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Chimp-and-fees

Labs out, fees in: peaceful protest fails, intimidation triumphs



Orchestrated campaigns of intimidation by anti-vivisectionists appear to have triumphed, while the conventional methods employed by anti-fees protestors have ended in failure. Does violence really pay? *Varsity* investigates the death of the peaceful protest.

**Bryan Coll
Gabriella Jozwiak**

This week saw animal rights protestors claim victory as the university announced plans to scrap the controversial Primate Research Centre at Girton. However, CUSU demonstrators left London disappointed after the top-up fees bill was passed by just five votes.

The planned £32 million labs were axed after the university admitted the project was not financially viable. According to a university spokesperson, the university's deficit and its "obligation to students and staff" meant that they had little choice but to scrap the plans. Initially predicted to cost £24 million, the university blamed inflation for 50% of the rise in costs. However, they also admitted increased security costs due to protestors had contributed.

SPEAC (Stop Primate Experiments

at Cambridge) is one of the chief opponents to the Primate Research Centre in Cambridge. Robert Cogswell, chief spokesperson of SPEAC, told *Varsity* his organisation's campaign was based "strictly on legal actions". SPEAC nevertheless describes methods of violent protest on their website. They encourage their supporters to "use their own initiative" and devise their own demonstrations and "stunts". One report on the SPEAC website threatens Cambridge with "an ever escalating campaign of disruption" if they do not comply with their wishes.

Mr. Cogswell voiced his annoyance at allegations of intimidation. When questioned directly about the hoax bomb scare at Downing College last term, Mr. Cogswell did not deny SPEAC's involvement but commented

that "legal action and not violence" was the reason behind this week's announcement.

A university spokesman insisted that the decision was made regardless of protestors. However, he also denied that the ethical arguments of moderate groups had made any headway, conceding that extreme groups had made more impact by violent protest than by debate.

Meanwhile, Tony Blair's victory in Monday's crucial top-up fees vote was a crushing blow for CUSU, who have been leading a high-profile yet measured campaign for the past year. Working closely with the NUS, CUSU have been a key participant in national demonstrations. In particular CUSU President Ben Brinded described how "every method was used to engage with [Cambridge MP] Anne Campbell".

Her decision to abstain in the crucial

top-up fees vote has been met with criticism and disappointment. Despite organising a survey with CUSU to "guide her decision" Mrs Campbell appears to have ignored the results - 73% of students were opposed to the bill. She argued that the survey may have been biased by CUSU lobbying. However, Ben Brinded pointed out many had complained her original survey contained leading questions. Campbell responded that part of the purpose of the survey was to "educate people about the bill".

The top-up proposals have only passed their second reading and in the words of Brinded "the battle is far from over". Anne Campbell failed to vote against them despite actually admitting to *Varsity* that she thought the current bill "would have a damaging effect". She argues that by the third reading of the bill the proposals will have been altered. What effect future protests have remains to be seen.

Fees topped up...

Aisleigh Sawyer

The government won the crucial Commons vote on university top-up fees on Tuesday night with a majority of just five. Victory for Tony Blair and his Cabinet came by just 316 votes to 311. CUSU president Ben Brinded yesterday told *Varsity* of his deep disappointment at the outcome of the vote and of his disgust at the Commons debate, which, he believes deteriorated into nothing more than "a game for political power".

With a recent survey revealing that just under 80% of Cambridge students are opposed to variable fees, Brinded believes that Cambridge MP Anne Campbell's decision to abstain from the vote was an unjustifiable one. In her defence, Campbell, one of eighteen Labour abstainers, maintains that she "was guided by the views of my constituents. I do not support variable fees. But I did not want to vote against the package of student support". "Abstaining helped ensure the Bill will continue to Committee stage, from where I will continue the fight against variable fees."

In the build-up to the vote, the Campaign for Free Education called a National Demonstration outside the Houses of Parliament at noon on Tuesday to coincide with the fierce

debate that raged in the House of Commons. Waving banners and chanting "education is a right not a privilege", students from across the country protested in Parliament Square in a largely peaceful manner. Around fifty

Cambridge had a larger turnout than any student union outside London

Cambridge students made the journey to London, including twenty who marched the entire eighty-mile trip. Rebel leader Ian Gibson congratulated them by saying "I congratulate the marchers on the courageous stand they are taking in preventing the further marketisation of our higher education system." "Today's students are taking a brave stance in the interest of generations to come."

CUSU Welfare Officer Liz Waller, who co-ordinated Cambridge students in Parliament Square while Ben Brinded lobbied Anne Campbell and other MPs inside the Houses of Parliament, asserts that whilst Tuesday's turn-out may have appeared small, Cambridge had "a larger turnout than any other student union outside of London". "I'm very grateful to all those who attended and braved the freezing weather to vocalise their opposition to Top Up Fees", she added. Despite this defeat for the anti-fees

movement, the CUSU campaign has, according to Brinded "made a significant difference".

Selwyn College in particular made an impressively concerted effort to attend Tuesday's protest. Adorned in green face-paint, hair spray and banners, the self-labelled "politically active college" fully demonstrated their enthusiasm for the cause and were among the most vocal of the Cambridge contingent.

Students and lecturers called the government's victory over top-up fees a "dark and depressing moment for England and Northern Ireland", while University bosses welcomed the passing of the higher education bill. Cambridge Vice-Chancellor Alison Richard's statement read "We welcome the result of the vote on the second reading of the bill." "This bill is an important step in tackling the chronic underfunding of the university sector". Cambridge is currently underfunded by £24 million per year for undergraduate teaching. It is estimated that the policy will only mean about 7% to 10% extra income on average for England's universities. The CUSU President asserts that "even if the bill gets through the third stage, universities will still be massively underfunded".

Shadow health and education secretary Tim Yeo denounced the Bill, saying: "This bill gives ministers the power to decide who goes to which university and



Aisleigh Sawyer

to take money from any university which doesn't do what it's told. It brings all universities under tighter political control than ever before."

But both Brinded and Waller maintain that the fight is not yet over and that "there are still opportunities to influence the government's proposals". CUSU will

continue to campaign against variable fees as the bill winds its way through parliament. "We will continue to campaign in a more targeted manner as the bill moves thorough the committee stages," affirms Brinded. "It is not over yet".

...Labs tossed out



Varsity Archives

Monkey Lab debate since October last year, when protesters took to the streets of Cambridge. The application was controversial from the start, when plans were submitted in 1998. The proposals did not specify plans for the primate research centre when submitted before Regent House, the university's Parliament. This, the university claimed, was to avoid security threats from animal rights activists.

In early October 2003, the negative reaction to the project anticipated by the university became a reality. Demonstrators claimed there would be "massive disruption" to Cambridge. Words remained words, however, and fears of similar attacks as those inflicted upon Huntingdon Life Sciences, another laboratory near Cambridge, did not materialise. Protests there included death threats, violence, vandalism and firebombing of cars. In Cambridge, academics claimed only to have received "abusive and threatening letters," while Downing College was on alert last term after a hoax bomb threat.

Robert Cogswell of SPEAC (Stop Primate Experiments at Cambridge)

claims that extreme measures were not part of the organised action. He intended the protest to "hit the university in the pocket where it counts".

"We can't afford to build and run Fort Knox"

Already in financial trouble, the foreseen building cost of £24m in 1998 was enough to put some fellows in doubt of the viability of the project. Legal costs and political capital sums also grew as South Cambridgeshire District Council rejected plans.

Later in October, local authorities threw out plans for the lab because of public fears about safety. Tony Blair and his chief scientific adviser, Sir David King, intervened and a public inquiry was held. This also rejected the proposals. Despite these outcomes, the Deputy Prime Minister John Prescott overruled the planning inspector and approved the facility "in the national interest". Government intervention led to outrage among protesters. SPEAC claimed, "Every brick laid...will be contested". The universi-

ty, meanwhile, had continuing financial difficulties to deal with. The now five-year-long planning appeal led to shortfalls of between £7m and £9.6m.

In January 2003, permission was granted for the site to be located at 307 Huntingdon Road, opposite Girton College. Two animal rights groups lodged a High Court challenge against the decision. They claimed research was useless because of the differences between human and monkey brains. Construction, however, depended upon the recovery of funds. The cost of building the centre had escalated to more than £32m. A source connected to the project told the BBC, "We can't afford to build and run Fort Knox." Increased costs for new animal welfare regulations and long-term and open-ended security costs were enough to end plans for the project.

Supporters of the centre continue to believe that further brain research is crucial, and are considering relocating the labs. Prof Colin Blakemore of the Medical Research Council is resolute, "We will not be beaten."

Gabriella Jozwiak

The primate research centre was to provide essential research facilities in diseases of the brain. Research on macaques and marmosets could lead to breakthroughs in Alzheimer's, Parkinson's, Huntingdon's and adult

dementia. Those in support of the centre, such as Pro-Vice Chancellor Tony Minson, claimed activists "are denying that they have been kept safe and well because of carefully controlled animal research." Protesters, however, claimed the centre would make Cambridge "the monkey torture capital of Europe".

Varsity has covered the developing

Monkey Labs

A Guide to Protesting

Varsity takes a sideways look at the world of shouting a lot



- Phone in bomb threats anonymously. You'll win the respect of those who answer the call through your organisation and bravery.
- Sign on. Money is an unfortunate material necessity, but the dole goes a long way towards organic muesli and falafel.
- Remember: all scientific literature is a lie. It is to brainwash you, so don't read it. Think monkey and avoid the corruption of sophisticated thought. Monkey. Monkey. Monkey.

- Though hoax bomb scares in Westminster may seem exciting, remember: student militarism is so last year.
- Try and seem really poor. We want them to think we'll be drowning in a sea of debt. Dropping a few aitches may help.
- CUSU doesn't really dig the whole letter bomb thing. Try rhyming couplets instead.
- Become a nasty terrorist - an *email* terrorist!!! Structure, grammar and style go a long way.



Top-up Fees

McCantab and Fries

Abigail O'Reilly

In the latest in a long line of government interventions in higher education, plans are emerging to change the criteria an educational establishment must meet in order to become a university. This may result in a new spate of fully-fledged institutions. Moreover, it may encourage the development of corporate identity within higher education. Speculation that we may see a 'Hamburger University' established in the UK may not be far from reality. Such forecasts explain why traditional universities, such as Oxbridge, are in strong opposition to the idea.

Despite many top universities now being defined by their research facilities, this is no longer regarded as a key component of an academic institution. Ministers hope their plans will place greater emphasis on teaching. They argue that universities invest too much time in trying to increase their research

portfolios. The new wave of universities will not only offer innovation and variation in courses, but also revolutionise teaching styles. But Universities UK were inclined to disagree, believing that a deviation from the traditional will do irreparable damage to the reputation of education in the UK. President of UUK Ivor Crewe remarked: "The government is mistaken in its assertion that there is no link between teaching and research". Bahram Bekhradnia, head of policy at the Higher Education Funding Council, disagrees, pointing out that research is relatively new in the history of universities.

Although the provision of non-traditional courses is a relatively new concept in the UK, this cannot be said of the US. A "Mickey Mouse" course is probably just that. Centenary College, New Jersey, offers a degree in *The Simpsons*, the core text being 'The D'oh of Homer'. With doughnuts offered in order to precipitate the learning process, it's a course many could get their teeth in

to. A slightly more scientific degree, 'The Dextrality of Flipper Use,' is offered in Denmark. A research team studied one hundred walruses in Greenland, making the revolutionary discovery that they use their right flippers more than their left.

Surprisingly, the argument for the revolutionary change in higher education in the UK has been consolidated by the example set by the Americans. Lord May, President of the Royal Society said, "As teaching only colleges in the US demonstrate, excellent undergraduate courses can exist in departments without active research programmes". So far, the only outlines for new universities explain that they must have the power to award taught degrees, and must have at least 4000 full-time students, 3000 on degree level. There is, however, already speculation for the latter stipulation to be revised. In the not too distant future NatScis could be studying alongside Undergraduate Nose Pickers. The possibilities are infinite.

Biological NatSci getting you down? Try one of these

US
Rock and Roll as a Social Force
Centenary College, New Jersey
The (Sur) Real World of Reality TV
Indiana University
How to watch Television
Montclair State University, NJ
Science of Harry Potter
Frostburg State University, Maryland

UK
Aromatherapy with Software Engineering
Oxford Brookes
Accounting and Early Childhood Studies
Canterbury
Science and Rugby
University of Glamorgan
Surf and Beach Management
Swansea I.H.E.

Students too stupid? Cambridge don claims most undergrads below-par

James Rice

A Cambridge fellow has claimed that the majority of undergraduates he has taught are not suited to third-level education and would be better off not going to university at all.

Dr. John Marenbon, of Trinity College, has criticised government moves to increase the number of young people entering higher education, stating in the conservative publication *Politeia* that many students lack "the type of intellect and cast of mind required for serious engagement in academic study."

"My own experience in teaching a range of subjects (Philosophy, History, English, Theology, Latin) is that roughly a third to a half of the undergraduates admitted to Cambridge have the characters and minds to fully benefit from university-level study. This is a very small proportion indeed of the age group."

Speaking to *Varsity*, Dr. Marenbon clarified that this was less a matter of intelligence than intellectual interest. Today's students, he feels, simply lack curiosity. "They would prefer to be doing something more practical and more closely related to their life after university", he commented.

Asked whether declining standards in A-level education might have played a part in this lack of intellectual vigour, Dr. Marenbon agreed, adding, "the dreadful concentration on exams, to the exclusion of education, is part of the trouble".

He does not think that government proposals for an Office of Fair Access – aimed at monitoring universities' admissions strategies and regulating the levels of fees they can set – will increase the number of talented students at Cambridge. In his opinion, "pressures to select quotas of students from certain backgrounds will just mean that grades and school reports will become more important". Interestingly, and given the recent

controversy surrounding admissions procedures at Downing College, he considers the traditional Cambridge interview to be the best means of "talent spotting". The main problem, according to Dr. Marenbon, is that admissions tutors then pitch their grade requirements too high, which he believes disadvantages many potentially excellent candidates unlikely to achieve top grades at A-Level.

Dr. Marenbon supports the Vice Chancellor's position on tuition fees. He would spend the money generated "not on giving subsidies to students whose parents have low incomes, but to

those who graduate with large loans and do not end up in very highly-paid jobs". He also states in *Politeia* that universities should have complete freedom to set their own prices and the number of students they

admit. Such a stance is unlikely to curry much favour with the anti-top-up fees lobby.

Views from students suggest that the undergraduate community do not share this idea of the unprepared and incapable Cambridge student. In a survey conducted by *Varsity*, students retorted that while university was now "something of a necessity for all", this did not equate to a general failure to engage in intellectual discussion, or a prioritisation of career over academic study. Most agreed, however, that pre-university education was "too geared towards passing exams", and "lacking diversity".

In a separate survey, graduates from US universities told *Varsity* that UK students "probably worked less hard" than their American counterparts, but were equally enthusiastic about their subjects. Most of those surveyed favoured the system of taking a range of classes and not specializing early. However they found that the "intense competition" in US institutions also served to prioritise grades over intellectual capacity.



Jack Gillespie

when i grow up..

i'm going to be a rock star, actually no i'm going to be a doctor... er no... i'm going to be a blue peter presenter... no i'm going to be prime minister actually i'm going to save the rainforests... but i could be like ally mcbeal, nah that's boring, i could be like mum and dad and...

if you're still 'growing up' CambridgeFutures can help, we run events each week that give you skills and knowledge to get help you make that first step. more info at www.cambridgefutures.com

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Prayers on the parade

A historical Christian setting for a remarkable display of Muslim worship

Nabila Saddiq

Kings Parade was a spectacular sight of devotion on Monday as over 80 Muslim students knelt in prayer in front of the Kings College Chapel and celebrated the launch of Islamic Awareness Week.

