAL:
21st century pageantry.acrobatics, dancing, live reggae.drum and bass.
Queens' College, Fitzpatrick Hall. 11pm. £3.

Clare Actors:
presents Albert Camus' Cross Purpose - a dark human tragedy .
The Playroom, .
7pm. £5.50 (£4 concessions).

CUMTS:
HOT MIKADO - jazz and swing spectacular based on Gilberts and Sullivan's The Mikado.
ADC Theatre, .
7:45pm. £6 - £8.50.

The Comedy Iceberg:
Improvwar - The Iceberg returns for a week long comedy mission. ADC Theatre, 11pm. £3/£4.

SATURDAY

BATS/ GREENWORLD PRODUCTIONS:
THE GREENWORLD MUSICAL:
21st century pageantry.acrobatics, dancing, live reggae.drum and bass.
Queens' College, Fitzpatrick Hall.

11pm. £3.
Clare Actors:
presents Albert Camus' Cross Purpose - a dark human tragedy .
The Playroom, . 7pm.
£5.50 (£4 concessions).

CUMTS:
HOT MIKADO - jazz and swing spectacular based on Gilberts and Sullivan's The Mikado.
ADC Theatre, .
7:45pm. £6 - £8.50.

CUMTS:
HOT MIKADO. ADC Theatre, .
2:30pm. £6/£7.50.

The Comedy Iceberg:
Improvwar. ADC Theatre, .
11pm. £3/£4.

SUNDAY

The Marlowe Society:
SCRIPTLAB: rehearsed reading of Cambridge new writing.
Pembroke College, Room N7. 2pm.

TUESDAY

CUADC:
The Water Engine - this year's Freshers do Mamet.
ADC Theatre, .
7:45pm. £5 - £7.50.

Footlights:
SMOKER - stand-up from Footlights' finest.
ADC Theatre, .
11pm. £4.

WEDNESDAY

CADS:
'Volpone' by Ben Jonson - Sexy, comic satire of greed.
Christs College, New Court Theatre.
7:15pm. £5 and £4.

CUADC:
The Water Engine - this year's Freshers do Mamet. ADC Theatre,
7:45pm. £5 - £7.50.

CUADC:
Albert's Bridge - CUADC Freshers' lateshow, by Tom Stoppard.
ADC Theatre, 11pm. £3/£4.

THURSDAY

CADS:
'Volpone' by Ben Jonson - Sexy, comic satire of greed.
Christs College, New Court Theatre.
7:15pm. £5 and £4.

CUADC:
The Water Engine - this year's Freshers do Mamet.
ADC Theatre, . 7:45pm. £5 - £7.50.

CUADC:
Albert's Bridge - CUADC Freshers' lateshow, by Tom Stoppard.
ADC Theatre, . 11pm. £3/£4.

VARSITY

Be part of it.



Apply by 22nd November for the following positions:

Editor	Photos Editor	All other section editors
Web Editor	Production Manager	
News Editor	Sub Editors	
Arts Editor	Marketing Manager	

Contact business@varsity.co.uk or visit our website

Moving through Kashmir

Shama Naqushbandi on her return to the Himalayas



Shama Naqushbandi

"I travelled on horseback through meadows nestled between mountains"

After six years of wonderfully nostalgic memories I finally returned to Kashmir. Again I was struck by the region's astounding natural beauty. In Srinagar, I made visits to the beautifully terraced Mughal gardens Cheshmashahi, Nishat and Shalimar and enjoyed the panoramic views from Pari Mahal. The newly opened botanical gardens and Harvan gardens were also favourite haunts for afternoon relaxation.

Once I travelled through Dachigam, a large National Park, in search of leopards and bears, stopping for tea in the charmingly landscaped gardens of a trout farm. The evenings were spent watching the sunset over Dal Lake sometimes reclining in a *shikara* or maybe enjoying a roadside corn-on-the-cob.

"I lived the life of a nomad, travelling through the desolate mountains in search of the Thajawal glacier"

During the day, I went by *shikara* to explore the life on Dal Lake, travelling through the marshland, lotus fields and experiencing the bustle and commerce of the floating villages. The lake is lined by majestic houseboats, the legacy of British Imperialism. I saw the intricate woodwork and carvings of

the houseboats, while at night I watched the lake lit up by the twinkling of thousands of twinkling fairy lights. The Dal seemed a town in itself with children playing in the water and small rowing boats selling hot snacks, ice cream and assorted goods, constantly on the move. With its fantastic views of the landscape it is no wonder why locals gather on the banks for picnics or hot *kanti*.

During my second week in Kashmir, I travelled away from the hustle and bustle of Srinagar to three particularly memorable places: Sonamarg, Gulmarg and Pahalgam. In Sonamarg, for a day I lived the life of Kashmiri *gujjar* (nomad), travelling through the desolate mountains and hopscotching streams in search of the Thajwal glacier. Sonamarg seemed almost untouched by man; the land

was sprinkled with flocks of sheep with the occasional *bakarwhall* (shepherd) wearing his customary long winter coat and *kangri* (earthen pot filled with charcoal in a wicker basket). In Gulmarg, at 7500 feet above sea level, I travelled on horseback through meadows nestled between the Peerpanchal

mountain range. But of all places, Pahalgam touched me the most. Here I journeyed amid awe-inspiring scenery with streams, cascading waterfalls, meadows and mountains to Chandanwari village and finally to Aru.

"My visit to just one of the many orphanages in Kashmir was enough to remind me painfully of the tragic costs of the conflict"

Kashmiri culture can be seen everywhere. Carpets, shawls and hand-painted papier-mâché are especially prominent. During my visit to Old Srinagar, I enjoyed a privileged door-to-door driven tour of the whole process behind papier-mâché and shawl making. At the end, I was honoured with *noon-chai* (a traditional salt tea), *parantha* and *chaval roti* at the home of a world renowned embroiderer.

Kashmiri food is unrivalled in its variety. I had the pleasure of sampling a *wazwaan*, a popular Kashmiri feast that occurs at celebrations. Live animals are slaughtered in the open and the grinding of spices and preparation of meat are carried out by a family of *wazas* (cooks) with fire, stone and copperware. Approximately 50 dishes are served periodically by the *wazas* with *dodarus* (a lamb dish cooked in a sweet milk sauce) and

gushtaba (a symbolic meatball full stop to the end of the feast) being some of my favourites. I drank *noon-chai* and *kahawa* regularly and prematurely tasted *harisa*, a winter sweetmeat dish completely unique to Kashmir.

One of the fundamental aims of my trip was to establish links with an academic institution in Kashmir in association with the recently established Cambridge University Kashmir Society. In my first week I visited two schools. After a tour of the schools and discussions regarding future projects with the Principal and the chief administrator, I was honoured to be a guest at the school's swimming gala. My second visit to the school involved attending the classes and giving brief interactive presentations to the students about the future objectives of the society and the opportunities for correspondence.

When I first set out for Kashmir with this intent it never really occurred to me how such a small step could become so incredibly meaningful. At the schools I was flooded by curious children eager to know more about the West and how I perceived Kashmir. One of the main aims of the Kashmir Society is to portray the region culturally as opposed to politically. In Kashmir, although the military presence is undeniable and reading the daily death toll in local newspapers is a clear indicator that the 'Kashmir Issue' is far from resolved, the summer of 2003 was the best yet for internal tourists, particularly Hindu pilgrims. However,

in spite of the enduring loveliness of the valley, the land remains largely unexplored by international tourists.

My visit to just one of the many orphanages in Kashmir was enough to remind me painfully of the tragic costs of the conflict. Every family in Kashmir has known some loss. Establishing these primary links with schools and orphanages may only be a tiny step in an ultimate objective of harmonisation and peace, but in Kashmir I finally learnt that even these seemingly negligible gestures can have a truly heart-warming strength.

The Kashmir Project will be offering students the opportunity to travel out to the valley and surrounding regions in association with some of Kashmir's most prestigious schools. Board and accommodation will be provided. Please email Shama (sn285@cam.ac.uk) for more details.

Daytripping

Covent Garden



www.covent-garden.co.uk

There's an undeniable buzz around Covent Garden. A buzz of entertainment, energy and excitement which follows you as you meander around the central piazza and become intoxicated by the never-ending activity.

Covent Garden is easily accessible on the Piccadilly Line and is also a short walk from Leicester Square and Charing Cross stations making it a favourite for the tourist packs. However, if you look beyond the snap-happy sightseers, there is a wealth of culture and creativity just itching to be appreciated.

Start the day with a spot of shopping. Take your pick from high street stores such as Gap and French Connection, or indulge in the eclectic mix of alternative outlets such as Jungle, Moshulu or Benjamin Pollock's (just watch the pronunciation!)

Afterwards, stop and re-fuel at one of the restaurants and cafes which stretch around the piazza, offering cuisine from all over the globe. Try Chez Gerard on the 1st floor of the Market, providing wonderful people-spotting opportunities, or the Roadhouse Live Music Restaurant and Bar for a lunch with a bit more bite!

An afternoon of culture in Covent Garden can take many forms. You can while away many hours admiring the talent of the street artists or just stare, bemused, at the more surreal ones. Alternatively, take advantage of the prime position in the heart of Theatreland and the epicentre of entertainment in London. To some, the Royal Opera House is Covent Garden. If opera is not your thing, try ballet and get in the festive spirit with the Christmas performances of *Cinderella*.

In the evening go glam in the Café de Paris, Sway or the Langley with its private booths to eat, drink and be flirty. For a different experience, get out your school tie and head to Los Locos for the weekly school disco and big wedge of cheese. A warning for guys though – watch out for the hen nights, those women can be brutal!

To sum up Covent Garden in one sentence would be to do it an injustice. Quite simply, go yourself and once visited the vibrancy, vitality and vivacity of the place will keep you going back for more.

Meredith Beaumont

So Sexy...