Tourists, townsfolk and students alike, stared in wonder at the sight of synchronized prostrating as Iqbal Naseem, an economist from Robinson College and Vice President of the Cambridge Islamic Society, led the prayer by melodiously reciting aloud Arabic verses from the Koran. Although many amongst the assembled faithful struggled to stop shivering, as they stood barefoot for ten minutes on the cold and damp grass, they were obviously touched by the experience of praying together in public, and the special permission granted by Kings to pray on College land. Salma Butt from Emmanuelle described it as a "very emotional experience" and one of her most memorable at Cambridge.

The prayer itself was the fourth of five daily prayers offered by Muslims. Iqbal Naseem, who frequently acts as 'Imam' or leader of the prayer told *Varsity* that the Koranic verse he recited was called 'The News' which was a reminder of God's favours to mankind. He explained "Muslims see the prayer as a symbol of the unity and equality of humanity."

Although intrigued and impressed by the spectacle of so many people bowing in unity, some onlookers expressed concern that the women prayed behind the men. They felt it reinforced the subservient image of Muslim women. Mehrunisa Suleman from Newhall was, however, quick to point out that this was nothing to do with an inferior status as "men and women are equals in Islam". The segregation of the sexes was rather to "aid concentration during prayer which should be conducted in an almost meditative state." She also stated, "women generally preferred to stand behind men if required to bend down."

Chris Trundel from Trinity, who watched the prayer amidst groups of Japanese tourists said he had found the Arabic recitation "mesmerizing" and that it was very different to what he was used to hearing in a chapel. Although there are likely to be

mixed feelings about such a public display of faith, he thought that the event was "a good thing" and a symbol of living in an open and tolerant society. Dr. Darin Weinburg, SPS Director of Studies at Kings also watched and said he had no objection to Kings Council giving permission for the prayer. Omar Mahroo explained that praying in front of the chapel should not be offensive to Christians because "We were standing, bowing, prostrating, with calmness and devotion, in the worship of the God of Abraham, Moses, Jesus and Muhammad."

Cambridge doesn't just tolerate difference, it fully accepts it and even accommodates it.

Varsity asked students at the prayer what they thought of religious freedom in Cambridge and Britain. It found that an overwhelming majority extolled the religious freedom in this country, and the ease of being a Muslim at Cambridge. Surah Qadiri from Newnham emphatically declared that she loved England and "totally appreciated the religious freedoms allowed here." She continued that Cambridge was a place where she could celebrate her Palestinian, English and Muslim heritage and practice her religion without feeling marginalized. Naveed Anwar from Selwyn reiterated this and said he was surprised he wasn't heckled whilst praying in public as this had happened to him many times in other parts of Europe.

Sarah Hakeem from Kings, who secured permission from the Kings Council to pray in front of the chapel said that the Islamic Society was extremely grateful to Kings for permitting this exceptional event. She added that Kings was chosen as a venue because 'it is a place where diversity is fully embraced.' Asked whether she found Cambridge a tolerant place to practice her faith she replied "no, Cambridge doesn't just tolerate difference, it fully accepts it and even accommodates it as the university provides a special room where we can pray and break our fast at Ramadan."

No doubt these comments will be well received by the university, which is continuously under assault for having a stuffy image and not doing enough to promote diversity.



Iqbal Naseem leads the Maghrib prayer

Andrew Gillespie

Cam celebrates Islam

Naomi Briercliffe
Sophie Williams

This week saw a programme of controversial and enlightening events aimed at raising awareness of the Islamic faith. Organised by The Cambridge University Islamic Society a full schedule of talks, debate Forums and exhibitions took place throughout the university.

The awareness week's aim was to inform and educate the general public, and especially Cambridge students, of the basic concepts of Islam and to clear certain misconceptions about the faith, particularly relating to the status of women in Islam and the widely-used but misinterpreted term, Jihad.

There are currently 2,500 Muslim students in Cambridge, a total that compares favourably with other Universities, ensuring that practising Islam here need not become a burden. However, although other non-Muslim students are generally very tolerant and receptive, there are still many aspects of the religion that remain shrouded in mystery.

Intissar Khreeji, a first year Law student at King's, told *Varsity* of the positive affects she hoped could be achieved through Islam Awareness Week; "I think that the majority of people have certain preconceptions, as the media tends to sensationalize Islam and talk about extremist figures who aren't representative of the Islamic community as a whole, but I hope that over the course of this week people will take the opportunity to discover more about Islam, and some of these myths will be dispelled".

Despite currently being the world's fastest growing religion, Islam has been plagued by negative press ever since the events of September 11th. One of the most prominent symbols of Islam is the Hijab, the veil worn by Muslim women. In traditional Western culture the female body and her hair are seen as important aspects of her femininity and as a result, the wearing of the veil by Muslim women is assumed to be an obligation and a sign of her repression, rather than an active choice to respect her religion and traditions. As one Cambridge student reported, "No one cares if you wear a scarf round your neck, but as

soon as you put it on your head it becomes an issue. No one around here says anything, but you can tell what he or she is thinking. I wear my scarf as a sign of respect and modesty - it is my own choice that I make."

The French government's proposal to ban the wearing of headscarves by Muslim girls in school, on the grounds that it is an ostentatious religious symbol, has only exacerbated the problems. Large protests have been held in countries all over Europe showing people's disgust at the French government's intentions and highlighting the sensitive nature of this issue. Many Muslims believe that the principles of Islam have badly expounded through the press, being made all too often to seem alien and incompatible with human ideals. This is far from the case: justice, peace and security are fundamental principles of Islam.

IAW talks this week highlighted the responsibility of a Muslim to do his or her duty to God and, as part of that duty, to fulfil his responsibilities towards those with whom he lives. To treat people with kindness and tolerance is a fundamental principle.

Cellars bursting with loved-up students

Naomi Briercliffe

Several hundred Cambridge students flocked to King's Cellars last Saturday night all 'in the name of love'. Newly appointed CUSU anti-racism officers Sachin Shah and Chioma Benjamin kicked off their 2004 campaign with a truly uniting event. The night aimed to raise awareness of anti-racism campaigns within the university and celebrate cultural diversity.

Queues had formed both outside

the gates of King's College and through the bar into the cellars by 10pm. The inspired and eclectic fusion of hip-hop, r 'n' b, 'bashment' and bhangra, courtesy of Djs Par minder (Fez) and Sketchy (Kambar), combined with the promise of cheap drinks was incentive enough, for students from such distant locations as Homerton, Girton and Wolfson. Victims of their own success, the organizers had not anticipated such a large turnout for the event. By 11.30pm the cellars were full to the brim and those still out in the cold,

some of whom were King's College members, had to be turned away. The night was briefly interrupted by college porters concerned about health and safety issues and the capacity of the cellars. Despite this brief distraction the party went on with few other disturbances.

Reported to be the biggest night King's cellars have seen in considerable time, with people still trying to scale the walls long after access to the college had been closed at 11.30pm, it provides encouraging evidence of the willingness of

Cambridge students to come out in force against racism.

With access issues and the under-

By 11.30pm the cellars were full to the brim

representation of ethnic minorities in top UK universities currently making the headlines, events such as 'One Love' may soon be at the fore of CUSU policy. Black students, as recently portrayed in the BBC2 series 'Black Ambition', are seriously

under-represented in the university. The university, however, claims it is making positive moves to address this situation. CUSU hopes that events such as 'One Love,' will create a favourable impression on those who may otherwise be put off from applying to Cambridge.

CUSU intend to make anti-racism a prominent issue among Cambridge students. Future events in the pipeline include a week-long RESPECT! Festival in March with the aim of increasing cultural awareness.

City gets slicker

Town centre to undergo major redevelopment in next year

Elisha Stimson

With the prospect of a multi-million pound redevelopment in the coming months, 2004 promises great change for those who live, work and play in Cambridge city centre.

Wetherspoons' Regal - the biggest pub in the country with 10,000 sq ft of floor space - will be closed for a month, commencing on 15th February, for its £250,000 makeover. The pub was recently handed over to new management, who promise that the refurbishment will "snazz things up". However, a member of staff at the Regal told Varsity that the changes will be minimal, with only "a new carpet and a lick of paint". Regulars may be happy to know that the overall feel of the venue will remain the same and, for a quarter of a million pounds, should expect outstanding carpeting and paintwork.

Further along St Andrew's Street, All Bar One is also set for a face-lift, as part of the parent company's national agenda for refurbishment. Manager Gavin King affirms that the makeover will take place some time within the next six months. Once completed, the venue is intended to appeal not only to a daytime business and shopping clientele, but also to a higher number of evening punters. Finally, on King Street the Brewery Pub faces change



after a temporary closure in early February. Once completed, the pub hopes for a warmer atmosphere and a more traditional style décor.

With Robert Sayle relocating to Burleigh Street this coming September, Cambridgeshire County Council is planning a shopping centre in its place. To be named the 'Grand Arcade', the centre is scheduled to open sometime between late 2004 and early 2005. It is hoped that this centre will attract more high-street names, and with it shoppers from farther afield.

Shopping in Cambridge will also be improved by proposed alterations to the Grafton Centre. Debenhams is in line for a multi-million pound alteration, due to start in April and expected to be completed within six months.

The intention is to 'modernise' the store, and a new restaurant and beauty treatment rooms will be installed in place of the counters of the health and beauty section.

It is not just the city centre that faces change, however, as Anglia Polytechnic's buildings are also set for a revamp. There is a planned renovation of the main entrance and reception areas, with fundraising campaigns underway to assess the financial viability of the plans. The alterations - estimated to cost £9 million - will have implications for the city as a whole. Director of the University's strategic information and planning unit, Professor Bob Reeve, believes "the facilities will be used not just by the university and students but by the community and by businesses too".



Andrew Gillespie

Like much of the country, Cambridge experienced a heavy snowfall this week which infuriated commuters and delighted students. Phallic snowmen mysteriously appeared all over Downing overnight; meanwhile, a giant duck left its terrifying footprints on the Emmanuel front court lawn

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The event will take place on Monday February 9, at the Crowne Plaza Hotel, starting at 5 p.m. sharp.

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As Lord Hutton shuffles the deck and deals out the blame for the death of Dr David Kelly, the players have held their poker-faces throughout. While the BBC played a prominent and vocal role, the journalists who actually put Dr Kelly's identity into the public domain seem to have avoided the spotlight, despite being a key link in the chain of events that led to his suicide. Hutton is now only one example in recent months where the media have become part of the story.

According to the satirical news magazine *Private Eye*, there were 552 articles in the press reporting the Soham murder trial but in the same month only two reporting the Attorney General's declaration that media coverage of the trial was "frankly unacceptable". This is one example of what appears to be a worrying trend towards excessive media intrusion during 'celebrity' trials.

Take another - in April 2001, the trial of two Leeds United players for GBH collapsed after the Sunday Mirror printed an interview with the father of the victim during the jury's deliberation. The newspaper was found to be in contempt of court and ordered to pay £175,000 in fines and costs - a drop in the ocean in comparison to the estimated £1.1m cost of the abandoned trial.

Media and politics have always been closely linked, but while the press used to

simply report on politics, they now also play the game themselves. Many a minister has fallen by the wayside after having his or her name prefixed with "embattled" or "beleaguered". The ease with which the media can control public perception leaves them with a heavy responsibility.

Newspaper proprietors such as Rupert Murdoch or the Barclay Brothers would be quick to insist that they never interfere with editorial direction, but it is hard to believe that these wealthy individuals with strong political links can resist such meddling, especially as they appoint their own editors. There is a fine balance to be struck between reflecting the views of their readers and actually altering them.

In 2001 it was made illegal in the UK to release exit poll results while polling booths are still open. This was a reaction the last US presidential election, when TV networks first suggested that Al Gore had won Florida, then changed to George W. Bush, and finally declared that it was too close to call - and all before the polls had even closed. The fear is that early release of exit polls may distort the vote by discouraging people from voting for the side that has apparently already lost.

An independent report concluded that the press coverage was a "collective drag race on the crowded highway of democracy,



Andrew Gillespie and Jack Chiles

recklessly endangering the electoral process, the political life of the country and their own credibility."

Television coverage of the War in Iraq has also come under scrutiny. It has been asked whether it is desirable for a news network to simply churn out government propaganda (either in the repellent flag-waving style of the Americans or the equally bizarre former Iraqi Information Minister, Comical Ali). Another limitation is that some find it unacceptable to openly criticise one's own military forces during conflict.

There is a now a definite trend towards easily digestible, instant news. The subtleties of issues are sacrificed for snappy headlines and punchy bulletins. The recent uproar about the high levels of carcinogens found in Scottish farmed salmon (though to be entering via the feed) provides a case in point - screaming headlines declared that eating salmon more than six times a year could cause cancer. A national newspaper published a quote from a member of the public, saying: "...I won't risk buying salmon after this. I always thought the way they cram

The press used to report on politics - now they play the game themselves

the salmon together in those fish farms was unhealthy."

The journalist left it up to the reader to realise that the person had completely missed the actual cause of the whole health concern.

It is obvious that the media wields a great deal of power, both to influence the public and politicians, as well as just as a means of communication. There are numerous cases where the media have acted irresponsibly - the real question is whether this is due to ill-considered and careless reporting, or whether it is an inevitable side effect of their duty to pursue a story to its conclusion, whatever the consequences.

Ultimately, newspapers are businesses, and even the BBC now finds itself forced to compete for eyeball minutes. This inevitably strains journalistic integrity - the competition for circulations and viewing figures has never been more intense. But Hutton has shown that accountability and reliability must always take precedence if confidence in the media is to be maintained. Today's front page is no longer "just tomorrow's fish and chip paper" - as David Kelly unwittingly discovered as he switched on Pandora's box.

Mark Datta examines the power of the press

Breaking news: it's all just a story

A Cambridge slap to the ilk of Kilroy-Silk

In Islamic Awareness Week, Nabila Saddiq looks at Cambridge's Muslim history

Robert Kilroy-Silk thought he was representing the views of the masses in his now infamous tirade against Arabs and their contribution to civilisation. But Cambridge was never all about the masses and the university's history as a seat of Islamic learning presents a slap in the orange face of the misinformed tabloid tart.

Islamic teaching at Cambridge dates back to 1666 when the Sir Thomas Adam's Professorship of Arabic, the oldest chair of Arabic in the English speaking world, was founded to encourage study of the Middle East.

Muslims first arrived in Cambridge 1871, when religious entry tests were abolished. This first notable Muslim at Cambridge was perhaps Yusuf Ali, who studied law at St. Johns in 1895. Ali went on to translate from Arabic what is now the most widely read English Qur'an in the world.

Dons made a bit of a mistake, however, when they let Allama Muhammad Iqbal, the poet, philosopher, jurist, social reformer and great Islamic scholar into Trinity. Iqbal agitated against British rule in India and was joined later by Emmanuel man Rahmat Ali. Both are credited for initiating the historic event of the creation of a Muslim homeland in the sub-continent and whilst most of us fuff around idly when not in supervisions, Rahmat Ali came up with the name Pakistan. The 1951 Emmanuel College magazine claimed that "this college was the college of the founder of Pakistan."

Today's Cambridge students may revel in the Arabesque delights of sheesha, belly dancing and baklava but Arab culture has also left its academic hallmark. The first texts used at Addenbrookes Hospital were translations of Arab works, the most notable being Avicenna's Canons Of Medicine, which was written around a 1000 years ago and subsequently inspired much work in the field of medicine.

Whilst some of the Cambridge Orientalists were of the same ilk as Kilroy-Silk, others such as A J Arberry, a fellow at Pembroke, were far more progressive and visionary. Unfortunately, Arberry died in

1969, but if he were alive today I would love to watch him on the Kilroy show, telling the man with the 'I'm trying to look like an Arab' tan that:

"no occidental literature can in any way bear resemblance with Arabic in the fields of...theology, law, philosophy, mathematics and science...it becomes clear that the literary legacy of the Arabs is a something rather more than the tales of Arabian Nights..."

An abundance of Muslims can be found in Cambridge today, and although most of them are to be found around the medical school, studying

"the literary legacy of the Arabs is something rather more than the tales of Arabian Nights"

medicine is not, (contrary to what you might be led to believe) some sort of Islamic obligation.

The first Muslim Association here, set up in Corpus Christi (whose Master, Professor Ahmed, is also Muslim) in the 1890's, only featured a handful of members. Cambridge now has a vibrant Islamic society, which is just concluding its hugely successful Islamic Awareness Week.

Sophia Mahroo, a committee member (and uhm, medic), explained how the week was essentially a continuation of the late Cambridge Orientalists' project to promote understanding of Islam and encourage religious diversity - something all the more poignant in today's contentious international environment.

In the words of Arberry himself: "Between the ordinary man of the West and his brother-man in the East there exists not a barrier insurmountable but a common humanity that craves realisation."

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Yusuf Ali's translation of the Koran is now the standard English language version

Head to Features Online at
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'History of Islam' and Badri
Wadawadigi on 'Hindus and
Muslims'

Tony Blair- The Greatest Escape

From top-up revolts to Hutton- how did the PM survive his week of hell?

Tony Blair has got through it – what was universally viewed as the most dangerous few days of his time as Prime Minister has barely even drawn political blood. Both Tuesday's Commons vote on top-up fees and Wednesday's publication of the Hutton report could have toppled Blair, but a mixture of shrewd politicking and good luck has saved him from an ignominious end to his years of power.

The result of the top-up fees vote could hardly have been closer – the government won by just 5 votes despite having a majority in the Commons of 161. Only the last-second decision by some of the rebels to come back into the Labour fold prevented a defeat which would have been more than an embarrassment. One high-profile example is Anne Campbell, the MP for Cambridge, who abstained rather than sticking to her avowed intention to vote against the government. The introduction of top-up fees is not yet certain – the bill will now proceed to the committee stage for months of detailed scrutiny, before being re-presented to parliament for further

votes. But this initial victory, however ungainly, means that it is unlikely that anything will scupper the bill from becoming law.

Blair's high-stakes gamble paid off – by turning the top-up fees vote into a question of his authority and the unity of the Labour party he forced many deeply unsure MPs to support the bill in order to

"No one has emerged from this shabby compromise with any credit"

prevent a damaging defeat for the government. He may have won the battle, but he will bear the scars for some time. Not only did he have to offer last-ditch concessions to sceptical MPs, he was also forced to depend heavily on Gordon Brown to secure vital votes from his allies. With never-ending speculation over if or when Blair will be replaced by Brown, the Prime Minister may come to rue having to rely so desperately on the Chancellor's political strength. As Charles Kennedy, leader of the Liberal

Democrats, put it: "Nobody has emerged from this shabby compromise with any credit."

Wednesday's publication of the Hutton Report was a clearer victory for Blair, concluding that he was he had not misled parliament at any stage nor was he in any way responsible for Dr Kelly's suicide. It castigated the BBC for not only broadcasting "unfounded" allegations about the Iraq dossier being "sexed up", but for having "defective" editorial procedures and for failing to fairly deal with the government's complaints. Blair's immense relief was evident when he aggressively turned on his enemies, saying "the allegation that I or anybody else lied to the House or deliberately misled the country by falsifying intelligence of weapons of mass destruction is itself the real lie".

The Hutton Report, though, is not entirely good news: it has brought the reasons for the war in Iraq back into public consciousness. Michael Howard is keeping up his calls for a full inquiry into why the government made the decision to go to war, as is



Winner of the week

er...Tony Blair?

The prime minister lives to fight another day. He's this week's winner, but he could still be next time's loser.

Charles Kennedy. And Tuesday's leak of the report to *The Sun* has only increased the sense of high-level shenanigans surrounding the inquiry. Blair is off the hook for now, but the affair has pushed his already-slipping halo further towards the gutter.

Boared Stiff

After being hunted to near-extinction over four hundred years ago, a series of escapes from farms has meant that the wild boar is now running wild again in the British countryside. The boar is traditionally regarded as a noble beast, its strength and ferocity making it a prestigious prize in hunting, although its fierce nature has led some to question the danger posed to humans; just this month a boar thought to have escaped from an abattoir in Gloucestershire charged through a supermarket and knocked down an elderly lady, before fleeing to the countryside.

Such boorish behaviour aside, the animal does have its advocates. According to an opinion poll on the British Wild Boar website

Half a litre of semen and a thirty minute orgasm

(www.britishwildboar.org.uk), 80% of those surveyed are in favour of the boar again roaming wild in the countryside. Although the website does also describe boars as "shy and retiring", which must ring a little hollow to vulnerable old ladies doing their weekly shopping.

The presence of the boar is a matter for concern though, as with the capacity for a thirty-minute orgasm and the ability to ejaculate up to half a litre of semen at any one time, boars have a very high reproductive rate and numbers may rapidly spiral out of control.

Interestingly, studies show that women are 300% more likely to sit in a chair that has been scented with boar pheromones, while men are only 10% more likely to do so.



Alexia Pinchbeck

Waving not drowning

War on Irony

"The gods too are fond of a joke", Aristotle once confidently claimed. Yet times have changed and the gods of our western world do not seem to be so fond of the gag; last week a twenty-one year old British girl from Shropshire was thrown into prison after lightly kidding Miami airport security who were scanning her bag, "Hey, be careful, I have three bombs in here".

Samantha Marson, whose fate has sent a shiver of sympathetic fright into the hearts of careless practical jokers everywhere, managed to create a wide-scale terrorist alert, and had to pay £2,700 bail in order to leave the Miami prison where she was initially held.

Ms. Marson's daunting experience is not yet over; on the 6th of February she will appear in court, charged with making a false bomb report. If found guilty, the penalty Marson could face has been estimated at anything from one to fifteen years imprisonment. Samantha's seventy-five year old father, Jim, described his daughter as childish, and her comments stupid, but added with concern, "Although Samantha will be sorry for what she said, I just hope it won't leave any scars."

Contributing oddity to the story, Jim Marson told Radio 4's Today programme that Sir Richard Branson had contacted him mid-crisis, offering to help in any way possible. Branson's altruism apparently – and somewhat adorably in our opinion – arose from his deep sympathy for Jim Marson – "not as Richard Branson, the owner of an airline, but as Richard Branson as a father". While proving that the Americans are twice as jumpy as we thought they were, at least this incident also proves the capitalist mogul still has a heart, and Samantha can be thanked for inspiring this revelation.

Who's a clever boy then?

The wise-cracking parrot with a 900 word vocabulary

Parrots have long been recognised for their mimicking abilities, but the scientific world has been shaken by news of a parrot that converses intelligently and with a sense of humour, making insightful observations and even displaying compassion. N'kisi, a Congo African Grey parrot, has been learning English for four years, and has thus completed the unofficial training required for the post of UN ambassador on behalf of the animal kingdom. Well actually this job hasn't been invented yet but if N'kisi keeps learning at her current rate, there is no doubt that such possibilities should, and will arise.

N'kisi lives in New York with Aimee Morgana, who spends up to 6 hours a day teaching her pet vocabulary with the aid of a children's touch-telephone and other toys. The original

incident which convinced Aimee Morgana that her pet deserved scientific investigation took place a few years ago while Aimee was looking at an explicit picture in the personals section of the Village Voice. N'kisi, from across the room, seemingly randomly announced "Oh, look at the pretty naked body!". Morgana's contact with a former Royal Society researcher from Cambridge University, Rupert Sheldrake, led to a series of tests investigating Morgana's claims that N'kisi has telepathic powers. While Morgana was videotaped looking at various pictures, N'kisi was also taped 55 feet away in another room. When Morgana looked at a picture of a couple holding each other, N'kisi asked "Can I give you a hug?", despite being in a cage in a separate room.

The parrot made 123 comments during the

tests, 23 of which were "direct hits" according to Sheldrake – that is, they corresponded to the images Morgana perused. The chances of such a score are less than one in a billion, Sheldrake argues, adding, "In the case of N'Kisi, there's a very strong connection between her and Aimee."

Interested readers can listen to this astounding creature on a website detailing the project: www.sheldrake.org/nkisi/nkisi1_text.html

Respect the animals.

Contributors:

**Ollie Rickman
Esther Bintliff
Cath Duric
Laura Caplin**

Loser of the week



Boar Victim

This elderly lady's shopping trip involved more than groceries when she was involved in a freak boar collision.

Trannie potter and the goblet of desire

“One person’s boring is another person’s fascinating.” Grayson Perry’s image screams that “it’s cool to be naff,” but you don’t win the Turner Prize by being naff, you win it by being controversial.

A pioneer of modern counter culture, Perry is the man who followed the England Rugby parade on his own open-topped bus, who attends awards ceremonies dressed in drag as ‘Claire,’ and who has made pots popular in the contemporary arts scene. He’s an artist who tries to be very matter-of-fact about the way that he deals with sex, but who knows that we enjoy the lurid provocation of a painted penis just as much as he does.

“I get very angry at the way that people are addicted to polemics; good and evil, black and white,” he says, yet he acknowledges that it is the attraction of a polemic that sells his work; the illustrations on his work sensationalising everything from the death of Diana, the crash of Concorde and September 11th to the victimisation of paedophiles and current rise in single-motherhood. Yet there is a delicate subtlety to the context of Perry’s pots and his persona; an uncomfortable contrast between the appallingly boring and the brilliantly explicit. He is a school-girl dressing transvestite that preaches the virtues of sadomasochism,

**James Dacre
potters
about with
Turner Prize
winner
Grayson
Perry**

but who lives “in a nice Islington middle class house with a middle class wife and an increasingly posh daughter.” His work depicts the horrific and the repressed but on the shiny surface of a series of mundane, “badly crafted” pots. The compromise is an effective one whereby, “the only thing shocking about my pots is when they crack.”

Perhaps then polemics are fashionable because they are naff, and Perry is playing with what have become a social cliché: “black and white must always exist together. People don’t decide to become paedophiles, transvestites or homosexuals: these things are ordinary, and are formed by the way that they are bought up. It would be great for everybody to always have vanilla sex, but they don’t, and I’m just illustrating that.”

For Perry, a popular inability to face the truth is both funny and tragic. “Why do reality and truth always have to be the bad things,” he snaps aggressively, “It’s always about the hard truth, but why can’t this reality be described as the soft, cuddly truth.” Perhaps because there’s nothing soft and cuddly about plane crashes and paedophilia other than the bed of bank notes that their trivialisation produces for Perry. But then, encountering Perry encourages you to give him the benefit of the doubt, to see him fulfil the usual clichés as “a loving father,” a “devoted husband” and someone with a strong sense of social justice trying only to diffuse the rampant style of “paedo-paranoia” that he sees around him. After all, he’s not selling papers, but only pots.

Perry’s ethic is that everyone should have a right to the promotion and recognition of their own identity. He believes that London “holds a metropolitan aggression towards openness” and despises the Victorian elements of our “shame-culture.”

“If Jacob the carpenter can’t be king, then that’s very sad, but if Jacob the carpenter can’t be a carpenter, then that’s a tragedy.”

Perry is fascinated by the dynamics of class and the cult of the celebrity.

“Every body wants to be better,” he sighs, “and everyone wants a recipe for life...but life’s not like that; the only thing that we can be sure of is that life will always change.” Art is therefore very much an imitation of life, for whilst “the styles of the art world go in cycles,” its trailblazers are those who best identify with contemporary culture. “I don’t represent tradition,” laughs Perry, “I use it clumsily...the shapes of my pots are copied from books.”

**the only thing that
we can be sure of
is that life will
always change**

Perry is very aware of the importance of personality in the art world. “Signature images force the way the public see artists; I will forever be ‘the trannie potter who won the Turner Prize’ and Salvador Dali will always be remembered for his moustache.” Nevertheless, artistic status is dependent upon promotion, and in a capricious way, “the contemporary art world is the last vestige of patronage,” for Perry. “Modern art is a consensus and the art market is controlled worldwide by about 10,000 barons,” most of whom “you need to buy a glass of wine for” at some point and all of whom require “earning brownie points from.” Still, “whilst people say that the art world is a mafia, it is one that lets transvestite Essex potters in,” he concludes.

Relaxing with a smile that spells only irony, Perry recites (as if for the hundredth time), “when people say that they can’t make it into the art market, its often because they’re going to France and shouting English. People must ask themselves, ‘Do you want to be an artist or to make art?’, the former is the only cool way.”

But Perry can’t deny that “Claire has great PR value,” and this is something that he loves exploiting. And the Turner Prize was perhaps most satisfying for him only “in terms of opening doors.” So, whilst “artists never used to be seen in gossip columns,” now they must have the same “party status as a baby-sham”

The answers that Perry gave me here are almost identical to those that he gives in every interview. He is something of a predictable package, but a very effective one. Most importantly, it is possible to take Perry seriously. His sex-based rants benefit from the sophistication of a psychotherapist wife and a heavy appetite for reading, whilst avoiding the lame immaturity of Tracy Emin’s GQ columns or Sarah Lucas’ publicity stunts. Grayson Perry is an artist prepared to explain and defend his work, and whilst he might be easy to criticise, he is also easy to respect. There is an admirable integrity to the way that he single-handedly makes his own work and neglects the lure of creating abundant “editions for cash.” Most surprising is his modesty and it is this trait alone that best defends his work.

“Hypocrisy is a mistake that I make, but I’m happy with it. It’s a difficult, complex, messy life that we live, and hypocrisy shouldn’t stop anyone from expressing that.”

Kamala Suraiya

*Kamala Suraiya was nominated for the Nobel Prize for Literature in 1984. She has courted controversy ever since the publication of the autobiographical **My Story** whose sexual candour scandalized Kerala society. More recently she added fuel to the flames of religious tension in India by converting from Hinduism to Islam. Her work has been translated into more than 15 languages.*

Kamala Suraiya has a rounded Lilliputian, grandmotherly face, benevolent eyes and fat lips half concealing a smirk, half concealing dimply affection, all framed by her black purdah.

She is a far cry from the jewel-eyed, soft lipped saturnine romantic whose photo adorns her early paperbacks. She is a far cry from the outspoken rebel I came to expect, from the cobra on whose tail I was meant to step, whose reaction I was meant to rouse. I soon came to realize that this cobra doesn’t want to be provoked. Or to provoke. The myths were being de-mystified. The author of caustic and dark tales was offering me a cup of tea. She was politely apologizing for

it not being English tea and graciously accepting my offer of fruit.

She talks of the controversial ripples she has created on the smooth backwaters of traditional Malayalee society with resignation; “I don’t need to have much respect for people of my state... they don’t care about my writing”. She talks with the same sighing pragmatism about the hatred she has inspired from feminists, Muslims, Hindus. That she, who wouldn’t hurt a fly, is the cause of so much hate is piquantly ironic. What does she think about hate?

She began in a schoolmistressly timbre. Some girls, she relates, recently inquired of her how to be beautiful; she asked them to come back with a pen and paper... “I said ‘you write the names of the people that you hate.’ One of them had fourteen names and topping the list was her aunt. She was walking out of a theatre with a boy, but dating is frowned upon here. Suddenly the aunt stops the car and scolds her – in front of the boy. They broke up... So I said ‘don’t you want to remove that hate? What does your aunt like most?’”

She paused, with a look of almost bucolic

candour. She searched for the right words; When they came, they were so refreshingly free of pretension, so shorn of anything which might disguise their brutality. This was a true, if unremarkable tale. But this was life. These are the people you walk past every day – and they are beautiful. The aunt, she continues, liked mangoes.

“So I said ‘buy mangoes...say...sorry I stayed away...here are mangoes for you’ and hug her. The next day she told me she was delighted, she said ‘my aunt loved me, kissed me, she ate the mangoes. Now there is no hate...’”

When she talks, you listen. Things just happened to her [or rather she happens to things] and she related them with words infused with the same cozy warmth as her written works. I wanted to nestle next to a fire with a wet dog and listen for hours. She is a giver. People come to her for help – and she helps.

For Suraiya touch is important. The spiritual love of Krishna and Radha may permeate in her works but their love was physical too. Hug people, kiss them, give them your telephone number

Having mentioned Krishna and Radha it seems only natural to get the whole religion thing out of the way. There is, says Suraiya, no such thing as religion. There is only God. We must have the courage to focus not on the differences but on the common ground. Suraiya is a Jewish grandmother, emanation from Radha, Muslim widow and Catholic at the confession all rolled into one.