Modelled by Aska & Takuya
Styled by Nicole & Sara
Photographs by Esther Teichmann
Clockwise: Aska: Pink knickers £33 Flirt, Vintage Fur Gillet £60 Dixi's Market Stall, Pearl Bracelet £4.99 Miss Selfridge, Pearls £7 Robert Sayle.
Aska: Black Corset £40 Next, Earrings £1 Oxfam.
Takuya: Fur £16 Oasis, Trucker Cap £15 Cult, Sweatband £4 Top Shop.
Aska: Bra £102 Flirt, Earrings £7 Top Shop.
Takuya: Jeans £80 Blumax, Hat £18 Cambridge Market, Belt £4 Oxfam.
Aska: Kimono £15 Dixi's Market Stall, Shoes £29.99 Mr Shoe.
Takuya: Shirt £3 Cancer Research.
Aska: Corset as before, Lace Glove £7.99 Urban Outfitters website, Necklace £4 Ebay.

VARSlTY ARTS

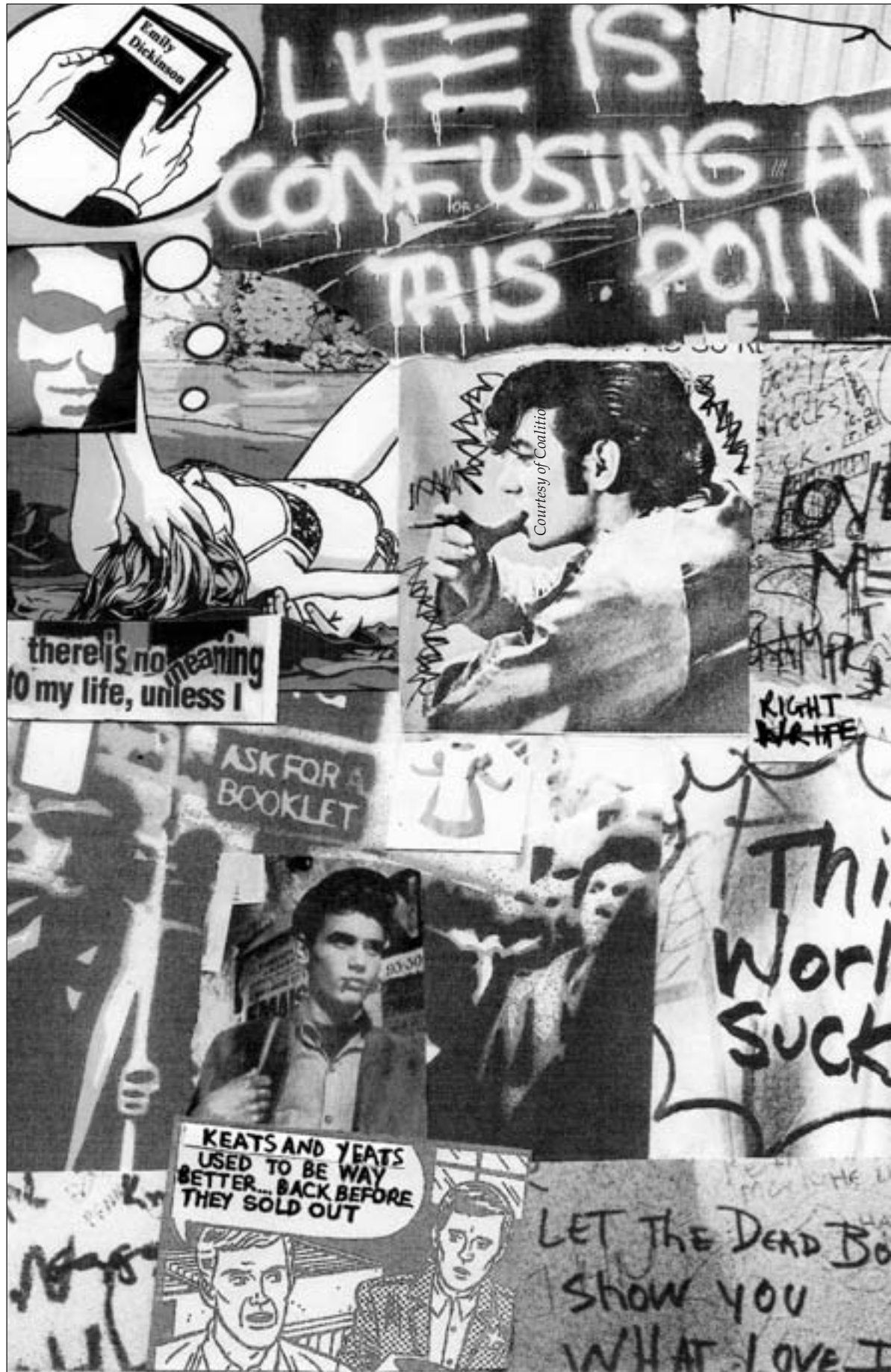
Call It Poetic Justice Esther Bintcliff puts poetry in motion

"There can be no doubt that in our civilisation poetry is by far the most discredited of the arts, the only art, indeed, in which the average man refuses to discern any value."

Thus wrote George Orwell in 1943. Today, poetry as an art form can be found somewhere alongside opera and ballet, being perceived by our culture with a suspicious sideways glance – we know it is possibly beautiful, but our experience finds it more often incomprehensible and frequently boring.

Whether it means reluctantly reciting Tennyson's *The Charge of the Light-Brigade* to your smirking classmates in year seven; studying the speeches of *Romeo and Juliet* in year nine and wondering why you couldn't just watch the film; or being dragged along to a poetry reading where an elderly lesbian in a kaftan recounts the experiences of her youth in disconcerting detail – our collective memory of the poetic experience has somehow become skewed. We stay well away, because it seems irrelevant, elitist or unintelligible. What is the answer to the high drop-out rate of kids who discard their GCSE poetry anthology with gleeful satisfaction, never to read or write a poem again? Is the enjoyment of poetry by only a tiny minority somehow equal to a cultural loss, or is poetry a cultural dodo, an anachronism in a world captivated by the new linguistic conventions of MTV?

One of the hurdles in attempting to popularise poetry is the misconception that poetry is only about words on a page. Few realise that in every European language poetry came before prose; in the days before the printing press, poetry was the best means of narrative, and the essential orality of poetry was fundamental to telling stories. If this all sounds a bit theoretical, then look back to Disney's animation of *Robin Hood* (1973), in which Robin's adventures are recounted by an enthusiastic rooster-minstrel called Allan-a-Dale. This is not merely an invented gimmick; in its own nostalgic, rose-tinted way, Disney is referencing a true tradition of poetic narrative – that of bringing stories to a public audience through sung or recited poetry. Admittedly very few of these minstrel characters would have



been roosters with a deep south American accent, but the main idea is that at its point of origin, poetry was about listening.

As Orwell notes in his essay *Poetry and the Microphone*, "the concept of poetry as primarily some-

thing printed... encourages obscurity and 'cleverness'". The simple practicalities of listening to poetry – the fact that you only hear each word, or line, once; the restriction of not being able to re-read – means that one of two things must hap-

pen. First, the poet must cater to the new listening audience; clarifying that which might prove too obscure for a once only reading. Alternatively, as Gerard Manley Hopkins suggests, perhaps poetry should be "heard for its own sake

and interest even over and above its interest of meaning."

Today's clichéd perception of poetic experience – intellectuals in black polo-necks poring over a poem for hours on end; bizarre collections of words that you don't understand thrown in some crazy formation onto the blank space of the page; millions of obscure references to the whole of literature in a single line – are in fact a forlorn reflection of the way poetry has been abducted from its roots in the everyday lives and stories of the general populace.

This year is the fiftieth anniversary of poet Dylan Thomas's death. Thomas's poetry was frequently broadcast on BBC radio and in this respect stands as a defiant vindication of poetry for the people. Last week saw an imaginative production of Thomas' poetic play, *Under Milk Wood*, at the ADC. Although I spoke to audience members who felt slightly overwhelmed by the lyrical drive of the play, they nevertheless admitted feeling moved – they were not ashamed to confess the power of language when it is given the quality of music. Thomas himself would, I imagine, be much more pleased with this response than with a complicated critical analysis of his technique. "You can tear a poem apart to see what makes it tick... You're back with the mystery of having been moved by words. The best craftsmanship always leaves holes and gaps... so that something that is not in the poem can creep, crawl, flash or thunder in."

Poetry does not have to be complicated; neither do you have to understand every line to appreciate it. All this you may grudgingly admit – but where do you come in? Basically, Cambridge provides a fantastic opportunity to try out your talents and enjoy the efforts of your contemporaries. A new poetry journal entitled *Filament* has recently been set up which is encouraging all submissions; next term will see the launch of *The Mays*, an Oxford-Cambridge anthology of the best student writing; and the Cambridge Writers Guild runs free writing workshops. As if this wasn't enough, a beautiful, tiny cafe called CB1 on Mill Road hosts regular poetry readings. Martin Espada once said, "poetry, like bread, should be for everyone". Start believing it.

>This is Citigroup.

Apply online at Citigroup.com



Last year, Janice's research on Emily Brontë earned her top academic honors.

Citigroup Day on Campus

Citigroup representatives will be at the **University Arms Hotel** on **Thursday 27 November 2003** for the whole day of interactive events. **Penultimate Year students** from all disciplines are very welcome. For further information, please e-mail campus.queries@citigroup.com, stating "Cambridge Day on Campus" in the title of your e-mail.

This year, her research helped launch a new business model in biotech.

At Citigroup, we can make careers happen—sometimes very quickly. That's because, as the world's leading financial services firm, we value talent and innovative thinking. The choices at Citigroup are only as limited as your aspirations and imagination. To find out more, go to **Citigroup.com**.