Naturally I wondered why, given this non-chalance, she bothered converting to Islam. But she brushes these objections aside: “Oh that’s different, that’s two years ago”

Kamala Suraiya does what writers should do. She rips out her soul and splashes it onto the page. The Pollock of prose. She doesn’t write to be read, she writes to escape. I get the impression she’d still be feverishly slumped over her desk even if there was no-one else in the world. A fiction writer can ‘switch off’ and lapse into his private life but for Suraiya there are no such distinctions; she cannot – because her favourite and most probing character is herself.

Harry Lambert

Kate Ward



HUTTON SAID PLENTY, BUT THE REACTION SAYS MORE

So Blair is in the clear. Lord Hutton's findings of the report, or do they just see faced with deciding whether or not to flit them in the context of another New Labour the switch of the government's life support drama, that 'just might' bring down the gov-machine, 'castigated' the BBC instead. Overnment? The Hutton enquiry raises some national press is currently pouring over the the most important political and social details, generally confusing not only the issues of recent times, and is set against the public but, more importantly, the issues to backdrop of an unpopular, (some say under-No doubt a reference to Alistair Campbell's democratic, others illegal) war on Iraq. diary wish to 'fuck up' Gilligan will be in order. Tabloid journalism will infiltrate even the most highbrow broadsheet.

Forgive my uncharacteristic cynicism. That is what the public wants to read, but why? I don't know about you, but I have a hunch that the government's life support machine has a back-up battery - even with all the splits over top up fees, foundation hospitals and wars on everyone to contend with. Whatever happens, the government will inevitably survive.

Even before Hutton's enquiry started, the flashes of the photographers' lenses were rampant. The bright lights are obscuring our vision. Do people really care about the

Largest amongst them is the issue of responsibility. This word would grace all Labour manifestos, but The Blair Machine seems to be wholly unaware of its meaning. Lord Hutton has been kind to the government, but less so to the media. His findings were always intended to probe deeply into the responsibility that the wings of the government and civil service have in their conduct with each other - 'the circumstances surrounding the the death of Dr.

David Kelly' was eventually reduced to no more than a euphemistic cover-up.

Privacy, the role of the media, and the new world of 'spin politics' were on trial in

The cabinet are merely giving us what we want - drama - instead of what we need - government

Time to break rank: The Blair Machine has spun out of control

Hutton's court - not just Tony Blair. The sad truth is that viewing the case in the context of a government collapse not only means we don't focus on the issues, but allows the government to forget them too. This has catastrophic consequences for the public. The issue of who is responsible for Kelly's death is crucial to the way politics is conducted in this country and, indeed, in determining our right to hear the truth about political affairs.

they're in the final minutes of a crucial game - and miss the crucial kick.

I urge you not to take your eye of the ball. The government is getting wise to our bloodthirsty tendencies. Indeed I suspect they actually cater for them. The brains behind New Labour must be thrilled with our focus on the personalities rather than the causes. Ultimately they still have enough time to survive, make us forget and rally against a rejuvenated but still ineffectual opposition. They won't keel over but stay in the fight till the end. Blair and the cabinet are merely giving us what we want - drama - instead of what we need - government.

This a depressing take on the state of British democracy.

Why should we let the government get off so lightly, and skip past these key findings? A suspended sentence has been called; I demand some community service. Everyone likes a bit of scandal. Fair enough. But I fear we are too easily sucked into what seems to be our national obsession with shame.

The momentous resignations of Gavin Davies and Greg Dyke in the last two days will deflect attention from the government's mishandling of the Iraq war. The BBC is acting like a stalker at a rugby match. While the crowd turns excitedly to the chaotic and unattractive sight of naked and seemingly vulnerable flesh, they forget

But do not despair; we still have decisions to make before the next election. The fight against deeper spin can be won if for once we are 'on message'. You can spend your time waiting in anticipation for the day when Blair is physically removed from Number 10, Cherie and entourage trailing miserably behind, Tories cackling maniacally in the background. Or you can make it our responsibility. Force them to properly implement effective policies. Look at Hutton. Read the papers. Make up your own mind. Do not be sucked into an extended publicity stunt. Never buy Geoff Hoon's memoirs. Forget trashy politics; let's start making them work for their downfall.

Richard Allen



BATTLE PLANS AT THE READY - BUT HOW TO TOPPLE BUSH?

The voters of New Hampshire must have been in a quandary. Dean has a scream. Kerry's got a war wound. Edwards has the drawl and Wesley has four stars, and Joe has.... All big fish in a particularly crowded pond, and the battle is certainly (still) wide open for the Democratic nomination. Elections make pundits (and Howard Dean) froth at the mouth; not least because in the current

remember is simply this: they are all Democrats. If that seems a not ver mercurial point, remember that several members of the Democrat party have been accused of forgetting it,

If Dean, as a relatively radical democrat, is struggling to gain the nomination, then it's difficult to see how he's going to win over those elements of American society traditionally in bed with the Republicans;

electoral advancement. Cynical indeed, but desperate times call for desperate measures. Ask Tony.

Exactly what would this involve on the Democrats' part? The economy is almost always the deciding factor in elections. Until recently, the prospect of unemployment remaining at 6% had the Democrats giggling like a bunch of rather ambitious schoolgirls. Sadly though the economy is now dragging itself up and dusting itself down, and it's been done in a way that the voters are going to love. Tax cuts have the richer Republicans eating out of Dubya's hand and the lowering of interest rates will of course benefit those poorer Americans with debts to pay. Jobs have still been lost (and only a paltry 1,000 jobs were created last month) but the blow has perhaps been softened. A promise of tax increases is not therefore likely to be a good Democratic strategy.

Of course, a certain preoccupation with Islamic terrorism shouldn't play too badly at the polls either; Bush, in true U.S. style, has tapped into that great source of electoral strength; national insecurity. By focussing attention on the importance of this, Bush has managed to move the electoral goalposts, making defence a hugely salient issue. This is a (possibly unintentional) masterstroke given that this is a field traditionally dominated by the Republicans. In doing this, he has also played to his rhetorical talents. As far as crowd pleasing goes, it's difficult to criticize his "Axis of Evil" speech, a speech not of nuance and subtlety which are not strengths of his, but of energy, defiance and resolve. This has built a cult of personality around the president in his role as commander-in-chief, conjuring memories of Bush the fighter pilot waving from the cockpit on an aircraft carrier somewhere in the Persian Gulf. The economy won Clinton his second term, national security

Bush has moved the electoral goalposts, making defence a hugely salient issue

could win Bush his.

Bearing in mind the difficulties the Democrats may have in fighting the election on the economy, it seems that the way to tackle Bush would be for the Democrats to adapt and fight on his terms. The tone of American politics at present is Republican but the Iraq war could possibly be Bush's Achilles heel if exploited in the correct way by a populist and articulate

Democrat. At the risk of delving too deeply into the journalistic morass that is the Iraq conflict, no (deep breath) evidence of weapons of mass destruction related-programmes (Bush's term, not mine) has been found and no plausible link has been found between Islamic terrorism and Saddam's regime. A watertight and patriotically expressed critique of this would be invaluable to a Democratic challenge. The issues given so many column inches by the press don't add up to a hill of beans in comparison; gay marriage and health insurance don't win elections.

So what will? Kerry has the pragmatic foreign policy approach (criticising the way the war has been conducted yet supporting the principle behind it) and the military background required to attack foreign policy with patriotism, and "the big mo" (momentum) following Iowa. Edwards will play strongly in the south, a democratic heartland that has warmed alarmingly to the home-grown Bush Jr. and beats the current President on charisma. Both are advocates of leaving the thorny decision over civil partnership to the states and both will keep Bush's tax cuts for the middle classes; certainly electorally prudent strategies. Clarke lacks rhetoric, momentum and may be seen as too negative. As for Dean, well it seems that he may be one liberal New Englander too many. Anyone remember Michael Dukakis?

It's the economy (and national defence), stupid

context it seems that we are about to witness the offering of a sacrificial lamb to one hell of a big bad coyote.

The most vulnerable of the potential lambs would seem to be Dean; seized upon by the media as a refreshing change to the cynicism and superficiality of American politics, he clearly has a profile. But he had a profile before Iowa, and he came third. What the Democrats need to

the Christian right, the small business owners, the N.R.A types. The Clinton team back in 1992 were astute indeed.

One clever fellow came up with the (now famous) headline, and another came up with the seemingly unassailable strategy of triangulation; basically where you think of all you hold dear and then reject it in favour of

Don't give a monkey

We live in uninteresting times. In sleepy cities like Cambridge that seem to exist in their own bubble insulated from the normal processes of change and conflict it can seem that nothing of real importance ever happens. Tensions and worries about matters of significance of course still remain but change though it happens seems interminably slow, carefully limited by layers of intransigent bureaucracy. It seems rare that anything comes to ahead and even rarer that as was the case this week that two issues of national significance relating to Cambridge reached their conclusion.

Yet even so what is noticeable this week is still the fact that the vast majority of students in Cambridge seem relatively unbothered. It thus seemed fitting that *Varsity* should devote its coverage to looking at those who do care. On both the issue of top-up fees and the proposed primate research facility protestors have been a very visible presence. But where have they succeeded in making a difference. The answer suggested by the events of this week would appear to suggest a rather disturbing answer.

Those who attempt to make their voices heard by making use of the normal procedures of democracy, through peaceful protest and communicating with their elected representatives, appear to be sidelined, ignored or worse betrayed. Anne Campbell the Cambridge MP made a quite astonishing volte-face over the course of the week. Whatever your views on the issue of top-up fees one cannot avoid condemning the inconsistency of an MP who even now claims to oppose variable fees and who openly claims the current higher education bill would damage student welfare and yet refused to oppose it in a vote where her view could have made all the difference.

On the other hand, those protestors who go beyond acceptable means by making barely coded threats of criminal damage and of physical violence seem to have made a considerable impact on the actions of a university that listens to the clink of its wallet far more intently than to the views of its stakeholders.

That direct action speaks louder than words is a sad reflection on the way decisions are taken in our country and university.



Chim-pun-zee

This week may have been a dark week for the university but it is an even darker week for a student newspaper editor.

Regular readers of *Varsity* may have noticed that for the last few years stories about top-up fees and the monkey labs have dominated the news pages. Now with the lab plans axed and the top up bill passed we have lost two of our most regular space fillers. With Gardies set to close we may even find that in coming weeks we may actually have to fill our news pages with something... er... new.

However, while the monkey labs and top-up fees have given us plenty of front pages over the past few years their true significance to a newspaper editor has been the opportunity they have given us to use some extraordinarily silly headlines. To commemorate the passing of an era in *Varsity* we have decided to use up our remaining stock of monkey puns: University Monkeys About, Monkey Business, Funky Monkey, Chunky Monkey, Spank the Monkey, Show me the Monkey, The Chimps are Down, A Chimp off the Old Block, The Real Macque, Going Bananas, Cambridge Goes Ape... How many other pun-tastic monkey-related lines can you come up with? Answers on the back of a postcard to the usual address...

The Week in Words

"I will forever be the trannie potter who won the Turner Prize"

The trannie potter who won the Turner Prize speaking to *Varsity* this week

"Cut the crap, bring Greg back"; "We Love Greg"; "Hutton Take a Hike, Bring Back Greg Dyke"

BBC workers skiving off work under the pretence of protesting at Dyke's resignation

"Had Ms. Campbell voted against the Higher Education bill we would have applauded her; had she voted for the bill we would have respected her. But she has comprehensively failed to make a decision on behalf of the two universities within her constituency".

Ben Ramm, Chair of the Cambridge Student Liberal Democrats on Anne Campbell's betrayal

"This Bill is an important step in tackling the chronic underfunding of the university sector and we hope that the Bill will now proceed successfully through its subsequent parliamentary stages."

Alison Richard out of touch with her student body

"I voted for the Government holding my nose."

Kevan Jones MP on his decision to vote in favour of top up fees

"I endured six months of purgatory trying to get people to take me seriously."

Alexandra Hewison, who achieved 5 A grades at A level and graduated from Jesus College Cambridge but was unable to secure a job

VARSLITY

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GET OVER IT. AND DO IT YOURSELF

Feelings of helplessness and incapability are being cultivated in our society as part of a modern culture of therapy. Victimhood is being presented in a new, heroic light; vulnerability is being glorified into something praiseworthy, and the act of sharing pain is being identified as the remedial method of greatest efficacy. Sociologist Frank Furedi calls it "The powerful influence of the therapeutic imperative in contemporary society" in his new book on the subject. .

Therapy is an appealing concept - making people feel better is a worthwhile goal. And professional advice can help people who have genuinely lost their way. The danger is in creating a need for answers; in encouraging people to look for problems that need fixing when in fact no problem exists. When therapy becomes, as it has done, a cultural phenomenon, and when the chief effect of that is to celebrate victimhood, people lose the hugely important and necessary skills of self-remedy and self-education.

What, then, are the symptoms of our new, sick society? Chief among them is the medicalisation of social discomfort. Now more than ever basic scenarios are analysed for symptoms and cures: if there's a problem, it must be seen as a medical condition. We have, for example, been completely desensitised to the concept of depression, so that while celebrities such as Zoë Ball or Winona Ryder will claim to be depressed (ostensibly because too much money makes you sad), 'clinical depression', which remains a major and debilitating problem for thousands, cannot be separated from the more basic and common phenomenon of feeling down.

Professional advice ceases to be the work of scientific experts; rather a new generation of vocationally trained problem-fixers claim dubious moral authority, and expect to be listened to. Counsellors rush to the site of every problem; they are the experts to whom we now turn. Ownership of our own problems, and the responsibility for their fixing, are increasingly

This therapy culture makes victims of us all

being handed over to these suspect specialists. School children as young as 10 are offered hypnosis to help them through exams that might cause 'stress' or 'anxiety'. When I was 10 I'd fix my worries by listening to REM or playing football; hypnosis was something I didn't know how to spell. Exams have always worried

to the masses. The main aim of Reality TV, as Furedi puts it, is "turning private troubles into public stories". And dozens of daytime *Trisha*-style TV programmes show our growing desire for emotional distress and vulnerability to be externalised, and presented on a public stage. Suddenly we've all got an appetite for victimhood; people who come on these programs and display their emotions are heroes, and all those who sit in the audience or watch at home desperately want to be involved in the therapeutic process, helping these victims out of their hole.

We live, then, in the age of the public patient - an age in which the feeling that life is difficult to cope with, and that we need help dealing with it, has become the prevailing orthodoxy. Those of us with minor, inconsequential concerns are grouped with genuine sufferers and victims - to their detriment as well as ours. A positive vision of human achievement and health is slowly being trumped by a mild, anti-human fatalism. Scientists and psychologists have their place, but so too does common sense: 10 year-olds don't need hypnotists when they're stressed out. Give them 'Shiny Happy People' instead.

Largely by our own choosing, our private lives are being eroded. More of us than ever before seem to think that if we tell Oprah about our troubles, she'll make us feel better. Sharing pain is a good thing, but a loss of faith in our capacity to deal effectively with personal problems should not lead to a loss of faith in the individual itself or, much worse, undermine his right of self-determination.

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. Write to: editor@varsity.co.uk

Varsity can't play scrabble

Dear Editor,

I was pleased to read last week that Fitzwilliam had come top in your Scrabble league table. It therefore galls me somewhat to point out that Fitzwilliam actually scores zero, as do all the other colleges. This is because they are proper nouns and not allowed in the game of Scrabble.

Yours pedantically,
 David Swienton, Fitzwilliam College

Clearing up the facts

Dear Editor,

Dan Mayer writes with great lucidity and conviction on the subject of the abolishment of the veil in France, but misses one crucial fact. Young Muslim women not carrying the veil are targeted by young Muslim men for rape assault, the rationale being that these women are declaring a rejection of traditional Muslim values. Thus many young Muslim women wear the veil out of terror, although they would far prefer not to in order to integrate more fully into the local culture. The state abolishment of the veil is an attempt to protect a small minority so that they can enjoy the freedom of life in France, which was the initial reason for the immigration. This transforms the problem with equally valid logic on both sides. It also has very little to do with this new-fangled "war on terror"; these totally separate issues should certainly not be mixed up.

Yours,
 A. Botman.

CUMS silence not so golden?

Dear Editor,

I was very interested to read Richard West's article on CUMS in *Varsity*. As someone who was at both the AGM and EGM last Novemeber, I could hardly have put it better myself. There is, however, one amendment I would like to make. Column

two, paragraph two, sentence two starts, "What undergraduate is going to stand up..." This sentence should read "Who is going to stand up, look Mr. Cleobury (who refused to leave the room) in the eye, and say that they believe the sub-committee was correct not to re-appoint him?" I can answer that. Hardly anyone.

ANON

Geographers throw their crayons about

Dear Editor,

We were pleased to read your article expressing support for Geography and other "minority" subjects. While your concern is very touching, we consider Geography to be a mainstream subject. What was more insulting to our intelligence was the front page photograph's implication that Geography revolves around colouring in maps. Geography as an academic discipline is grossly misunderstood by those unfamiliar with its subtleties. Geography is not a derivative of another discipline, it is interdisciplinary and can only exist in its own right.

Yours,
 First Year Geographers.

Fair Blues?

Dear Editor,

As President of the Men's Blues Committee, I would like to comment on Tom Cahill's article, "Playing the Cambridge Blues." From the outside, the Blues Committee system must appear secretive and difficult to understand. On my watch, however, the Committee has thus far held fair and thoughtful discussions on every proposal, with each member fully understanding what it means to compete for Cambridge, regardless of the sport. And counter to the example given in the article, the Committee was unanimous in its awarding of a full blue to an exceptional windsurfer at the last meeting.

Wayne Pommen, CUBC President

Cryptic crossword No.4: Set by Luke Peabody

1	2		3		4		5		6		7		8	
	9													
10							11				12			
13					14						15			
16	17				18		19						20	
21									22					
	23		24											
25							26							

Across

1. Vibrato effect at first is moving, but is ineffectual over all. (8)

6. Unashamed support for religion. (6)

9. The Queen has one of these. It's probably in Westminster Abbey, but we're not told. (6,7)

10. A type of metal horse with an alien lump (6)

11. If you are late, he will do your make-up for you (8)

13. Plant that George advised us to not allow land. (10)

16. "Nevertheless", I conclude, "they are abominable." (4)

18. Soaking bell at the end of pier. (10)

21. Rival can ruin a party. (8)

22. Smear, shmeat! Slaves lived here. (6)

23. Like the United States of America or the United Nations et cetera... (13)

25. George, for example, punished the French. (6)

26. Passport is put into flat church for proof. (8)

Down

2. Pieces of lingerie which have been known to want to remove themselves (7)

3. Notice about rioting, once (11)

4. It isn't very good to write backwards in a computer class (5)

5. This clue should be the first one you fill in! (7)

6. Daffy Duck: genius or idiot? (4,5)

7. A man who beat George, or a man in yellow? (3)

8. Leeloo, for example, is a part that cannot be cut.(7)

12. This cleaner might be beautiful if it belonged to me. (11)

14. Stubborn? Blame insufficient movie direction! (9)

17. Elimination of cheese-makers (7)

19. Make it easy for lingerie-maker with a lie-in. (7)

20. A Police department is back with a foreign name for travelling. (7)

22. Titter, I note, at "The Republic" (5)

24. Pretend to do something. (3)

Last week's answers

Across:

1. odessa, 5. delivery, 9. chainsaw, 10. rattle, 11. admissions, 13. core, 14. safe, 15. referendum, 18. reasonably, 20. knit, 21. gala, 23. samaritans, 25. attire, 26. festival, 28. sri lanka, 29. alaska

Down:

2. dehydrate, 3. suicide, 4. ass, 5. dr who, 6. lords prayer, 7. vatican, 8. ruler, 12. springsteen, 16. fab, 17. union jack, 19. spaniel, 20. katrina, 22. actor, 24. mafia, 27. sea

Boom! Shake the Catacomb

Why King's Chapel should be a nightclub

The paucity of Cambridge nightclubs is well documented – terrible music, terrible drinks and carpets that become biologically attached to your stilettos (or is that Essex...?). Students have demanded alternatives for years, and the University authorities have not been too keen on providing yet more places for students to become stars of the Daily Mail (ask the 3rd years, freshers). Simultaneously, King's Chapel recently revealed that it needs £10m for urgent restoration and is appealing to the lottery commission.

Well, we think we've come up with the solution which suits all parties (literally) – convert King's Chapel into a Nightclub. The authorities will be placated by our religiously educating theme nights, and as a venue you just can't fault it: the acoustics are heavenly, the décor is kitsch (16th Century architecture is just soooo cool at the moment – ask Ronojoy) and the new bass heavy soundsystem will make Handel's Messiah quite literally ba-rock.

Together, we can make this happen: if God actually is a DJ he's going to want a venue to drop his tunes, and he'd want it to be mass-ive.



Ria Cooke

Monastery of Sound Lent Termcard

Mondays: Trance-substantiation
DJs from Gatecrasher, Jericho

Tuesdays: Cained and Unable
A night of hip hop and ambient chillout

Wednesdays: Noah's Foam Party
Party like an animal and 'ark at the quality music (finishing with hits by Rainbow)

Thursdays: Water into Wine Night
Bring a bottle of water and our miracle-workers will exchange it for a bottle of bubbly!

Fridays: Sodom and Gonorrhoea
Pull someone of dubious sexual history. At midnight watch our miniature Sodom models turn into pillars of salt to go with your tequila.

Saturdays: Drum and Faith
See in the holy day by dancing like a pre-converted Mary Magdelene

Special Nights:
Jonah and the Whale – Bring a fat bird night. Try not to get swallowed.
Ten Commitments – Win a bottle of champers if you actually mount someone called Sinai.
Journey into Jordan– live P.A. from the modern-day Jezebel – possibly featuring a burning bush. You just never know.

And while we are on the subject...

In the unlikely event that our groundbreaking renovation gets the go-ahead, here are some ideas for Phase II of 'brightening up' Cambridge.

Caiuser's Palace

Turn Caius' Dining Hall into a casino and squander what little remains of your overdraft on the roulette wheels.

Sin-ate House.

Convert the Senate House into an Adult Entertainment Boutique
Buy everything to suit your heart's desire, from "Beatrice does Bristol" to "Fellows' Frolics Weekly" at this XXX-rated store.

Trinfellows' Lapdancing Club

Enjoy the sights of women whose assets are unaffected by Newton's greatest discovery by converting Trinity's Wren Library into a Gentleman's Club.

Triple word score for pedant

Some corrections

Here at Page Fourteen your views count... Well, actually, we couldn't give a monkey's fart, but we want to hear from you so we can mock you at any available opportunity. The feedback to much of our page hovered around the zero mark. Still our Scrabble feature caused you to write in quite literally in your threes. One Adrian Horsewood moved us most, commenting thus:
At the risk of being called overly pedantic, I'd like to point out that, in 4th place, Corpus Christi College wouldn't get into a Scrabble game, as there are only 2 Cs in a Scrabble set...

Well... he knows his tile counts, but Adrian failed to point out the two most obvious glaring errors, suggesting he is not as *au fait* with the exciting world of Scrabble as he would like to think. Firstly, not one of the colleges would have been allowed in a game of Scrabble as a couple of eagle-eyed readers pointed out as they are all proper nouns. Secondly, only single words are allowed -which makes all colleges in the top ten double redundant. It was not, repeat not, a serious feature. Thankyou and good night. Page Fourteen has left the building.



Andy Sims

About Cambridge

10 Great Things



Pierre tries to decide whether to pick up the box or go on strike again. Meanwhile, Cambridge students are hard at work.

Varsity Archive

Cambridge seems to get a lot of bad press these days: accusations of elitism, an unfair admissions system, TCS.....but sometimes we forget that this place is actually pretty darned good. Just look around you – beautiful buildings, lawns you could eat your dinner off and more pubs than you can shake a stick at – yes, Cambridge is full of superb things, and here are just a few for your devourment.

1. Gardies - Man cannot live by bread alone. But the potential of kebabs is not discussed in the Good Book.

2. College Rivalry – You can hate people for no reason, legally, purely because they go to Trinity. Wouldn't be allowed in any other walk of life. Although they'd probably still get bullied so it makes no odds really.

3. Eight Week Terms - We spend less than half the year actually working. That's even less than French lorry drivers (see pic).

4. Mad professors - Where else would your supervisor conduct a seminar from the bath while avoiding all words containing the letter j?

5. Clever People - Only in Cambridge do people know the very best of the most useless information the world has to offer. You'll never lose a pub quiz again.

6. Sports Facilities - You wouldn't make it in the Ryman 5th Division for blind, one-legged footballers, yet you play on a better pitch than White Hart Lane.

7. Everyone is good at Music – “Oh I play a bit of violin yeah.” “Didn't Nigel Kennedy once support you?” “Well, yeah, but, I'm really not very good.”

8. That the Materials Science Department is made of the wrong material – Oh the irony

9. Bedders – For all their faults, it does mean that you lazy bastards don't have to do any cleaning.

10. May Week – ‘Compensation for working so hard’. Yes, if you're a scientist – bollocks if you've managed to get your own personally engraved stool in the bar as a reward for doubling their profits. Still, let's banish all those toff accusations by riding a bucking bronco in black tie! Quality.

/30/01/04/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 V . A R T S M U S I C T H E A T R E C L A S S I C A L



The Life of O-Haru by Kenji Mizoguchi will be showing at the Arts Picturehouse from Monday 2nd of Feb until Thursday Feb 5th. I bet you think Kurosawa is the greatest Japanese film-maker of the mid-twentieth century. Shows how much you know.



Back in the old days British artists used to put sheep in glass boxes, now it's entire human beings. Will the madness ever end? Find out at *The Golden Thread* in London's White Cube gallery where Gavin Turk will be exhibiting his latest installation. *Exhibition runs until 28th Feb*



One over-earnest young Cantabrian recently wrote into the *NME* complaining about the inaccuracy of describing The Broken Family Band as "the best thing to come out of Cambridge." But you don't see Stephen Fry making records do you? *The Boat Race, 31st Jan £7 on the door, £6 advance*



Cambridge University Musical Theatre Society presents a very modern take on the musical, *Songs for A New World* will be performed at the ADC. Performances run from Wednesday 4th of Feb till Saturday 7th at 11pm



Three reasons to suggest the Esbjorn Svensson Trio are worth a look: 1. It took us ages to work out whether we should feature it in Classical / Jazz or Music. 2. Twelve reviewers all requested to review this gig well in advance. 3. Piano-based jazz is a far from satisfactory description. *2nd Feb, Corn Exchange, 7.30pm*

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MONDAY 2 FEBRUARY EST: ESBJORN SVENSSON TRIO

Swedish Jazz trio who are redefining the sound of jazz piano. *'They are not about to become one of Europe's most thrilling jazz performers. They already are.'* **JAZZWISE**

MONDAY 23 FEBRUARY TOMASZ STANKO QUARTET

'Europe's most consistently inventive jazz trumpeter.' **THE TIMES**

SUNDAY 29 FEBRUARY BIRMINGHAM CONTEMPORARY MUSIC GROUP

Performing music by Julian Anderson, Judith Weir and more.

FRIDAY 5 MARCH BILL FRISELL & DJELIMADY TOUNKARA

Two great guitarists – Frisell, the maestro of Americana meets Tounkara, one of Africa's finest in a collision of two styles and cultures.

WEDNESDAY 10 MARCH ROKIA TRAORE

Malian singer/songwriter recently nominated for a BBC World Music Award

'A legend in the making'
THE INDEPENDENT

TUESDAY 16 MARCH THE SOUL OF TANGO

PIAZOLLA FOREVER
RICHARD GALLIANO SEPTET

A celebration of the world's most passionate dance music by the French accordion master.

THURSDAY 25 MARCH LUDOVICO EINAUDI

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FILM

Friday
Caius Films:
Pirates of the Caribbean.
Caius College, Bateman Auditorium.
8:30pm. £2.

Sunday
Christ's Films:
O Brother, Where Art Thou?.
Christs College, New Court Theatre.
8pm and 10.30pm £2.

St John's Films:
Intolerable Cruelty - Clooney & Zeta-Jones in this sassy romantic comedy.
St. John's College, Fisher Building.
7pm and 10pm £ 2.

Wednesday
Central European Film Club:
In The Mood For Love by Wong Kar-Wai (2000). Cantonese with English subtitles.
Caius College, Bateman Auditorium. 8pm.

Thursday
Caius Films:
Catch 22.
Caius College, Bateman Auditorium. 8:30pm. £2.

Christ's Films:
Duck Soup.
Christs College, New Court Theatre.
10pm. £2.

St John's Films:
Open Your Eyes (Abre los Ojos) - Spanish original of Vanilla Sky.
St. John's College, Fisher Building.
9pm. £ 2.

Friday
New Hall:
Festival of Law Films "Twelve Angry Men" followed by debate.
New Hall, Buckingham House Lecture Theatre.
8:15pm.

LBG

Saturday
Dot Cotton:
The East's biggest & best Lesbian night Special Guest ? LISA SCOTT LEE
The Junction,
10pm. £7/8.

EDINBURGH FESTIVAL 2004
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email address: festflats@aol.com
or write to
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MISC

Friday
Cambridge and District CAMRA:
Cambridge Winter Ale Festival - www.cambridgecamra.org.uk/waf
Shire Hall Club, Castle Hill, Turn right at the Sir Isaac Newton.
6pm. £2.

CU Ballet Club:
Pointe Class: For those with some pointe experience!.
Kelsey Kerridge, .
4pm. £0.50.

Culanu:
Jewish Cambridge's unmissable weekly social...eat, drink and be merry!
The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria.
10pm.

UNIPAL Information Evening:
Summer Programme to teach Palestinian children English in Lebanon.
King's College, Keynes Hall.
7:30pm.

Saturday
Cambridge and District CAMRA:
Cambridge Winter Ale Festival - www.cambridgecamra.org.uk/waf.
Shire Hall Club, Castle Hill, Turn right at the Sir Isaac Newton.
6pm. £2.

CU Ballet Club:
Intermediate ballet. Free class for grds 6-7ish.
Queens' College, Bowett Room.
2:30pm. £1

CU Ballet Club:
Advanced ballet: Free class for grds 7/8+.
Kelsey Kerridge
4:30pm. £1.

The Pembroke College Winnie-the-Pooh Society:
Where minutes get taken and hours are lost. Newnham College, Piele 304. 4pm.

Sunday
Clare Comedy:
An evening of fine stand-up, featuring headliner Ian Cognito.
Clare College, Cellars.
9pm. £2/£3.

Culanu:
Gender Issues and Judaism: Interactive Panel Discussion With Speakers From Across The Spectrum. The Culanu Centre, 33a Bridge St , 8pm.

C.U. Ta Chi Chuan Society:
Tai Chi Chuan: Hand-form; Self-defence; Pushing-hands; Weapons; Nei Kung
Fitzwilliam College, Reddaway Room. 2pm. £2/3.

Monday
Buddhist Meditation:
Samatha Trust, Thai breath meditation. rmh1001@cam.ac.uk. www.samatha.org
Pembroke College, Seminar Room, N 7. 7:30pm.

CU Ballet Club:
Performance class (Intermediate). Contemporary classical dance experience! 1.5hr.
Queens' College, Bowett Room.
3pm. £2.
Beginners pointe, 0.5hr. 4:30pm. £0.50.

Tuesday
CU Ballet Club:
Improvers ballet. 1hr for grds 4-6ish.
Kelsey Kerridge, 8pm. £1.00.

CU Ballet Club:
Beginners jazz, all welcome!.
Queens' College, Bowett Room.
4:30pm. £1.00.
Performance class (advanced). Contemporary classical dance 1.5hr. 5:30pm. £2.00.

C.U. Tai Chi Chuan Society:
Tai Chi Chuan: Hand Form; Self-defence
Clare College, Bythe Room. 7pm. £2/3.