© 2003 Citigroup Global Markets Inc. Member SIPC. CITIGROUP and the Umbrella Device are trademarks and service marks of Citicorp or its affiliates and are used and registered throughout the world. Citigroup Global Markets Inc. and Citibank are affiliated companies under the common control of Citigroup. Citibank and Citigroup Global Markets Inc. are equal opportunity employers M/F/D/V. Names and images do not reflect actual employees of Citigroup, Citigroup Global Markets Inc. or Citibank.

Neo, but hardly classical

Why sometimes what goes around, comes to nothing

'Everything that has a beginning has an end'. Or does it? Audiences at the 'final' instalment in the *Matrix* trilogy - the curiously-titled *Revolutions* - might be rather less sure. Okay, so the 'u' in there signals circularity rather than answers (and there are fewer revelations in this film than might be hoped for) but the resolution ridiculous and the sequel-mongering ending pretty outrageous.

At the risk of ruining your enjoyment I'm going to give away the plot, because here at least - unlike with the last film - there's quite a lot of it. The first half an hour or so involves getting Neo out of the totally unnecessary coma that he fell into last time so that we could all umm and ahh over an imaginary 'To Be Continued...' and ponder an ending straight out of one of those great Adam West *Batman* episodes. Will Neo escape the clutches of his own unconscious? Will Agent Smith find yet new ways to ham it up and yet again steal the show?

Well, 'Yes' is of course the answer to all of these, and after a rather pointless digression in which Trinity and Morpheus outwit the Merovingian (not, sadly, a new Violette flavour), Neo is released



from *Bill and Ted*-style flashbacks in an underground station - 'Like, whoah, man, I'm stuck inside my own mind!' - and able to return to annoying people by pretending to be Jesus Christ. Then the big fight takes off - and it is pretty impressive to watch. Actually, the entire battle sequence feels like a poor-man's return to *Aliens* - only from a poor man with an enormous special effects budget in his pocket.

Meanwhile, Neo is meeting God. This version is the ultimate Deus Ex

Machina - which would be kind of funny if not for the odd suspicion that the whole film has been written around the pun. We then run straight on to the pointless but necessary confrontation with Agent Smith, about whom the film has hitherto managed to forget about almost entirely. What we get is a kind of aerial acrobatic fist-fight, which feels like a demo short to show they've worked out how to animate rain.

Neo now has the mind-blowing idea of forging peace with the ma-

chines - nice in principle but bollocks given that they have no redeeming features to make peace with - and everything settles down, leaving the humans to lick their wounds (including the loss of Trinity, plus Keanu's eyes) and the clever programs to make portentous remarks about the need for a sequel while they take in the glowing sunrise.

Now maybe all this sounds like fun - and, actually, it is. I quite enjoyed *Revolutions* and I found it a lot easier to get along with than the first

sequel, *Reloaded*. The direction is a lot better (which is to say that it might pass a film school entrance exam) and action and plot do propel the film forward, with meaningless posturing kept to a minimum.

Having said that, the story is ridiculous, the characters two-dimensional, the performances pretty middling and the resolution deeply insulting - not only to the audience's intelligence but to the principles of freedom and self-knowledge that seemed to underpin the original.

If there is a definition of mindless enjoyment - and I do mean truly mindless - then this is it. The only thing is that with films like *Pirates of the Caribbean* proving a blockbuster can be witty and sharp as well as explosive, *The Matrix's* path from interesting break-out (or, for Keanu, comeback) movie to megalithic franchise seems rather disappointing. One can't help feeling that the first film had an ending in a way that this kind of elaboration will never improve on - and frankly, they'd have done better to have left the story there. Trilogies may be a good bet for studio execs, but in this case the virtues of *The One* have been rather tainted by a distinctly disappointing Trinity.

Duncan Barrett

Sex, Death and Automobiles

Ballard's fiction considered as a downhill motor race

Much later, when the article was finished, he realised that he had been less interested in Ballard's latest novel, *Millennium People*, which he had not even read, than in describing the powerful monotony of his fictional preoccupations. Ballard, like de Sade, wants to emulate the hypnotic repetition of pornography and to find in perversions a way of alerting us to the silent perversity of everyday life.

Blood, semen and engine coolant

Crash (1973) first revealed to a wider public that things were seriously amiss. 'Ballard', the hero, is provoked by a near fatal crash into identifying sexual gratification with car accidents. Guided by his mentor, Vaughan, he tries to exhaust the erotic potential of the car crash. He prostitutes his wife in a speeding car, seduces a widow in the vehicle with which he killed her husband and scours photos of victims' crippled bodies to get ideas for new sexual positions. His favourite snaps, showing 'unions of torn genitalia and sections of car body', represent 'templates of new genital organs' and 'units in a new currency of pain and desire.'

Crash's hymn to psychopathology is in the strict sense revolting. But its

obscurity is a deadpan attempt to consecrate, at the furthest imaginable extreme, the 'marriage of sex and technology' that was bound to take place when our erotic impulses were disconnected from biological need and incorporated into consumer society. Sex sells, so it is hardly wrong to find accidents involving a car, the deadliest of all consumer goods, sexy. In *Crash*, Freud takes to the road - in an SUV.

In *Why I want to fuck Ronald Reagan* Ballard had come to believe that the traditional idea of the independent self could not survive in an age where the media invades and relentlessly shapes our consciousness. In *The Atrocity Exhibition* (1969), we enter the mind of Dr Travers, after his mental breakdown. But instead of laying bare a consciousness in the traditional way, we are given instead a bizarre welter of alter-egos, 'mental polaroids', and people who behave not as humans but as 'pieces of geometry interlocking in a series of mysterious equations'. *The Atrocity Exhibition* is a nauseous fairground ride that makes madness true sanity. Travers's supposed conceptual art exhibitions, which try to make media illusions real - one chapter is a 'Plan for the Assassination of Jacqueline Kennedy' - are distorted



Ronald Reagan Archives

versions of our own 'belated attempt to return to a symmetrical world'. It is hard to know whether to be disgusted or amused. Who, for example, could expect sympathy for a man who kills a woman for becoming an 'unbearable intrusion into the time geometry of the room?' Ballard becomes so hard to understand that all the reader's notions of what it means to understand - to divide the world into intelligible categories - fall apart. Instead of a meaning, he offers us 'transition-

al grammars' that we can use, like Travers, to give a spurious connection to the meaningless disconnection of the modern world.

Nietzsche on the beach

In *Cocaine Nights* and *Super Cannes*, Ballard became a social satirist as well as critic of modernity. These novels take place in the rich villa communities and business parks of the Mediterranean, viewed with true modernist excitement as a 'huge attempt to hothouse the future'.

Europe's new elite, enriched by globalisation and the Internet, has withdrawn to a swimming pool world, which behind its security fences is 'eventless' and 'affectless'. Bored by the run of middle class pass-times, his villa people turn under charismatic leaders to petty crime, realising that cruelty and perversity 'add to the possibilities of life'. Even sheltered societies need to accommodate crime, because the guilt and fear it generates are the most potent of social bonds. It is a philosophy dismissed within the novels themselves as 'Nietzsche on the beach'. The games get out of hand and lead to orgies of mass killing. But again Ballard quietly insists on the perversity of our own societies, which try to regulate for the chance of life on the one hand and yet leave room for vicarious excitement at the doings of an Ian Huntley on the other.

Tolerances of the Human Face

You can't caricature Ballard, because he's happy to be a caricature of ourselves, a ridiculous prophet of doom. He's a home-grown, grown-up Houellebecq; a Chapman brother writing airport bestsellers. Read his books. Even *Millennium People*.

Michael Ledger-Lomas

EVENTS

There are lots of events on offer at Kettle's Yard, both linked to the exhibition and to the permanent collection in the House.

There are lunchtime concerts, talks offering an introduction to the current exhibition as well as talks from the curator, Sebastiano Barassi. Most of the events are free and students are encouraged to come.

What are you waiting for?

November 13:

Lunchtime talk 13.10 - *The Unhomely*, free

November 14:

Friday Lunchtime Concert, 13.10, free.

Are You Sitting Comfortably? curl up in the house and hear *The Sandman* from *Tales of Hoffmann*, 16.00-17.45.

November 20:

Lunchtime talk 13.10, *Italo Valenti* by curator Sebastiano Barassi, free.

Oh, the Unhomely

Ann Fielding gets uncomfortable at home

One of the curses of academia is untranslatable German words. Words so slippery, so hopeless to define that the dictionary is only so much help.

This exhibition is named after one of the worst of these, a word so full of pitfalls that it is no wonder that Freud used it as the title for an article, in fact a word that makes you wonder whether Freud could have written in any language but German.

'Unheimlich' translates as 'uncanny', but 'heimlich', unpredictably, means secretive, and both come from 'Heim', which means 'home'. This is an exhibition about how the uncanny fits in and outside houses and homes and about how the same objects can feel safe and threatening, mundane and unexpected.

The first artwork you see on walking in is Simon Periton's *Lantern X* a fragile layering of cut-out sheets of paper, in the lantern-like shape of a Victorian brick bay window. It is an image of an utterly ordinary object - walk around in Cambridge and you'll see thousands of them - but the delicacy and strangeness of the artwork plays off the solid glamourlessness of the original. It is like seeing your front room plated in gold, or your bicycle grow wings.



Courtesy of Kettle's Yard

Round the corner there is a candleless chandelier, a glorious concoction of sellotape rings and the empty shells of biro, a completely useless mimicking of a useful object and a perfect example of how art can be funny, both in the ha ha and in the peculiar sense. It takes a while to work out the oddity of the materials, because the object makes such immediate visual sense, despite making no practical sense at all: the sheen of the sellotape and the light glancing off the biro casings make them look as though they were always designed to be hung up and not to be wasted on sticking

things together and writing.

But the showstopper has to be Carsten Höller's four-meter long crocodile, which is orange, transparent, and looks unnervingly alive. Carl Van Vechten thought that God invented cats so that we could have a tiger in our houses, and Höller's croc has the same mix of savage and domestic, with something in the twitch in its hips that suggests it is coming for you. The artist apparently got the idea from a story in Freud about ghostly crocodiles, but this object invokes a more general nightmare, that creeping suspicion kids have that their toys move

and the uncanniness of anything inanimate that looks alive.