C.U. Tai Chi Chuan Society:
Chi Kung: Breathing exercises for relaxation, health and fitness.
New Hall, Long Room.
2pm. £2/3.

Kick Bo:
Non-contact aerobics using the dynamic kicking and punching moves of Martial-Arts.
New Hall, Long Room.
5:30pm. £2.

Thursday
CU Ballet Club:
Beginners ballet, all welcome!.
Queens' College, Bowett Room.
6pm and 7pm £1.50.

C.U. Tai Chi Chuan Society:
Tai Chi Chuan: Hand-form; Self-defence; Pushing-hands; Weapons; Nei Kung.
Fitzwilliam College, Reddaway Room. 7pm. £2/3.

Kick Bo:
Non-contact aerobics using the dynamic kicking and punching moves of Martial-Arts.
Christs College, Z Basement.
6pm. £2.

Friday
Culanu:
Jewish Cambridge's unmissable weekly social...eat, drink and be merry!
The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria.
10pm.

MUSIC

Friday
AKIRA:
Live Dirty Post-Pop Band.
Clare Cellars, 11pm.

Cambridge Indie Society:
Indie/ Alternative/ Retro/ Rock.
The Kambar, opposite Corn Exchange box office. 9:30pm. £3.

Clare Ents:
Live indie - Akira, Neonlove, Freerunner + DJ Kat Kennedy (CUR).
Clare College, Cellars. 9pm. £4.

Kettle's Yard:
Lunch time concert, lasting approx 30 mins. Kettle's Yard, Noon

Newnham Ents:
AMBERSHADES live with support from JONNY LIVES! all the way from NYC.
Newnham College, Bar. 8:30pm.

Queens' Ents:
HYPNOTIZE! Hottest RnB, hip-hop and garage.
Queens' College, Fitzpatrick Hall.
9pm. £4.

CU Rock Society:
Fire And Forget + Audio War: heavy metal/industrial gig.
The Man On The Moon, Norfolk St.

Think You're Beautiful?

Following the success of Cambridge's first ever fashion show, the search is on for the freshest talent in Cambridge.

Model Student 2004 promises to unearth the hidden gems in and around the University.

So if you think you're fit and fancy your chances send a photo with your name, college and something interesting about you to the Varsity Offices or email business@varsity.co.uk

Entries will appear in a colour pull out in Varsity and all will have a chance to vote

Winners will star in the Cambridge University Fashion Show 2004 at the end of this term in front of Hillary Alexander, Fashion editor of the Daily Telegraph and scouts from Storm Modelling Agency.

Closing Date: Wednesday 11th February

MUSIC

Saturday

AKIRA:

Rock, Pop, Hip-Hop etc. King's College, 10pm.

CU Arab Society:

DJ mixing Arabic, RnB, Latino, Hip-Hop music, featuring Palestinian-American Rapper Iron Sheik, King's College, Chetwynd Room. 9pm. £3.50.

Fairhaven Singers/Cambridge Baroque Camerata:

Corelli Christmas Concerto, Bach Cantata 196, Vivaldi Gloria. Great St Mary's Church, . 7:30pm. £13/£10/£8.

Kings ents:

Top Newcastle indie/rock band FREERUNNER. King's College, 8pm

Music from Africa and the Diaspora:

Performed by Dawn Padmore (soprano) and Akin Euba (piano). Churchill College, Recital Room. 7:30pm.

Pacemaker presents:

Tech house and breaks from Loz Wild & Johnny Davies Po Na Na's, 9pm. £3/4.

Queens' Ents:

NAUGHTY! Back 2 school music Queens' College, Fitzpatrick Hall. 9pm. £4.

THents:

RIDE THE LOVETRAIN...sounds of the 60's & 70's. swing, soul & disco-funk. Trinity Hall, . 9pm. £3/£4.

Trinity College Music Society:

Guitar music presented by Abigail James, sponsored by Riverrun Records. Trinity College, Trinity College Chapel. 8pm. £8, £4 concessions, £2 TCMS members.

Sunday

Fitzwilliam College Music Society: Katie Jones Brass Quintet in Concert. Fitzwilliam College, Fitzwilliam Chapel. 8pm.

GCMS:

Nicolette Wong, piano - Berg, Haydn, Skryabin, Barber. Caius College, Bateman Auditorium. 8:30pm. Bristol Millenium Chamber Music

THEATRE

Friday

A STREETCAR NAMED DESIRE:

by Tennessee Williams; production funded by REDS. The Playroom, 7pm. £5.50/£4.50.

Brickhouse Theatre Company:

An amateur production of Ben Elton's Popcorn. Robinson College, Auditorium. 7:30pm. £6/£4.

CUADC:

CHRISTIE IN LOVE - intense drama based around serial killer John Christie. ADC Theatre, 11pm. £3 - £4.

Webster Society:

THE MAGIC FLUTE - zany, fast paced, and memorable Mozart . ADC Theatre, 7:45pm. £6 - £8.50.

Saturday

A STREETCAR NAMED DESIRE:

by Tennessee Williams; production funded by REDS. The Playroom, 7pm. £5.50/£4.50.

Brickhouse Theatre Company:

An amateur production of Ben Elton's Popcorn. Robinson College, Auditorium. 7:30pm. £6/£4.

CUADC:

CHRISTIE IN LOVE - intense drama based around serial killer John Christie. ADC Theatre, 11pm. £3 - £4.

Webster Society:

THE MAGIC FLUTE - zany, fast paced, and memorable Mozart . ADC Theatre, 7:45pm. £6 - £8.50.

Monday

CUADC:

ONE NIGHT STAND - Acting Workshop Showcase. ADC Theatre, 11pm. £3.

Fitz Theatre:

A new student-written play by Alex Britton, 'An Ounce of Difference'. Fitzwilliam College, Reddaway room. 8pm. £2 students, £3 non-students.

Tuesday

Chinese Cultural Society:

Thunderstorm Emmanuel College, Queen's Building. 7:15pm. £4

CUADC:

THE CRIPPLE OF INISHMAAN - black comedy and moving drama in one play. ADC Theatre, 7:45pm. £5 - £7.50.

CUADC:

ONE NIGHT STAND - New Writing. ADC Theatre, 11pm. £3.

Fitz Theatre:

A new student-written play by Alex Britton, 'An Ounce of Difference'. Fitzwilliam College, Reddaway room. 8pm. £2 students, £3 non-students.

Pembroke Players:

The Mystery Plays - Episodes from the York Cycle. Pembroke College, The Wren Chapel. 8pm. £5 with programme.

Pembroke Players:

Five Night Stand - extended standup comedy. Pembroke College, Pembroke New Cellars. 10:30pm. £3-4.

Wednesday

Chinese Cultural Society:

Thunderstorm . Emmanuel College, Queen's Building. 7:15pm.

FOR THE WEEK'S FULL GUIDE TO EVENTS VISIT WWW.VARSITY.CO.UK



Fun pop and jazz choir requires actors, tenors & basses.

Auditions Saturday 31st 3 - 5
John's College: Fisher Building

Email crg26
Web: cam.../societies/cuacs/cadenza

CAIUS MAY BALL

15th June 2004

requires talented performers

to entertain guests.

Jugglers, string quartets,
bands and solo-performers
are invited to apply by 02/02
to Jo (joc64) or Nikhil (nas38)



Interested in
working at St. John's
May Ball 2004?

The Committee is
currently recruiting
general staff and
security workers
for the 15th
and 16th June.

To apply online, or
simply find out
more, visit
www.stjohnsmayball.com



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Intolerable Cruelty, 12A
Sunday 1st February - 7pm & 10pm

Open Your Eyes

(Abre los Ojos), 15

Thursday 5th February - 9pm

www.stjohnsfilms.org.uk

Sidney Sussex May Ball:

Wednesday 16 June

LAUNCH PARTY - Wednesday 3 February,

8-close at the Waterside

Drinks offers & THEME ANNOUNCED

www.mayball.com

Worker Applications also welcomed



trinity ball 2004

We would like to invite musicians and entertainers to
audition for the First and Third Trinity Boat Club May Ball,
to be held on 14 June 2004.

For more details, see
www.trinityball.co.uk/ents.html

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A CONCERT FOR PEACE

Fiddlers, Arabic drumming and dance,
anti-war songs. As part of the
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ing place on 4-6 February. Hour-long
mini-concert. Come join us!

Free.

CU Sports and Social Club, bottom end of
Mill Lane, Nr Scudamore's Punts.
4 February 2004
3.30pm to 5.00pm

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Birthday
Peckstuff

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WORKING IN THE MEDIA

Thursday 5 February 2004

6.00 - 9.00pm (doors open 5.30pm)

Exam Halls, New Museums Site (Downing Street entrance)

MEET THESE ORGANISATIONS AND GRADUATES (subject to last-minute changes)

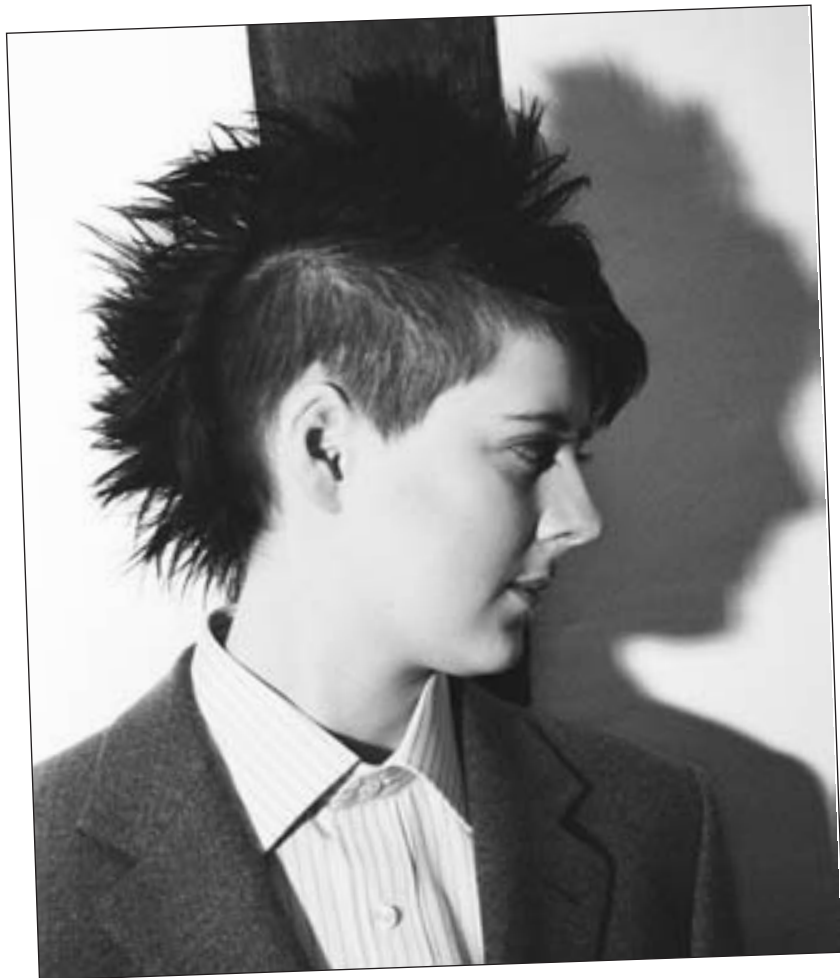
Basi Akpabio, BBC Creative Services, creative director	Macmillan Publishers
Natalie Bromley, Sister Films, Script Editor	Shân Millie, business publisher
Cambridge Evening News	Jane Mulkerrins, national print journalist
Cambridge University Press	Caroline Muspratt, <i>Daily Telegraph</i> , City reporter
Cambridge University Radio (CUR 1350)	Naked Scientists, independent radio show
Cambridge University Science Productions	National Film and Television School, course provider
CINECAM (student TV and film society)	Alexandra Owen, Darrall Macqueen, script coordinator
City University, postgraduate media courses	Pearson Publishing Group, Cambridge educational publishing group
Meg Clothier, Reuters, trainee journalist	Kathryn Phillips, <i>Journal of Experimental Biology</i> , News & Views editor
Sam Coates, <i>The Times</i> , reporter	Cathy Piggott, John Murray publishers, editorial assistant
Claire Coleman, freelance journalist	Hester Plumridge, Persephone Books, graduate assistant
Nickolas Crosby, Corporate Television Networks, commercial director	PMA Training, postgraduate media courses
Martin Cullingford, <i>Gramophone</i> magazine news online editor	Matt Potter, <i>Bizarre</i> magazine, managing editor; freelance print / broadcast journalist
Chris Dearden, BBC Radio Wales, chief reporter	Princess Productions, independent TV production company
Daniel Dearlove, BBC Worldwide, business development manager	Peter Quantrill, <i>Gramophone</i> magazine, chief sub
Andrew Dickson, Rough Guides, writer and editor	Nicola Rogers, Cambridge University, web editor
Louise Dow, BBC Cambridge, broadcast journalist	Screen East, regional screen agency for the East of England
Emily Dowdeswell, Warner Music Business & Legal Affairs, paralegal	Brian Skeet, film director and screenwriter
Sam Dubberley, European Broadcasting Union, TV news subeditor	Nigel Stephenson, Reuters, chief correspondent
Jessica Duchon, freelance music journalist	Nick Stuart, CTVC, independent TV & radio production company, CEO
Jessica Dunsdon, Sky News, trainee journalist	Preti Taneja, Children's Express (charity news agency), journalist
Jo Floto, BBC, senior producer	<i>The Cambridge Student</i>
Brian Gilbert, film director	Trafficlink, news & traffic provider for regional & local radio stations
Julia Goodwin, <i>Prima Baby</i> magazine, editor	<i>Varsity</i>
Hammonds, media law firm	Lucy Vernall, factual and factual entertainment programmes, assistant producer and development producer
Imperial College, Science Communication Group courses	Elizabeth Willcocks, SETNET, education business analyst
Tabitha Jenkins, trainee film producer	Emmeline Yang, FT2/Film Council/Pathé Pictures, script development
Philippa Law, BBC 7, broadcast assistant	
London Film Academy, film course provider	

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• Television & Radio Production • the Film Industry
• Magazine Production

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Ede & Ravenscroft, est. 1689 and robemakers to royalty, provide sharp gentleman's tailoring to salivate over and get all excited about. English dressing the way it should be. "Clothes always fit ya, life is a pop of the cherry, when you're a boy" - Bowie

Plain English



All clothes from Ede & Ravenscroft except black and white braces from A. E. Clothier and heels from Ally Lulu
Model: Molly
Make-up: Helen Lygo at Molton Brown
Stylists: Pierre Bonnet & Ronojoy Dam
Thanks to Francesca Moyles at Jesus College & Ben Chang

Hair: Simon at Essentials
Photos: Jack Chiles & Andrew Gillespie

Pure Indulgence

Affordable Beauty Treatments for those grey
Cambridge days.....



Grace Ofori-Attab

The Swedish Body Massage with Mr James Morton

Available at: **Stilo Nuovo**, 13 St John s Street (opposite John s)

Contact: 01223 355339/ 01223 352020

Duration: 30 minutes

Price: £15

"I've never considered myself to be a particularly stressed person so I didn't really see what the need for a massage would be. However by the end of my half hour session I felt so calm I was in a daze for the next hour.

My masseur was a very lovely girl and the combination of music, candlelight and a massage was a real escape from the day-to-day stresses of Cambridge life. I'll definitely be doing this again in-between exams next term."

I'll be doing this
again between
exams"

The Manicure with Miss Jenny Duggan

Available at: **Stilo Nuovo**, 13 St John s Street (opposite John s)

Contact: 01223 355339/ 01223 352020

Duration: 45 minutes

Price: £15

"much more
thorough than
previous
experiences"

"The whole treatment was much more thorough than previous manicures I have had. My hands and arms were massaged and I got to choose from a range of colours. After forty-five minutes of banter and not even a mention of my SPS degree I was ready and raring to go! A manicure is a lovely way to make you feel special and at £15 it's worth the indulgence once in a while."