This exhibition works wonderfully at Kettle's Yard, because it reacts to the strangeness of the place. The gallery is attached to a museum that is still called a house, even though no-one has lived in it for over twenty years and even though the place functions in all practical senses as a museum, with official opening hours and invigilators who will tell you off, very politely, if you touch a painting.

On the other hand, it still looks like a house: there are bathrooms, though with no running water; bedrooms, though the beds haven't been slept in for decades and no little placards next to the artworks telling you what to think about them. When you visit you can sit in the armchairs and read any of the slightly battered collection of books, and act as though you were guest and the hosts had just gone down to the shops for some milk.

The place feels as though it were waiting for someone to live in it, like Miss Havisham waited for her wedding, and with about the same chance of success. Uncannily, though, it is also peaceful and welcoming. The exhibition gains from this background and becomes far more than the sum of its parts.

"I went down the experimental road"

Ellen E. Jones meets indie Mark, pop Mark and er...prog Mark ?

Listening to your new album *In Your Own Time* it seems like you've got a real balance between 'Indie Mark' and 'Pop Mark' is that something you'd agree with?

I suppose so, yeah, because after the *Green Man* album I went a little more down the experimental road [*this was 'Prog Mark'*]. It's still quite an organic sounding record but a more complete album and lyrically and melodically a little stronger.

What was it like working with Gary Barlow again? [Barlow co-wrote two songs on the album]

It was fun actually. I was a bit nervous about the whole thing initially. But it was great. Gary basically just left me to get on with it. Because of the style of music that he's known for doing now [*Barlow has writing credits on the recent Blue album amongst others*] I probably wouldn't have immediately thought of him, but he called and I thought 'go for it' and I'm really glad I did it now.

Was there a lot of pressure on you to go in a certain musical direction after you left Take That?

People from the record company would have preferred me to do more sort of Take That stuff. I just wanted to make a record that felt real to what I



Courtesy of Wild Promotions

was into and how I felt and that's what I aimed towards.

There's obviously been some kind of evolution, though. What sort of crowds do you play to these days. Is there still the teenage girl element?

No I don't think so. We've only done uni gigs so far so it's been full of...erm...uni people. Which is a range, really. Some Take That fans still come along, but now they bring their husbands and their kids. I guess people have been coming more because of the past than where I am now, but it'll be interesting to see now that the new album's out what sort of crowds we'll be playing to...oh look I've just drawn a bike [*Mark is doodling*] and I never re-

alised I could draw bikes! Maybe I should go to uni and study art...

Well maybe, yeah. Let's see how this album does first, though. But, seriously, do you ever think to yourself "Oh, fuck it, I'm gonna give up the music business and open up a little gift shop in Bognor Regis" or something like that?

Erm...no. Not now, not at this moment in time, but I do eventually want to be a fisherman. In Greece. That's where I want to finish up. On a little fishing boat, in Greece is where my life will come to its close.

You're often described as very likable. You get called 'the nicest man in pop,' for instance. What do you

think it is about you that the British public find so endearing?

I don't actually have a fucking clue! I don't know. I'm just not a dickhead, that's the truth. There's a lot of nice people out there and there's a lot of dicks. Y'know I'm just not a dick, I'm not really such a nice person. I have good days and bad days but I don't really take it out on people. I take it out more on myself. Hopefully I'm just not a dick, but then sometimes I'm a dick as well...

Do you have a favourite Take That song?

Definitely *Back For Good* and I've always had a soft spot for *Never Forget*, cause I had a hand in directing the video for that one.

How did you feel about the homoerotic subtext of *Back For Good*. There's the line 'Got your lipstick, Mark, still on my coffee cup.'

I know! I had thought of that, yeah. But I think it was just a slip of the tongue, I don't think he meant it.

You don't think Gary was accusing you of wearing lipstick?

No, and I didn't drink coffee at the time either.

Do you ever feel tempted to break out into any of the old Take That dance routines when you're in a club?

Not at a night club, but I do it at parties.

Do you still remember them?

No, not exactly but I try and do a bit of breakdancing.

Me too.

It often ends in disaster, though.

Yeah, breakdancing is hard... Who are your musical heroes at the moment?

I don't really have 'musical heroes', I mean I've always liked Radiohead. They've always been my band. I really like Rufus Wainwright, Damien Rice. The Stone Roses have always been one of my favourites. And Queens of the Stone Age. I like them.

Now you've been in the music industry for a while what words of wisdom so you have to pass on?

Nothing really. I think everybody has their own journey, that's the message of it. I suppose it's good if you can try and keep some kind of record, because it all becomes one long day in the end.

Mark Owen will be performing at *Shepherds Bush Empire* on Dec 4th.

I like Mark Owen. He makes me feel silly when I ask silly questions (which is only right really)

Waterdown

The Boatrace, 8th November

Having a small fan-base and only filling half of The Boatrace, German hardcore six-piece, Waterdown almost certainly had to be viewed with an open mind. But to say this ambitious new band thrilled the relatively small crowd, would be one of the biggest understatements of the year.

With two vocalists, two guitarists, an awesomely talented bassist (who changes strings whilst still playing!) and a jazz-trained drummer, Waterdown were filled with promise, and frankly they didn't let themselves down.

Raw, metallic guitars are pushed tight up against catchy melodic riffs and elaborate time signatures to give this distinctive new breed of hardcore rock a sound that Waterdown can certainly call their own.

The two front-men deliver wildly divergent vocal lines, one screaming in absolute frenzy, the other in sheer contrast with soaring melodies that would test any man's range, giving a dynamic edge to their performance.

These distinctive vocal lines are often coupled with biting political commentary, pushing the melody to perfectly frame the message of their anti-racist stance, emphasised in the incredibly well received *Bulletproof*.

After an eight gig tour neither Waterdown nor any of their support bands, The Hurt Process, Linear 77, or Dopamine let any energy drop, giving their all to an exceptionally receptive crowd on their final night.

With their musical careers still in the early stages, Waterdown are beginning to show potential that has seen them front page of many music magazines, including *Kerrang* and may very well take them a lot further.

Lloyd Beecham



Win Ten of the Best New CD Releases

Bored of trying to pull girls using your personality alone? Fancy owning an impressive record collection, but can't be arsed to go to the trouble of developing your own discernable music taste? Then look no further, as HMV in partnership with *Varsity* Music are offering you, humble foolish reader the chance to win 10 of the BIGGEST, BASHIEST albums out this winter.

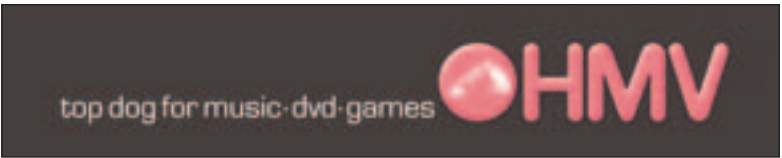
Alicia Keyes	Diary of...	1st Dec
Kylie	Body Language	Out Now
Missy Elliot	This is not a Test	24th Nov
Outkast	Spearboxxx / Love Below	Out Now
Pink	Try This	10th Nov
Primal Scream	Hits	Out Nov
Red Hot Chilli Peppers	Greatest Hits	17th Nov
REM	In Time: Best of	Out Now
Suede	Singles	Out Now
The Strokes	Room on Fire	Out Now

All you have to do be in with a chance of winning all ten albums is answer this frankly piss-easy question:

Q) Which of the ten featured artists released the album 'By The Way'? Was it...a) Pink b) Kylie c) Red Hot Chili Peppers

Send an email to competition1@hmv.co.uk with 'HMV/publication competition' in the subject box, making sure you include the correct answer along with your postal address of where you would want the prize sent if you were to win...If your luck isn't in on this occasion then don't panic, you can get all of these titles at your local HMV. And, more to the point HMV offer all us students 10% off* music, DVD and games purchases in-store or on-line at www.hmv.co.uk/students. Why? Because students are brilliant.

Closing date 30/11/03. No purchase necessary. One entry per person. No cash alternative. In the event of unforeseen circumstances the promoter reserves the right to offer an alternative prize of equal or greater value. Promoter: HMV (UK) Limited, Film House, 142 Wardour Street, London W1F 8LN. *Terms and conditions apply - see www.hmv.co.uk/students or ask in-store for full details.



REVIEWS

Elbow, *Fugitive Motel* Out Now,V2

Poor Guy Garvey. After years of impossible musical misfortune, Elbow finally achieve the recognition his lovelorn anthems deserve, and what does it bring? Endless schedules, months on the road and just as he was feeling some romantic reciprocation. Notwithstanding damage to the frontman's stability, the vicious circle has worked wonders. *Fugitive Motel* is majestic - a genuinely affecting, inexplicably uplifting tale of said tour-strained relations, setting Elbow miles apart from the swollen ranks of sub-Coldplay melancholia. Haunting Indian strings weave around Garvey's poignant refrains and the accomplished subtlety of the Jupp brothers' piano and guitar is a wonder to behold. Stunning. Jon Swaine

Kid Symphony, *Hands On The Money* Nov 24th Universal Island Records

I really didn't want to like this record. One listen and I was already polishing the vitriol for these chancers who sounded like they'd just staggered out of the The Good Mixer and were waiting for 1995 to come and take them back to the spiritual source of their derivative, Jamie Oliver-tinged bollocks. Disappointingly, though, a few more rotations revealed Kid Symphony have made a pop gem which races along like they've nicked Supergrass's soul and all their best riffs. Irresistibly catchy and thoroughly likeable, this deserves FM radio ubiquity, and a backlash in, shall we say, six months? Sam Elliot

The Veils, *Lavinia* Nov 17th Rough Trade

Listening to Lavinia, it's impossible not to be suffocated by the overwhelming air of 'alrightness' that limps feyly from your stereo. This isn't a bad song per se, and it has certainly nailed the melancholy-indie-song-about-a-girl trick, but it's just so brain-numbingly unambitious that the skulking wallpaper-rock behemoth of Embrace casts its inanely boring shadow over every single affected refrain of 'Ma sweet Lavinia'. True, The Veils have sculpted a sound in the Coldplay-Longview lineage that will find some favour in trad-indie circles, if just for the pretty, breathy harmonies, but I just can't help thinking that Rough Trade have something a little more dynamic to offer than this. T.E. Durno

Chemical Brothers, *Get Yourself High* Nov 24th Freestyle Dust / Virgin

The Chemicals were once upon a time very big fishes in a relatively small pond of big beat electronica. More recent years have seen them retreat from heavy reliance on samples into a Kraftwerk-esque minimalism, but with each release they seem to make sufficient advances on their previous work to avoid becoming formulaic; they haven't succumbed to the Rolling Stones syndrome yet. The second single from their recently released greatest hits package has a great bassline and Canadian K-OS guesting on correspondingly slinky vocals, coupled with some tight rapping. It's very good, but hardly one of their most memorable tracks. Kevin Glover

Belle and Sebastian, *Step Into My Office, Baby* Nov 17th Rough Trade

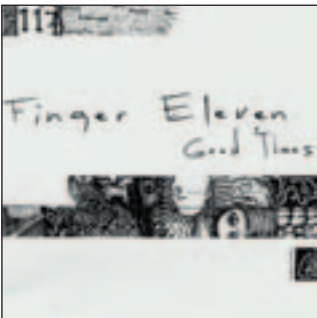
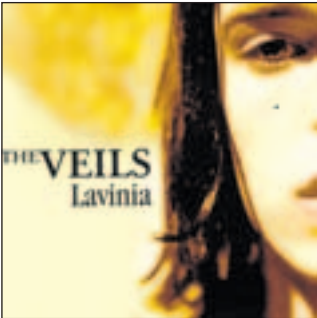
The return of the fey indie divinities to the twee shoe-gazing bespectacled romantic masses presents a song rooted in the mundane everyday and filled with warm mug fulls of bathos, pathos and quintessential B&S tragi-comedy. With its breezy drawn-out strings and primitive drum-thumping poppiness, this could easily be the theme tune to some kind of kitsch Saturday afternoon tv series about the 9 to 5 wilderness, which you ended up randomly watching during a spliffed-out summer. But the record, while a bunch of glorious fun, complete with awesome title, still misses the spark expected of Belle and Sebastian's usual wondrous glow. Ronojoy Dam

Born Again, *Starsailor* Nov 17th EMI

NME described the second single from Starsailor's latest album as a "majestic urban hymn". Imagine my disappointment to discover that Walsh's self-confessed Buckley's influence is watered down to little more than a cliched indie drone, repetitive to the extent that it challenges David Grey in the dull stakes. I'd be the first to acknowledge *Born Again* does not grate as harshly as prior offerings. However, perhaps this is due to a sacrifice of any personality the band previously possessed. As the single plods along, the bland, gospel-lite climax feels enforced. No wonder Phil Spector was driven to kill. Kate Collier

Finger Eleven, *Good Times* Out Now Wind-Up/Sonymusic

Good Times first single from Finger Eleven's eponymous third album sounds a bit like what Hoobastank, Nickelback and the astonishingly shit Puddle of Mudd would be like if they spent their spare time fighting angry tigers while on speed. That sounds crap. And initially it is, but the earthquake drums, the frenetic pace of the crunchy riffs, and Scott Anderson's angry, barking voice may, quite worryingly, make you jump around your room and, if you like that kind of thing, set fire to stuff. This may be the 'radio-friendly unit-shifter' angst-rock Kurt Cobain warned us about, but sometimes that's not such a bad thing. Was Yaqoob



You ain't heard nothin' yet, folks



ADC Press Office

A sleek chrome staircase. A silent jazz band in black tuxedos. A smoky bar. The opening set to the CUMTS production of *Hot Mikado* was a classy and promising start to what proved to be a highly entertaining show.

The plot is frivolous and seemingly banal: the heir to the Japanese throne, a young man, runs away and returns in disguise to wed the woman of his dreams, only to find she is taken. A few steps and a couple of songs later and all ends well. However, the lack of serious plot underlines the satire; three of the four main characters are deliberately shallow and two-dimensional: they are motivated and propelled by self-interest alone. The only likeable character – Katisha – is portrayed as the villain, and is clearly separated from the rest of the cast by a black widow's dress and lace

veil; her character is flawed but also emotional and intelligent.

The script is at times funny, but the expected political irreverence fails to materialise; furthermore, it seems at times as if the lines are merely an epigraph for each jazz number, which is emphasized by the fact that the cast seem most passionate when singing and dancing rather than acting.

Admittedly, however, the music and choreography are excellent. Sexy tap-dancing routines with ostrich feathers, cool harmonies and catchy swing and jazz give a convincing taste of the 30s, underlined by the authentic costume: pinstriped suits, mauve ties and fedora hats for the guys, and flared candy-coloured skirts with wide sashes for the girls. Musically, the only complaint regards the Japanese style of the music: numbers such as *Three Little*

Maids, that parody the demure and fan fluttering dances of the concubine, are effective but exaggerated.

The cast – despite their apparent distaste for straight acting – is strong. Tom Leonard's camp and lanky Ko-Ko gives a memorable rendition of *Tit Willow*, and Carly Sandbach's Yum-Yum is excellent; her voice is strong and she is a talented comedian. Sarah Bird's sultry Katisha is moving and impressive, and Tom Heathcote plays a dynamic and evil Mikado.

Overall, the show is a success. Certain aspects could be polished, but it remains a sassy and upbeat production, fully justifying its title of "jazz and swing spectacular".

Giulia Miller

The *Hot Mikado* runs at the ADC, 7.30, every night until Saturday

Let's talk of graves, of worms, of epitaphs...

BATS's production of *Richard II* begins with the monarch pre-siding pompously over his court, glaring rather catatonically into the middle distance. It ends with Richard once again enthroned, once again glaring into the middle distance, but now, crucially, dead.

This rethronement of Richard is a thought-provoking, perhaps sensationalist, but certainly welcome move by director Conrad Mason; welcome in that it demonstrates invention in

a production that is unwilling to take risks: throughout, we are delivered a mildly naturalised Shakespeare which, although perfectly competent, fails ultimately to inspire.

This is not to demean the thoughtfully minimal set and fine performances from the leads, primarily the aptly-named Benjamin King as Richard: his final act soliloquizing demonstrates a subtlety of delivery that is elsewhere conspicuous by its absence, with the supporting cast failing markedly to keep pace with

both King and the rumbustious Bolingbroke (Simon Evans).

This weakness of support may be a result of Mason's conception of the play as a "study of Kingship": the throne is the focus of the lighting and staging, and the complete dominance of the stage by the two kings renders the periphery inconsequential; even the wonderfully insidious Northumberland (Ed Alcroft) is left under-sketches. The delicate nature of the play cannot but suffer.

The ambiguity regarding Boling-

broke's motivation, for example, is lost by casting him in such an aggressive mould, particularly in his confrontation with Richard at Flint Castle: Henry's zeal for the crown defies the tag of 'silent prince'. Suggestions of Richard's homosexuality are also dismissed (King, although slightly camp, is certainly not Olivier's "out-and-out pussy queer"), and, disappointingly, there seems to be no time to deal with the fact that the gardeners are speaking in blank verse.

Yet perhaps I am being too harsh. Aside from an unfortunate Welsh accent at one point, and a little over-enthusiastic gesticulation from York (Thomas Rainsford), this production delivers a fairly straight-laced rendition of one of Shakespeare's finest plays. Perhaps, again, this is the problem.

ACB

RII runs at the Fitzpatrick Theatre, Queen's, 7.45, until Saturday

Man Boobs and Monkey Love

The Ord's Martin Hemming and Will Mott escape from their cage for one night only to get a glimpse of Ross Noble at the Corn Exchange

Ross Noble is a very funny man. Firstly, he looks funny. With his six-foot frame, flailing black hair ("It's made of chlorine, plasters and pensioners' pubes," says Noble), hawk nose, shadowy eyes, and clad in black jeans and shirt, he is a sight to behold. In the words of one award-winning stand-up, he looks "like every character out of *Lord of the Rings*".

And that's just when he's standing still. Throughout the two-hour-plus duration of the show Noble barely remains in the same place for more than a few seconds. He's a big man but, boy, does he bound around. He treats us to vivid impressions of a group of Hare Krishnas escaping a boozed-up tramp, what a gentleman with "man boobs" might look (and sound) like in a slow motion car crash simulation, and, most bizarrely, what it would be like to be a YTS lad whose job is to hold a pig under his arm to allow a unicorn to

mate with said farmyard animal in order to produce a pig with a spike on his head that could be employed as a Weapon of Mass Destruction.

Noble's energy was unwavering throughout, and definitely found its infectious way into the crowd; "I didn't realise you lot would like me dancing around so much," says Noble at one point, in his Geordie twang. "I would have set the whole show to music." He then proceeds to speedily re-perform parts of the show in musical style.

Most importantly, however, what Noble says is, for the vast majority of this show, very, very funny. Noble's material swings between the incisively observational and the disturbingly surreal, with the emphasis on the latter. Indeed, his current tour is called *Unrealtime*, and he lambastes rappers for not "keepin' it vaguely imaginary". 'Keeping it imaginary' is not something Noble is ever likely to have a problem with.

Surrounded on stage by an electronic flowerbed of retractable greenery, Noble digresses into an impressively creative and entertaining stream of consciousness and improvisation, aided by the odd contribution from the audience. Thus castration, Ian McKellen, "sweet, sweet monkey love", the perils of cycling while wearing a grass skirt, how to talk to someone with bog eyes ("Look at the good one. Just make sure you look at the good one.") and why he's taken to doing his David Dickinson impression in front of the jewellery counter in Argos, all find room in his expansive repertoire.