"With a lifestyle based around smoky clubs, drinking and fast food, as students we really abuse our skin. A facial every once in a while really makes a difference. This one was very professionally done. I was particularly struck by the tingling sensation I got all over my face when the beta hydroxy acids were applied, I was told this was due to the acids dissolving the dead skin cells. My skin felt much purer when I left and my complexion certainly looks to me a lot better as a result of the treatment."

"as students
we really abuse
our skin"



Jocelyn Bailey

The Express Facial with Miss Natalya Oram

Available at: **The Glassworks Health Club**, Thompson s

Lane (off Bridge Street).

Contact: 01223305060 or info@theglassworksgym.co.uk

Duration: 45 minutes

Price: £22



Grace Ofori-Attab

Date of the Week

Your chance to date Cambridge's
most eligible singletons



Sara

Our girl of the week is Sara Naguib, a 2nd year historian from Caius.

From: errr....Birmingham!!!

Favourite Song: *Milkshake* by Kelis.

Favourite Book: *The Republic* by Plato.

Describe yourself in three words:

A natural blonde.

What I'm best at: Making stupid comments.

What I'm worst at: Economising.

To pull me: Buy me a bottle of wine!

To date Sara at email date@varsity.co.uk with 'Sara' in the title by Sunday. Send answers to the same questions, your contact details and a photo if possible. Alternatively drop your response off at the Varsity Offices.

Last Week's Date



Andrew Gillespie

Arthur and Antonya at B Bar

Last issue's man of the week, Arthur, chose Antonya from King's for his date. They shared a night of fun and frivolity over a bottle of champagne at B Bar. Arthur said after the date, "A great time had by all. I would recommend the Varsity dating plan to anyone. It was a perfect date." Antonya said of Arthur, 'What a guy.'

varsityarts



Nick Hayes

Best of British

Martin Hemming

Last Friday I bought a copy of a new magazine called *Nuts*, which is, in its own editor's words, "the world's first – and thus the best – weekly magazine for men." Kelly Brook is be-suspending on the front cover. Page 3 model Michelle Moore shows off her substantial wares (while not actually gettin' 'em out) on pages 32 and 33. There's a double-page spread dedicated to Britney in the nuddy; another to the art of nuddy women having clothes painted on them to make it look as if they're not actually nuddy. Then there's 11 pages of football. Then some pages about cars. Then there's a four-page feature on cars that footballers drive, which presumably could only be topped in a future issue by an indepth investigation into the cars driven by female footballers in their bra and knickers. I think you get the picture.

I don't have a problem with this. I like football, I like pretty ladies and I do drive a car – not a Michael Owen Beemer X5, granted. My biggest problem with *Nuts* is its near total avoidance of The Arts – and, no, I'm not counting the naked body murals, or the 26-page TV guide. It is probably unfair of me to judge British male culture entirely by the contents of a 100-page weekly, but surely the Average British Male (ABM) has a

need to exercise parts of his brain other than those reserved for boobs, bonnets and balls?

I'm not expecting experimental theatre (one of Miss Brook's more adventurous career moves?) or Kafka (though apparently Man U rate him as a full-back), but the ABM, I would assume, needs more than the two pages of 10-second DVD, CD, film and book reviews that *Nuts* supplies him.

Moder, rockers, punks, baggies and indie-kids: these are all highly male British cultures, inseparable from the musical art forms that define and are defined by them. True, the tribal nature of music has declined in recent decades and so men are less likely to identify themselves with a particular musical/cultural clan. So shouldn't a men's magazine be able to embrace all of these different genres that still play a large part in men's lives?

But then the relationship between men, Art and the British state has often been a sticky one. When Morrissey waved the Union Jack on stage he was deemed a racist. When Noel Gallagher's guitar bore the same emblem a few years later, he was seen as an exemplar of British cool and was invited round Tony's for tea. Perhaps British male conception of patriotism is just incompatible with creativity. Successful contemporary British art, from Damien Hirst to Irvine Welsh to Dizzee Rascal, has usually found its voice in speaking out against the Establishment, by selecting the dirty

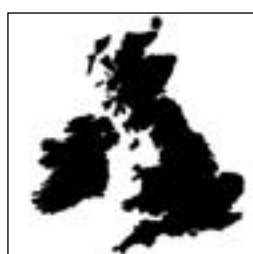
bits and ignoring tradition and conservatism. Maybe by sticking to their footy/fitties/fast cars triumvirate *Nuts* can avoid the possible controversy invoked by a greater focus on the arts.

Or maybe, it is just me. Maybe the ABM does define himself through his car, his football team, and his favourite bird's bits. I would contest this claim, however, and invite you round to see my books, my records and my film and gig ticket stubs – they say more about me than a 1988 Polo, Liverpool FC and Andrea Corr's tummy.

If you still think I'm wrong, at least read *Zoo*, the world's second – and also "best" – weekly magazine for men. There's no more art, but a lot more nipples.

The Varsity Arts Guide To Best of British

1. *Prime Minister's Question Time*
2. *London's Calling* by The Clash
3. Richard E. Grant in *Withnail and I*
4. *Blackadder!* *Monty Python* / *The Young Ones*
5. Billy Bragg
6. The plays of Oscar Wilde.
7. *Eastenders* (Kat Slater for Mayor!)
8. Gaaaaaarage – all over your boink.
9. Tracy Emin's bed stains
10. *St Trinian's*, *Carry On*, and Ealing Comedies



Music

Sounds of the Nation

Page 17



Visual Arts

A Brief Guide To
BritArt

Page 17



Theatre

Wilde about
Britain

Page 20

Shifting Up a Gear

Pavla Kopecna sees Red at Fitzwilliam's bi-termly best



Pavla Kopecna

Last year, the Fitz Ents bi-termly Red Shift event provided a steady welcome alternative to the "without cheese, please" crowd. Last term, a cheese room was paradoxically made into a feature, and I was admittedly left a little ripe with disappointment in October, and not attending in December.

It appears that the good entz officers of Fitzwilliam learnt their lessons, however, and January 2004 saw a wicked Red Shift line-up once again, including DJ "I love hip-hop like Madonna loves diiiiicccccckkkk!" Format as one of the main acts, causing the boys' visors to shake, and the girls' bangles to rattle.

Next door, the drum n bass by Emma and King's regulars Hektic and Tappa provided a heavy yet edgier-than-a-tetrahedron quality to the UV light pack, while just around the corner, a cosy roomette gave home to some fridge-chill reggae with deep-base beats by the renowned Revelation with their expert, and incredibly tall MCs. The Cambridge Breakdance Crew provided on-going entertainment, the bar was full but well-served, and the cheese only discreetly pungent. All in all, I enjoyed an excellently rounded entz experience, and will definitely be returning to Red Shift come the end of term.

Chikinki... ...but not sexy



Jake Snaddon

Some bands can sing about sex. Peaches makes it sound like the filthiest thing imaginable, which it probably is with her. Caleb from the Kings of Leon could recite his shopping list and make it jaw droppingly sexy, and no one knows what Brody Dalle is singing but the roughness of her vocals is defiantly sexual anyway.

Chikinki vocalist Rupert will never sound sexy, but not through lack of trying. 'Wave your hands if you like to fuck!' he cries to total audience apathy. The mental response is palpable: 'Not you mate, your T-shirt's too small and there's a distinct whiff of best-forgotten Brummie glam-punks King Adora in the air'. Even his guitarist is cringing. If he didn't thrust his libido upon the audience with such eagerness they could be fantastic: power pop with synths, admirable on-stage chaos and a healthy dose of looking a bit silly. The obvious stand-out is the single *Hate TV* but the set is always attractively teetering on the edge of breakdown.

Joint headliners Kasabian have their sound nailed, like a scrubbed-up and invincible baggy, but their professionalism seems to lack something after the ramshackle slapstick of their tour-mates, even though they're clearly the better band. Unlike Chikinki, Kasabian put their money where their mouths are and do sound sexy: hard guitars and a Primal Scream-like impenetrability not hampered by their underwhelming stage presence. Both bands admirably attempt to weld beats to their guitars but should apply them more liberally - there's nothing less sexy than being half-arsed.

Rebecca Kemp

Multi-Track and Field

Lloyd Beecham works out with Athlete at the Corn Exchange

On the first night of their 2004 tour, Indie Alternative Rockers Athlete drew in a packed Corn Exchange and were ready to impress. Nominated for a Mercury Music Prize for their debut album *Vehicles and Animals*, this year's tour rides high on the success of this album and over a year of gigging. So the young band's next seven dates around the country are a perfect opportunity for the four piece to showcase their new material and to also give their widening fan base a chance to sing along to their hits that are quickly becoming rather anthem-like.

And this they did. Opening with *El Salvador* to a huge cry of appreciation, they continued with everything we

have come to expect from this band - professionalism, talent-a-plenty, and a certain element of unpredictability, epitomised in new and old songs alike. Culminating in their Top 40 hit *You Got the Style*, the band never looked like failing, especially after the impressive warm-up acts Snow Patrol and up-and-coming electronic rockers Weevil who put a very individual sounding stance on only their third ever gig.

Athlete gave a commanding performance and seemed truly in awe of the huge following they are clearly amassing from their growing success. The band play six more dates around the country and will get better and better if their first night of the tour is anything to go by.

Lily Humphries



Obituaries



Varsity Archive

And so farewell to The Boat Race. A real music venue, authentically and endearingly dingy, over the years it has played host to a selection of bands that read like a list of the great and the good of British music and beyond. An (infamous) early performance from Oasis resulted in the band being barred for life, while more recently bands like The Darkness and Franz Ferdinand have used The Boat Race stage as a launch-pad to phenomenal success. A big name on the toilet circuit, and a home for local and international talent alike, Cambridge will sorely miss it.

Sam Elliot

Reviews



Lemar - Another Day
Sony, February 9th

★ ★ ★ ☆ ☆

Triple Brit nominee Lemar, notably the only credible Fame Academy contestant has produced what is probably going to be number one for Valentine's Day. It has a sappy, slushy, romantic melody, which forces you to say "aaaaah-hhh how lovely" and when he claims, "I don't want to live another day without you by my side", you can't help but melt. His smooth, sexy and very soulful voice makes *Another Day* the perfect amorous cheesy ballad, for all you hardcore romantics.

Shantelle David



The Von Bondies - C'mon C'mon
SIRE/Warner, February 2nd

★ ★ ★ ★ ☆

Yet another ultra-hip US garage rock band you ask? Well, yes, but The Von Bondies really are a band worthy of NME-esque hyperbolic panegyrics. With its killer chorus riff, anthemic backing vocals and exultant sense of abandon, C'mon C'mon is a stomping choice of lead single from their first major label album. The lyrics "when my teeth bite down/ I can see the blood" resonate particularly after the recent Jack White fracas. With tunes this good threatening the 'White Stripes' crown as Detroit rock champions, one can see why such violent measures were used to defend this title.

Nabeela Ahmed



Varsity Archive

Ear to the Ground

A tour of sights, but mainly sounds, of Britain

2.Manchester Hilariously called 'Madchester' by about five people. The centre of British music in the late 80s and early 90s spawning bands like Joy Division (*Love Will Tear Us Apart*) and The Stone Roses (*Fool's Gold*). And then there's The Happy Mondays who thought that getting wasted and dancing like a goon passes as music. However, the best was yet to come in the shape of Monkeyman Liam Gallagher who was probably the greatest frontman who ever lived.

3.South Wales Officially the most tedious place in the world, Wales has produced its fair share of angry (or at least bored) rock stars. The Manic Street Preachers were angry, '4Real' and lost (literally) their guitarist, after he fell off a bridge. The Stereophonics were bored and wrote songs about one-way systems. The Super Furry Animals have just taken to walking around with silly accents and silly hair. Wales is also noted for a flourishing Welsh-language Hip Hop scene. Word to your boyo.

4.Brighton Brighton used to be a peaceful seaside retreat for people who were too posh or old to go to Ibiza. Now it's got a scene all of its own; in fact it's got a few. The empty houses are filled with squatters sleeping with

their eyes open, the gay scene has more tweakers than Liverpool's rollers, and the students run around trying to keep up with everyone. Inevitably, such a big youth culture has spawned music. Most notably, a Fatboy called Norman set up Skint records and preached the word of big beat; recently the sound has developed into breakbeat, the most exciting dance movement in the UK. From Adam Freeland's Marine Parade records to Krafty Kuts and ils, beats just don't get fatter.

5.Bristol Back in the early 90s, a wild bunch of Bristol boys got so oppressed by their crumbling post-industrial environment that they smoked their way through a masterpiece called Blue Lines. The crew was Massive Attack and their downbeat mix of reggae and hip-hop captured the nation's come-down haze so well that the genre-obsessed media invented the scene called Trip-Hop. Tricky spun off a classic first album of blunted beats and Portishead's more mature take found its way into middle-aged dinner parties everywhere. Not to mention Roni Size's legendary Reprazent/Full Cycle massive...

6.Glasgow Our film editor says there's a techno scene in Glasgow. That's why he's not music editor. Also home of

Franz Ferdinand, the first good Scottish rock band since the Proclaimers.

7.London Forget So Solid. East London boys Roll Deep Crew have been at the cutting edge of the garage scene for years - they even discovered our boy Dizzee Rascal. Sweet like Tropicana. Over in West London the broken beat sound has developed into a dominant force recently with acts like Bugz in the Attic getting nationwide recognition. And not to forget the might Saaf London crew. David Bowie might have come from Bromley, but in SW9 alone you can jam with drum & bass overlord Dillinja, hip-hop ruffty rudebwoy Roots Manuva, and dub organiser Jah Shaka. And you avoid the half-hearted pussios who are scared of getting mugged south of the river. North London's ok too, I've heard.

Other notable places do not include:
1.Ireland (B*witched or The Corrs anyone?)
2.Suffolk (The Darkness)
3.The Isle of Man
4.Mull (except for the Historical Society)
5.Cambridge (Pink Floyd taking a ridiculous amount of acid and singing about Granchester Meadows doesn't count)

1.Liverpool British music begins here. Home of tracksuits, crime, and most importantly The Beatles. Before drugs were invented, The Beatles recorded *I Wanna Hold Your Hand* and *Love Me Do*. Then Drugs were invented and they made *St. Pepper's Lonely*

Hearts Club Band. The drugs theme continues with other Scouse greats Echo and The Bunnymen (who took a lot of acid), The Coral (who smoke a lot of dope) and superclub Cream, the spiritual home of gurning pill-heads everywhere.

A Brief Guide to BritArt

Rule Britannia

Faisal Abdu' Allah's work deals with racial stereotyping as well negotiating his own identity as a black British artist. *Raham* confronts both racism and Islamophobia. A young black man stands pointing a gun directly at the viewer, on his finger is a ring bearing the Islamic crescent and star. He is confrontational and yet vulnerable. While he seems the aggressor actually he is the victim.

Power

Marcus Gheeraerts the Younger painted *The Ditchley Portrait of Elizabeth I* to show the Gloriana of a very military Brit



standing in command of a map of her realms. We are supposed to notice her dress; we are supposed to notice her jewels: this is a portrait that is intended to communicate the full physical presence of the monarch who was also a kingdom.

Sex and the City

Gainsborough had an appetite for pomp. Unlike his contemporary, Sir Joshua Reynolds, he had no interest in

history or literature. His portrait *Georgiana, Duchess of Devonshire* is one that implies a very different sovereignty to that of Elizabeth. This is about money as well as social status, a power radically more individualistic than that which might have been allowed into the loyal world of the Gheeraerts canvases.

Escape to the Country

Another kind of British art has focused on the land, abstractly, as a mythic entity. Gainsborough's *Respose* presents a pastoral scene of grazing cattle amid undulating hillside. The countryside here is as much of a national entity the Devonshire landscapes used in Second World War recruiting posters. Immediately in the wake of the 1968 risings, Jean Luc Goddard shot a film in Britain titled *One plus One*, here Goddard shoots an interview with a certain 'Eve Democracy' who is to found among the glades of the British countryside. Authentic, wild or just smelly, the land which Elizabeth I is shown presiding over might well be, but nothing could anticipate: Netherfield, Milton Keynes - housing in a high-tech ver-



sion of the terrace tradition. Geometric prefab-like nightmares were part of the post-war initiative to build a new, revitalised Britain for the future. New towns suffused the nation, populating a country that had already known the arrival of the Windrush, decolonisation and diminished international influence.