Not everything was in the best possible taste (including the duet between Stephen Hawking and a monkey with a Yorkshire accent), but Noble's northern charms, his enthusiasm and the sheer fun he seems to be having on stage would allow him to get away with saying almost anything. And he does. Fantastic.



Chris Saunders

"Anyone seen my eyelids?"

It's green, and hippies like it...

My instinct with *Greenworld* is to describe it as a sixties-style hippy 'happening'. Totally different to anything I have seen either from BATS or elsewhere in Cambridge, the show is energetic, exuberant, and definitely aims to create the feel good factor.

The simple set design creates the tone; a gorgeous hippy painted on canvas above the focal point of the stage and a stylised and infantile tree are the only set or props. Shifts in location or mood are provided by cast members through dance, or by lighting and music; just as well, as the amount of movement on stage at all times necessitates a lot of space.

As you would expect from a musi-

cal, the use of African drum band Shekere and The Papadam Cinderella Minstrel Crumbasive is integral to the play, and all the cast can sing, with lead Dizzy O'Storm (Lizzie Ostrom) having the most memorable voice; it was unfortunate that on several occasions she and others were drowned out. Feedback was also an occasional problem, but these glitches should be sorted out after the first night.

From the simple girl-meets-boy-puts-him-on-a-diet-then-they-save-the-world-plot, to the obligatory booing of the villain (Ollie Rickman as 'The Starbinger of Doom'), the show screams 'Pantomime!'. Which is fine, especially as the opening arrival of the elements and the inclusion of Jung Travolta (comic timing delivered well

by Ed Gilbert) make it clear that this is not a serious show.

If you are considering seeing *Greenworld* you must be in the right mood. It is only the goodwill generated by the cast and the willingness of the audience to suspend their cynicism that carries the show through. Although I enjoyed the show, and would especially recommend it to children of hippies and even hippies themselves, it will not be for everyone. *Greenworld* provides a light-hearted, tuneful and bouncy way to spend an hour and a bit.

Amy Blakeway

Greenworld runs at the Fitzpatrick theatre, 11, every night until Saturday



Sarah Sackman

Cross channel theatre

Cross Purpose is not an easy play to perform, but Clare Actors make a good attempt at presenting Camus's world, where the criminal and the Christian come disturbingly close.

The play tells of a man returning home after twenty years absence; his mother and sister keep a hotel where, unknown to him, they murder and rob travellers in the hope of one day escaping their bleak existence. Unable to find the right words to reveal his identity, the prodigal son spends the night in the hotel posing as a stranger, thus becoming the next victim.

Camus uses this bizarre scenario to explore themes of the absurdity of existence, spiritual hope and interper-

sonal emotions. The Playroom is a suitably intimate yet isolated space for exploring such ideas, but unfortunately the production fails to captivate in its staging of such unusual attitudes.

Long, complex dialogues dominate, with the occasional subtle comment easily missed; although speech is not rushed, key phrases are lost, without sufficient focus on delivery. Director Andy Rendel might have promoted the symbolic moments - perhaps visually - to convey Camus's original logic; Camus's world is unusual and is dreary, but if a director is to portray this successfully, it must be done with enough usual and interesting features to prevent tedium.

The balance between aural and vi-

sual presentation is achieved more successfully in the final act, with variety of emotion, furniture-throwing and hard-hitting conclusions. The play boasts a talented cast: Becky Stevens, does not overplay the evolving character of The Mother; Martha (Hattie Garlick) maintains a contorted and focused posture throughout; and, in his debut role, Rory Feldman as the Manservant is particularly impressive.

Cross Purpose is worth seeing; it rouses extraordinary emotions. However, be ready to concentrate.

Gabriella Jozwiak

Cross Purpose runs at the Playroom, 7.00, every night until Saturday

If you go down to the woods today

The ADC's *Under Milk Wood* had a fresh take on Dylan's language, and as well as the appealing character sketches, challenging moments of discord stood out from the mellifluous narrative.

The storytelling was successfully accomplished by the velvet-voiced Rev. Marcus J. Ramshaw, the use of whom as narrator overcame many difficulties of staging this radio play. The stage was monochromatic and the scenery (mainly umbrellas) was schematic, with Ramshaw's lilting tones the only vehicle for creating the various scenes

of the play. This was effective, with finishing touches supplied by accomplished acting, as the three actors deftly portrayed the chattering, happy, sad, singing, angry and lonely crowds making up this story of one spring day.

Director Hazel Pearson's approach to the play's language - by nature easy flowing - might meet with disapproval from lovers of melodic Welshness, but the disjointed speech added realism and intimacy. Laura Stewart brought humour, poignancy and sultry appeal to her characters; Chris Till, with the role of every man in the production,

managed to create a fresh character for every scene; and the alchemically inclined Catriona Mackay was powerful, producing the edgiest, most moving moments of the evening.

Although the story is meandering, a production needn't be, and clearer high and low points would have given more momentum. However, mention must be made of the excellent improvised music, which held together an enjoyable performance, the innovative direction of which yielded some funny and touching moments.

Alice Fordham

Buz, Buz

***The Flies* is a reworking of a lesser-known Greek tragedy, the *Orestia*, in which young Orestes returns to his birthplace - Argos - fifteen years after his father's murder and his own escape, to find a people wracked by fear and guilt, and consistently tormented by a plague of flies.**

Rachel Briscoe's inspired direction draws attention to Sartre's underlying theme of the numerous and inescapable restraints on the freedom of men's minds; Oreste's attempt to free his people is doomed to fail in a world where man is always answerable to the gods and can never escape punishment for his crimes.

One issue Sartre addresses is the role of social interaction in shaping the beliefs and emotions of any individual, and Briscoe explores this further by setting the production in a mental asylum. The chorus wear ragged nightshirts and bandages, and relentlessly stare and fidget. They are mad people, townspeople, and also flies: creatures strong in number but individually worthless. The acting of all chorus members is energetic and passionate, and their effect as a group is powerfully disconcerting. Also notable are Gerald Garutti - a stern and imposing Zeus - and

Becca Small, a childish Electra, dominated in emotion and action by external events.

All the actors wear white on a white stage. The gradual spread of black paint from hands and feet to clothes, faces and floor during the course of the play effectively emphasises the irretrievable loss of innocence of Orestes and Electra, and the development of darker, more insidious emotions. Sound is used appropriately to conjure up swarms - whether of flies or of people - although it would have certainly had more impact had it been louder at times.

The staging is varied and always interesting, and the graceful blocking gives an impression of seamlessness; more, however, could have been made of the Octagon itself, as one of the only Cambridge spaces that is (almost) circular. This production treats it as if it were rectangular, with the stage on one side and the seating facing it, but since the ground is level and the stage only slightly raised, from a few rows back it is difficult to see some of the action. So go, and get there early.

Emma Rose McGlone

The Flies runs at the Octagon, St.Chad's, 7.30, every night until Saturday

Comedy? But it's not Footlights!

The first Clare Comedy of the year saw the Cellars packed, and rightly so: a fine balance was struck between London comedians and indigenous talent, all deftly compered by Matt Kirschen, whose engaging stage manner allowed him to chirrup winningly on a range of subjects.

Londoner Josh Howie invigorated his set with a couple of Holocaust jokes, resulting in an awed hush punctuated by hysterical laughter.

Prolixity is the chief vice of Cambridge comedians: an expansion of tenuous whimsy until its total dissipation. Although there were some drawn out episodes, Dec Munro showed how effective the sharpened one-liner can be with an explosive series of pungent gags.

Clare's native comedians displayed their gifts to great acclaim; Richard Alford was especially good in discussing the idiosyncratic local news in his small, Welsh village. However,

Perrier Nominee Jeff Green's headline set stole the show: he meandered for half an hour effortlessly from straight-talking fathers to scuba diving, hardly putting a foot wrong, except in his attempt to empathise with Cambridge students by invoking *Countdown*. It was a master-class in how to transform the prosaic, rather than merely invoking it. A satisfied audience left with diaphragms aching, and looking forward to more of the same next term.

Jonathan Beckman



Dave Turner



Gavin Versi

The beautiful game - changing for better or for worse?

Bob Dylan's 'The Times They Are A-Changin'' could have been the soundtrack to football during the nineties. From the influx of the foreign legion to the televising of a dozen games a week, the beautiful game is unrecognisable from the sport I grew up with.

The days of Elton Welsby and Matt Lorenzo (bless him) are a part of history now. Football has, by popular consensus, metamorphosed from the common man's Saturday afternoon sport to a multi-billion pound industry. But has the game progressed?

Season ticket prices have soared - Chelsea charge upwards of £1,000 a year for a reserved seat - and clubs

have even begun to show contempt for their most loyal followers: a group of Newcastle season ticket holders, who had bought 5-year bonds at St. James' Park, had their seats moved to the back of the stand to accommodate the needs of corporate hospitality. For many this embodied everything that is wrong with the modern game.

Whereas youth systems were championed throughout the eighties, today clubs can go out and buy ready-made foreign talents, as Chelsea illustrated so explicitly last summer. Homegrown players are bypassed, often sent on loan to lesser clubs, and then eventually discarded of. Again it is Chelsea who best exemplify the

favour imports now enjoy: at the turn of the century they fielded eleven non-English players in an English Premier League match.

The London club's wonton spending contrasts sharply with the financial struggles suffered by a glut of lower league clubs. Several have endured administration in recent years, and it is only a matter of time before one of the 92 football league members is forced to fold. The gulf between the haves of the Premiership and the have-nots of the Nationwide league is as wide as Helen Chamberlain's gob and getting wider. As Alan Hansen once said, "The strong get stronger and the weak get weaker."

But critics of the modern game, those who mourn the passing of what used to be a workingman's sport, are ignorant to the many positives brought about as a result of football's revolution.

First and foremost, the standard of play has risen out of sight. The likes of Zola, Henry and Bergkamp have undoubtedly ameliorated the level of top-level football seen in this country. Largely gone are the days of predictable results in the top flight - Fulham's humbling of Man Utd at Old Trafford last month shows this.

Furthermore, the armchair viewer can now enjoy ten times the amount of football he could a decade ago, as

the inceptions of satellite, digital and interactive television provide us with as much football as we can cope with.

Those same individuals that bemoan the death of the "working man's sport" used to love the liberation that standing on the terraces and shouting obscenities on a Saturday afternoon provided them. It was, of course, a way of escaping from the missus. Terraces are gone, foul language is now a finable offence, and the sport's fan base broadens by the week.

It used to be a male domain; now it's a family-orientated entertainment, where women and children are as welcome as the lager-swilling skinhead.

After all, they have money too.

College Sport Round-up

The CUCBC University Fours, one of **college rowing's** highlights, saw LMBC, Trinity Hall and Clare all putting in outstanding performances. LMBC took the men's coxless fours title, beating rivals Clare by 41 seconds, although they were beaten in the coxed fours Division One by Tit Hall, who recorded a time of 7 mins 31 secs.

The row of the tournament though went to the 1st and 3rd II Boat which won the coxed fours Division Two in a time only two seconds off the winning time of the top division. In the women's event, Tit Hall were unlucky runners-up in both divisions, Clare I taking the top prize and Magdalene II winning the lower division.

In **men's hockey**, Magdalene won their crunch clash with Emma. The 6-1 scoreline included four goals from skipper Adam Briggs, who said the win sends "a clear message to both John's and Robinson". Robinson remain top after beating Downing 13-2, with attacking duo Coomber and Collins now having scored 25 goals between them up front.

In **table tennis**, Churchill, with Blues Captain Andy Sim in devastating form, took control of Division One, with 6-3 victories over the highly fancied Trinity and new boys Jesus. Churchill also went top of the **pool** league with a 7-2 victory over Catz, although defending champions Robinson are well placed after beating Magdalene 5-4.

Varsity is currently looking for Cambridge students' all time top sporting moments. E-mail your most memorable moment to sport@varsity.co.uk

Fitz down Downing



Fitz and Downing battle at the line-out

COLLEGE RUGBY

Sam Richardson

A Fitz player told Varsity before their clash with Downing that "we're going to get hammered", but ultimately it was the coffin of Downing's title ambitions into which a final nail was hammered.

Downing started strongly and took an early lead, but in a feisty match they soon had two players sin-binned. The teams looked to their kickers, who responded well, making a mark on the match despite the farcical 'mark' rule. Ten points from John Cheshire's boot proved vital for Fitz.

Tries from Tommy Lee, man of the match Si Mills, and Chris Pitchford, gave Fitz a 25-23 lead going into the

last fifteen minutes, and despite Downing's late charge they clung on manfully. Elsewhere, John's consolidated their position at the top of the League by beating Catz 41-7.

College rugby has only just burst into life because until recently the pitches were deemed harder than the players. One wonders what the clubs' groundsmen get up to, when grass squares in College are so pristine. "We sit in our hut reading porn mags and watching women's rugby," one College groundsman didn't tell Varsity.

Women's rugby, often maligned, is now underway, and deserved an investigation. Misunderstanding the concept of 'sevens', Jesus only had six players for their clash with Sidney. But the Jesusans' pace was too much for a gutsy Sidney team. Anna Crofts (2) and Alice Foster scored tries in a 17-5 win.

Trinity Clare first hurdle

COLLEGE FOOTBALL

Adam Edlshain

Billed as a potential upset, Clare were unlucky not to knock Trinity out of Cuppers.

Trinity started purposefully and on 3 minutes Chris Austen was put clean through. However, Dan Wellings epitomised his team's desire with a superb challenge that sparked third division Clare into life. Though Trinity edged the first half possession, Clare dominated the midfield, with ex-Falcon Tom Lodge outstanding.

With the game goalless ten minutes into the second half, things started going wrong for Clare. Trinity won a free kick just outside the box, and up stepped Captain Rob Ogilvie to bend it around the wall and give Trinity a lead they probably didn't deserve.

In the 65th minute, Clare Captain Rob Coles hit a cross-shot that rebounded off the bar, but within thirty seconds Trinity had doubled their lead. A quick break saw a cross which ex-Kestrel keeper Matt Lyst fumbled, allowing Anil Stocker to score with an awkward volley from 5 yards.

Despite heavy Trinity pressure, Clare never stopped pushing forward and in the 88th minute, Dan Wellings forced the ball home to make it 2-1. However, it wasn't to be for Clare, and Trinity go through.

In Division One meanwhile, Darwin beat dark horses Downing 3-2. With the score locked at 2-2, Blues boxer Geoff Battye delivered the knockout punch, smashing in after a goalmouth scramble. Elsewhere, Girton beat the improving Pembroke 2-0, and Catz beat Fitz 3-1 to go top. In Division Two, Caius edged a thriller against Fitz II 3-2, scoring the winner in the last minute.



Clare's Zen Jelenje attempts a mid-air bicycle kick

Men's Hockey - Div 1

	P	W	D	L	GF	GA	Pts
Robinson	4	3	0	1	31	11	6
Magdalene	3	3	0	0	12	2	6
St John's	2	2	0	0	11	4	4
Emma	3	2	0	1	8	8	4
Caius	1	1	0	0	3	1	2
Jesus	2	1	0	1	5	4	2
Cam City	2	1	0	1	4	3	2
Sidney	2	1	0	1	4	5	2
Pembroke	2	0	0	2	2	8	0
Catz	3	0	0	3	5	13	0
Queens'	2	0	0	2	1	11	0
Downing	2	0	0	2	2	18	0

Women's Hockey - Div 1

	P	W	D	L	GF	GA	Pts
Caius	3	2	1	0	9	1	7
Jesus	1	1	0	0	2	0	3
Catz	1	1	0	0	2	0	3
New Hall	3	1	0	2	2	4	3
Queens'	2	0	2	0	1	1	2
Trinity	2	0	2	0	1	1	2
Girton	2	0	1	1	1	4	1
Emma	0	0	0	0	0	0	0
Fitz	2	0	0	2	0	7	0

Men's Football - Div 1

	P	W	D	L	GF	GA	Pts
Catz	2	2	0	0	9	1	6
Girton	2	2	0	0	4	1	6
Darwin	3	2	0	1	5	8	6
Downing	2	1	0	1	12	3	3
St John's	2	1	0	1	5	2	3
Jesus	2	2	0	1	1	4	3
Long Road	0	0	0	0	0	0	0
Fitz	1	0	0	1	1	3	0
Trinity	2	0	0	2	0	3	0
Pembroke	2	0	0	2	0	2	0

Men's Football - Div 2

	P	W	D	L	GF	GA	Pts
Caius	3	2	1	0	8	6	7
Robinson	3	2	0	1	9	10	6
Churchill	2	1	1	0	5	3	4
Emma	1	1	0	0	6	1	3
Homerton	2	1	0	1	3	3	3
St John's II	2	1	0	1	3	3	3
Selwyn	2	1	0	1	3	4	3
Fitz II	3	1	0	2	6	8	3
Kings	2	0	0	2	1	3	0
Queens'	2	0	0	2	2	5	0

Visit our newly redesigned website at www.varsity.co.uk

Sevens Star Amor Bares All

England Sevens Captain and former SPS student at St. Edmund's Hall Simon Amor talks to Alex Drysdale

As captain of the England Sevens team, what are your aims for the coming year?

We want to win the series - last year was a real shame, we came 2nd behind New Zealand. They had 112 points and we finished on 108. We messed up in our first tournament and should have done better. This year we want to win it but we also want to win the Hong Kong Sevens because that would be three times in a row for England.

What does being captain of England mean to you?

I'm very honoured... how do I put it? I'm really pleased, but in 7's it's a short game, there isn't that much a captain can do.

Best player you've ever played against?

Joe Rokocoko - the current New Zealand World Cup star was quite good. (laughs)

Do you think its right that Cambridge and Oxford recruit a bunch of ex-pros and Southern Hemisphere players to come over on allegedly 'soft degree courses' to play in the Varsity game? Is this fair on undergraduates and is it actually representative of the University?

It's interesting, you need the best players playing to make it a high profile game and to make it a higher standard...but you still want the young players to come through to that next level.

Do you think that being a Blue...how shall I put it...gives you a certain kudos with the ladies?

No, no I don't... I just thought it was a load of rubbish. I don't think one girl ever looked at me because I was a Blue, they just looked at me and thought hey he's short! That was pretty much it.

What do you think of England's World Cup performances so far?

They've been a bit iffy haven't they? As much as they talk about how they deal with the pressure and all the criticism they get it does affect



Alex Drysdale

teams and it's going to be interesting to see how they react to it all. I think quite a few of their key guys haven't been performing... at scrum-half they haven't found the right guy yet and Jonny is having the biggest dip in probably his England career. Big names like Lawrence Dallaglio are just not playing. The only person who has held it together so far is Martin Johnson.

Would you rather England won the World Cup or the England Sevens Team become ranked first in this year's IRB tournament?

No comment.

Hockey star attacked on pitch

Shanaz Musafer

Cambridge University hockey player Claire Rushe was subjected to a malicious attack during Cambridge II's home defeat to Loughborough Uni III last week.

With ten minutes to go and Cambridge 1-0 down, Rushe was involved in a tussle for the ball with a member of the Loughborough team. However, long after the ball was played and with play continuing at the other end of the pitch, the

Loughborough player allegedly raised her stick and hammered the handle into Rushe's face, leaving her with a black and bloodied eye.

Although Rushe's own memory of the incident is vague, onlookers said that two more players surrounded her, one of whom hit at her arms and who got injured herself as Rushe sought to defend herself. Amazingly the episode did not even result in a card being shown to any of the players involved - the umpire merely gave a bully-off.

After the match, Rushe was taken to hospital where she had to be given

oxygen and was told not to play for three weeks. She later stated, "It was surprising as up until then I really don't think it had been a dirty match. When she hit me, I thought I was going to faint. My friend thought my eye had popped out because blood was gushing straight out of my face rather than running down."

The assault has been reported to both BUSA and the police although Rushe will not be pressing charges. Astonishingly, BUSA have said that they will not be taking any action over the incident.

Cambridge women thrash Royston

WOMEN'S BLUES FOOTBALL

Sarah Ambrose

WOMEN'S BLUES 11
ROYSTON 1

Cambridge University Women's Football team recorded their most convincing win of the season, thrashing bottom of the table Royston by 11 goals to one.

The Cambridge forwards had a field day as top scorer Mandy Wainwright netted the first of her

five goals within minutes of kick-off, before right winger Laura Pugsley made it two with an unstoppable run and shot.

Under constant fire from all sides, Royston did well to pull one back when a Cambridge clearance luckily rebounded into the path of their striker, leaving her clean through on goal, but one was all they had to offer.

Solid challenges and slick passing from the Blues midfield trio of Reid, Ashman and Atchison led to four more goals before half-time, courtesy of Wainwright, Sarah Parcak and two from Atchison.

Despite going into the break 6-1 up, Cambridge refused to let up and their defence was hardly troubled and expertly turned every clearance into attack. Wainwright added three more to her personal tally and Parcak grabbed a second, before sub Alma Donohoe made the margin even more emphatic with a skilful finish.



Andrew Sims

Cambridge put another one past the hapless Royston goalkeeper

SPORT IN BRIEF

University Rowing

After success at the Fours Head on the Tideway, where their coxless four finished 10th beating three Goldie heavyweight fours, CULRC will again compete alongside their CUBC counterparts this Saturday at the British Indoor Rowing Championships in Birmingham. For this event the lightweight have their own category, together with a junior event for the younger members of the squad. In the absence of OULRC they will thus be looking to improve on last year's haul of a silver and a bronze. Strong contenders for medals this time round are Andy Hall (Queens') and President Doug Perrin (Trinity Hall) in the open age group and Tom Dyson (Robinson) amongst the juniors.

University Golf

With a convincing display against a strong Royal Wimbledon side last weekend, the Blues team looks increasingly powerful going into Week 6. Impressive amongst many last weekend were Duncan Reid, who claimed two points on Saturday, and Ken Hannah, whose powerful long game earned him his first Blue last year. With team selection always a problem given the strength of the squad, strong performances on otherwise friendly fixtures, are essential.

Choir Football

The third season of the Inter-Collegiate Choir Football tournament began on 19th October, with Trinity playing a nail-biting 1-1 draw with Christ's. All the participating teams are formed from college choirs, and games are played six-a-side. Tournament champions last year, Clare A are second in their qualifying group, having beaten Caius and King's (2-1 and 4-0 respectively). However, Caius are top of the group having won two of their four games, and drawing 1-1 with King's on Sunday. Trinity are leading their qualifying group by virtue of goals scored, capitalising on their draw against Christ's in the first week with a comprehensive 18-0 victory over Clare B, thanks to ten goals from striker David Knappett.

University Ice Hockey

Tuesday night saw the Cambridge University Ice Hockey team travel to the Lee Valley Ice Rink in London to face ULU in the first ever British Universities Ice Hockey League game. Cambridge Rookie sensation, Matt Cumming (4 G, 5 A) set the tone early with a goal in his first appearance as a Cambridge Blue. Pairing up with Captain Andrew Ashcroft (2 G, 7 A), the duo were involved in 10 of Cambridge's 11 goals in the double figure whitewashing. The night was also highlighted by Marc Guilbert's first career hat-trick and a two goal performance from centre Francois Cote.

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:

Which Cambridge player scored two tries in last year's Varsity match?

To enter e-mail sport@varsity.co.uk. Closing date: midnight Tuesday. Last week's answer: The lion on the Cambridge shirt is asleep for all matches apart from the Varsity match, when it wakes and roars. There was no winner.

The Official Varsity Ball

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

QUINS TAKE CENTRE STAGE



Alex Drysdale

The Harlequin scrum gave the Light Blues problems all night out-muscling them in much of the set-piece play. The professionals are so far unbeaten in 8 second team games this season.

BLUES RUGBY	
Alex Drysdale	
HARLEQUINS	31
BLUES	6
A stones throw away from a subdued Twickenham, with the England team over 12,000 miles away, an injury stricken Cambridge team succumbed to a 31-6 bruising by a highly professional Harlequins outfit. In just 25 days time the Light Blues will be revisiting the same TW1 postcode with a different agenda in mind.	
The gulf between student and professional was, in a word, marked. However, bearing in mind the Harlequins boys are in the gym every	

morning and don't get as pissed as Boschy does at Captain's Cocktails (as well as not having that last minute SPS essay to write), the students showed remarkable resolve. Indeed in a highly spirited second half the students, went down by just seven points.

Harlequins opened the scoring with a Wilkonsonesque cross field Gary Owen which picked out the number eight in acres of space, making the Stoop pitch look like a country estate. However, undoubtedly the biggest loss of the first half was the injury to double try scoring Varsity hero of last year Simon Frost who was stretchered off after just a few minutes to add to the Light Blues waiting list at Addenbrooks. According to skipper Eru the Blues have had 'a terrible crop of injuries, but so far they have happened with time left for recovery'.

Little wonder, as the Blues were ex-

posed by a much bigger and stronger Quins pack: this was a physically demanding game and whoever said football was a girls game was right. The Cambridge scrum was under immense pressure from the outset leaving skipper Eru with no option but to pick and run. An inability to secure a solid set piece ball, meant Light Blue no.9 Dorms never really got the type of ball all scrum-halves deserve. Credit must go to inside centre Jason Wright who was one of the few players who consistently took the ball over the gain line. However, Quins were never committing more than four forwards to any break down, their hours in the gym and daily dose of creatin laced milkshakes gave them a physical edge which the students' diet of pasta and dry bread could not match.

Going in at the break 24-6 down, it looked as though the Light Blues

might well be on for their second real thrashing of the season at the hands of Premiership opposition. Indeed, just over a week since fresher Charlie Desmond's heroic 80m dash in Paris had downed a French selection fifteen masquerading under the name of Leonardo da Vinci, the Blues were close to being down and out in London.

However, the second half saw 'la resistance' from the students. Getting in the oppositions face and spoiling ball, defending with some huge mid-field hits and playing for the pride of the Cambridge shirt the Blues put some passion back into the game, something that was distinctly lacking from the corporate juggernaut of Harlequins, whose players were placidly content to grind out 'another day in the office'. Indeed, the boys can take great heart from the second half

and, although comprehensively beaten, it is in games like these when the character of a team is truly tested. Fly-half Lewis took the philosophical approach by using the defeat as a drop-goal practice. Whilst the number ten missed three from three, it is a weapon that if perfected could prove the crucial difference in the Varsity match.

According to skipper Eru 'we have turned a new leaf in the book. Now we have a lot of the seniors back on board and I am able to pick a side that is starting to look like a Blues team'. With 6 victories and 4 defeats so far this term the next three matches are going to be crucial in terms of Varsity preparation. As the Oxford coach quipped 'We're at the business end of the term now', and for players wanting to stake their place on the pitch at Twickenham, as opposed to watching from row Z, time is fast running out.

Stirling performance reaps little reward

BLUES FOOTBALL	
Gavin Versi	
NORTHAMPTON	0
BLUES	0
If it's possible to beat a team without scoring, Cambridge did just that. A depleted Blues side toiled for ninety minutes on a sloping, bobbly playing surface - "pitches like that make you want to quit football," was how former Captain Dave Harding	

described it - totally outclassing their opponents, but ending up with little to show for their afternoon's endeavours.

No fewer than five first-team picks were missing through injury. Vice-Captain Ben Allen was absent with an eye injury: explanations as to how he sustained this vary, from a Friday night fracas, to being blinded by a French vixen in the academic year 2002/03. Or maybe he was just exhausted after the wild celebrations that met his first ever goal for the Blues last week.

Harry Hughes recently instructed team-mates to call him 'Rebos', but his other moniker, Harold, is far more

fitting: like his Neighbours namesake, he went missing for a significant period of time, only to return to the Blues fold this year and breathe new life into the team. He was a constant threat in the first half, supplying strikers Chris Fairbairn, the skipper, and Mikey Adams with plenty of ammunition. Several half-chances were created, but the home keeper stood firm. At the other end, the Cambridge defenders were about as stressed as the typical SPS student.

If Fairbairn is a terrier of a forward Adams is most definitely the "fox in the box". Wiry and full of running, he looked especially dangerous in the opening period. A

goal looked inevitable during the first forty-five minutes, but the start of the second half saw a lull that never really abated.

In fact, the match almost didn't take place. En route to the ground the team bus narrowly avoided a collision with a reversing van. "That was almost three points to Northampton," joked Fairbairn. One man who may wish there had been a crash is John's Nick Pantelides, who missed a sitter five minutes from time, blazing over from six yards out with the goalkeeper grounded.

"The defence was outstanding," said Fairbairn afterwards. This was

largely due to the protection given to them by central midfielders Harding and Devine, who neglected their responsibility to support attacks. Nevertheless, local boy Jon Darby was a colossus at the back, and partner Sion Lewis was similarly excellent.

"I think we should probably have committed ourselves forward more," accepted Fairbairn, before adding: "I'm proud because even though we were dragged down we didn't lose. The work rate was second to none. I don't think we're going to lose in this league. It's gutting not to get three points but we'll keep this in our heads and stuff them at ours."