The Home Front

If we were to put faces to the British, we could start with Richard Hamilton's *Just What Is It That Makes Today's Homes So Different, So Appealing?* In this pop art collage drawn from a mass media world, Hamilton constructs a British domestic image ruled by US culture, the blonde, the hunk even the vacuum cleaner ads. Peter Blake's *Self-Portrait* almost anticipates the era of the fanzine. Staring out in a passive, sad way he holds a copy of an Elvis magazine, this like his *Elvis Mirror* both tell of a world in which personal lives become dominated by fiction and fake glamour. Tracy Emin's *My Bed* serves as testament to the single Bridget Jones style life.

Tea for Two

Roger Fry set up the Bloomsbury-inspired Omega Workshop in 1913 to practice crafts. Unlike William Morris before him, he did not decry the use of machinery to aid production. Much of the work of the Omega Workshop started out with geometric forms moving slowly into abstraction. Fry's *Pottery Tea Set* steps upon the relationship between art object and product as well questioning what the role of an artist might be in Britain. He arrives at one of major clichés of Britishness: afternoon tea.

This Sceptred Isle



From Elizabeth to Elvis, all of the art objects covered cast general questions about Britishness, but it is in the global notoriety of a figure like Lady Macbeth that the tension within the British appears. Gustave Moreau sketched Lady Macbeth, like Delacroix, drawn to the somnambulist with blood-drenched hands. There is far more to being British and creativity than the groovy world of Union Jack accessories in the style of an Austen Powers movie. Who could forget the Mini, The Sex Pistols, the local chip-pie, Shakespeare, *Trainspotting*, or *I'm a Celebrity, Get Me Out of Here?*
Ollie Coates

Going Gothic

Without the Victoria and Albert Museum's help, many like myself may not know that the Gothic period runs between 1400 and 1547, a time when England crawled out of the dark ages to be culturally reborn. Such generalisations are always flawed; but the upper boundary at least seems sensible, being the year of Henry VIII's death.

Images of wealth and status predominate: upon entering, we are flanked by carved heraldic statues of a bull, griffin, ram and dolphin painted in primary colours and adorned with hyperbolic genitals carefully positioned at eye level (reassuringly omitted on the dolphin). Nowhere is the visitor invited to browse freely: the route is plotted and sight-lines are constantly obstructed. We are led through our own preconceptions, challenged to look closer. The real value is in the details and humanising aspects: it is not the effulgent lustre of an Earl's golden, supine effigy which attracts interest, but the veins lovingly rendered on the backs of his hands. Death, like a token effort at universality, leads us out; the effigy, an emaciated corpse, is a reminder which transcends the gap in time and knowledge.

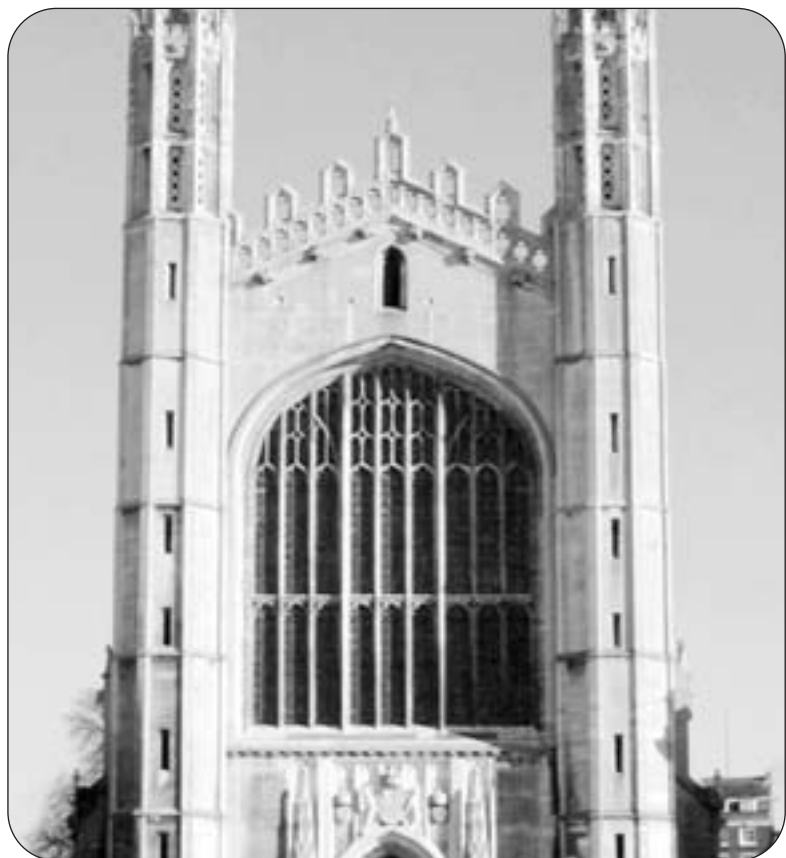
I still don't believe I know what 'Gothic' means, but I am at least certain that what I do know is far outweighed by what I don't. It is the iconic painting of Henry VIII that bids farewell; its distended codpiece seems to return full-circle as an indication that much of this period remains to be explored.

Michael Barnett

Gothic: Art For England, 1400 - 1547, Victoria and Albert Museum, London SW7 2RL

Even-singing for their suppers

Jonny Sells searches for the best chapel choir in Cambridge



Varsity Archive

St John's
Director of Music: David Hill
Organ scholars: Jonathan Vaughn,
Jonathan Robinson
Sunday 25th January, 10.30am

Sunday morning Eucharist at John's is a peaceful affair. On a fine morning, the sun catches the haze of incense above the altar, conjuring a solemnly spiritual atmosphere. This is maintained by the gently flowing plainsong and gracefully shaped phrases of the all-male choir.

The trebles here are immediately impressive. One can see from their body language that the older choristers are already expressive musicians, forming the backbone of a smooth body of sound that is absolutely secure in the face of technical challenges. The men exude flexibility, and David Hill's direction ensures crispness.

The overall impression is of a choir that understands its acoustic, displaying perfect control and balance.

King's should be
wary of resting on
their laurels

King's
Director of Music: Stephen Celobury
Organ scholars: Ashley Grote,
Tom Wimpenny
Saturday 17th January, 5.30pm

Saturday Evensong in King's is both a church service and a tourist attraction. I was entertained by a dramatically sung introit by Rachmaninov. Although generally good, a few forceful trebles make for an unbalanced top sound, and the weaker ones sometimes sadden the pitch. High entries in the challenging Taverner canticles caused the choristers problems. The men are generally well blended. The anthem, Taverner's *God is with us*, was rousing, with a fierce contribution from the organ.

A few too many unclear consonants in their luscious chapel suggest that King's should be wary of resting on their laurels.

Jesus
Director of Music: Daniel Hyde
Organ scholars: Sam Gladstone,
James Kennerley
Saturday 24th January, 6.30pm

Jesus is the only other male voice college choir in Cambridge. It lacks a song school, but has at least one very fine treble soloist. There are no huge,

operatic voices, but the overall sound is well covered, and the choristers are not ragged. Any danger from lack of attention is averted by the strong direction of Daniel Hyde.

Very high treble and low bass may be missing, but Jesus' ability to sing very softly in the close quarters of their stalls is notable, and the powerful climax of Elgar's *The Spirit of the Lord* was impressive. Evensong here is an intimate and pleasant experience.

Clare
Director of Music: Timothy Brown
Organ scholars: Nicholas Collon,
James McVinnie
Tuesday 20th January 6.15pm

With a choir currently numbering 31, Clare needs a larger chapel. Timothy Brown encourages an uncommonly healthy manner of singing, which often makes for a louder noise than the space can take. The diction is exemplary to the point of occasional farce; most impressive was the said Creed, fired out like a machine gun. The sound of Clare is never less than exciting, even when the sight-reading of Tuesday's anthem and canticles prevents them from engaging in so much eye contact.

Reviews



Jazz Jamaica All Stars - Massive
Dune

★★★★★

Ball of Fire, the first track on this exhilarating album, opens with a discordant clash, from which a hot reggae rhythm emerges which is sustained throughout the piece. Intoxicating riffs and the sophisticated soloistic interplay of Baptiste, Corby and Barker mix with a constant Caribbean drive, the effect of which is rather like making a 21st century smoothee by putting Coltrane and Marley into a magimix. The sound of Jazz Jamaica is incredibly fresh: it is a melting pot of jazz, reggae and ska influences, and the result is a remarkable momentum and vitality. This is not the sort of watery jazz played in lifts, but if it was I'd be up and down in them all day.

Ciarán Rhys Jenkins

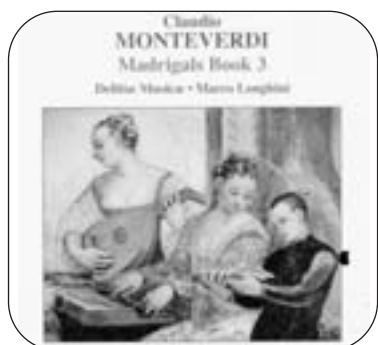


RSN0, Donohoe, Roscoe D. Lloyd-Jones - Arthur Bliss Piano Concerto
Naxos

★★★★

Donohoe is back with a vengeance on this disc, flinging double octaves around and doling out syrupy romanticism as if it were going out of fashion. Well, to be honest, double octaves and syrupy romanticism probably are out of fashion, and were at the time this music was written, but Donohoe and the RSN0 under David Lloyd-Jones make a strong case for this music. There are wonderful moments in the Concerto for Two Pianos that betray Bliss's fondness for Stravinsky, and jazzy twists amid the Rachmaninoff-isms in the Piano Concerto that the virtuoso Donohoe and his orchestra clearly relish. A recommendable release.

James Halliday



Delitiae Musicae - Monteverdi Madrigals Book 3
Naxos

★★★

Monteverdi's Madrigal Book 3 was written in Mantua, and this gave him the chance to compose for virtuosos like Adriana Basile, arguably the greatest Prima Donna of her day. This recording is curious, therefore, because the group is all male. Without the brightness of the female voice, the richness that Monteverdi expresses through his music is often lost. Nevertheless, the male voices have a mellow beauty and the phrasing is musical throughout. The highlight of the CD is *Vattene pur crudele*: the intensity of this movement is perfect. More such explosive dramaticism would certainly give added spice to Longhini's interpretation.

Eli Rolfe Johnson

Sounds of Sweden

Jon Opstad on EST etc.



E.S.T. are one of the hottest, if not the hottest young contemporary jazz act on the international circuit. In their native Sweden they have appeared on MTV, won Grammy awards and had a top 20 album. This is just about feasible if you're, say, Norah Jones, or Jamie Cullum (jazz's Gareth Gates), but how has a piano trio with no sexy lead singer, no vocals at all in fact, become such a world-wide jazz phenomenon?

Esbjörn Svensson's trio has a huge following that has managed to pull in an audience not just from jazz but from rock, drum 'n' bass, hip-hop and other areas. What is so impressive is that they have done this without sacrificing their musical integrity.

The trio has carved out a unique musical identity that makes them instantly stand out from the crowd. All their material is original and their sound is instantly recognisable, with many characteristic elements. Electronics are used sparingly but to great effect to subtly expand the pallet of what is essentially an acoustic group. Dan Berglund's bowed-bass solos, processed through a guitar effects unit

have led to many Jimi Hendrix comparisons and lend texture and colour not seen elsewhere in a trio setting.

Drummer Magnus Öström's incorporation of Drum 'n' Bass beats into his acoustic drumming, often played using brushes, is another staple feature. Öström is one of the main drummers to develop this style, along with other Scandinavians such as Rune Arnesen (on Nils Petter Molvær and Dhafer Youssef recordings) and Erik Holm (with the Norwegian group Beady Belle). Along with subtle electronic processing of the piano itself, these elements substantially expand the range of musical possibilities from the most fundamental jazz unit, the piano-bass-drums trio.

The group's compositions build on simple elements, often starting very sparsely, with growing intensity. Svensson's piano style owes a great deal to Herbie Hancock and Keith Jarrett but adds something new to the institution that hasn't been heard before. This group is going down in jazz history. Catch them whilst you can!

EST play the Corn Exchange, 2 Feb, 7.30pm. Box Office: 01223 357851

Heartbreak Indeed

To Helen Oyeyemi reality itself is lamentable. Worse is our addiction to it, our sheer unromantic durability

Maybe I'm a bit of a morbid person. The first fairytale I ever wrote ends like this:

'And then the princess searched all the hills and woods and towns and counties for the true prince, but he was nowhere to be found. So then her heart broke, and she died.'

(Somewhat harsh, but it served her right – she'd held competitions for her suitors to prove how much they would love her, then, like a Fool, turned down the only prince who told her the truth, which of course she didn't want to hear.) I mean, what is all this heartbreak business? I gave up on the idea ages ago. Heartbreak is non-existent. Even when some memory keeps dragging you back down into misery, even when wallowing in bitterness and reluctant to relinquish the light-headedness of being afflicted with life's crapness, there is this almost perverse tendency to just get over things.

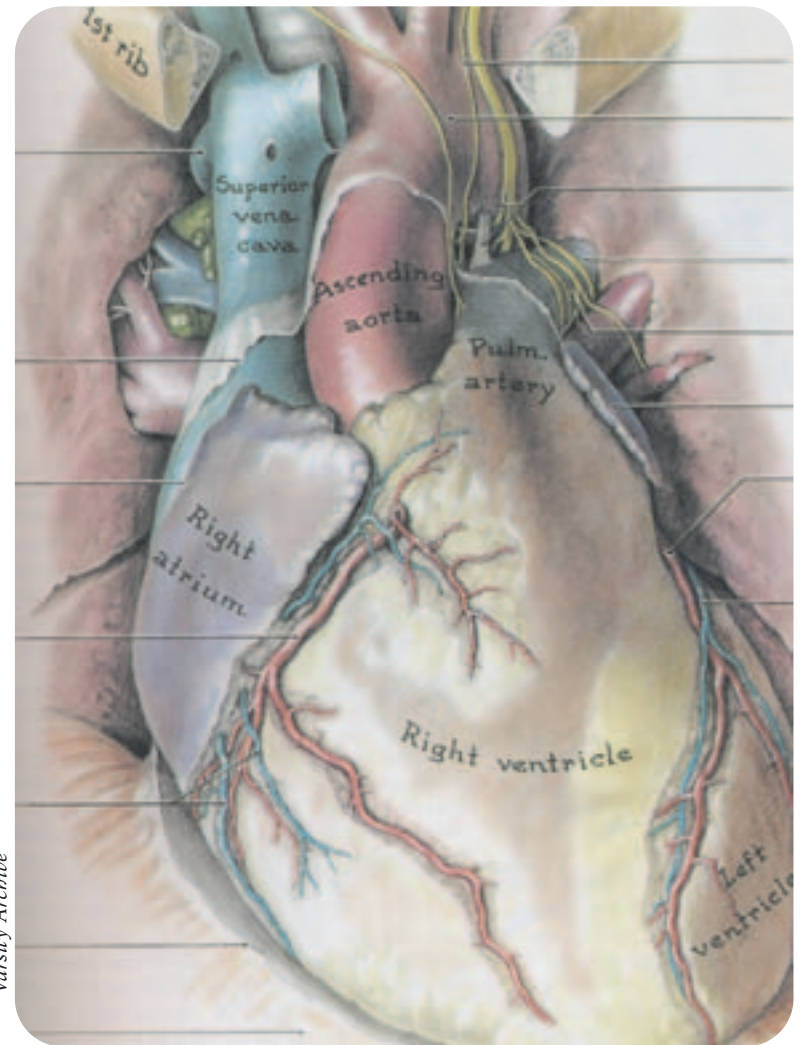
My sister, Mary, still reckons it is possible for people to mentally fold in on themselves, give some small, imperceptible thing up, and die, but knowing that drive to be the last one

standing, the one who gets to turn the last page and sign their name on it, *Lord of the Rings* style, I'd say that you can want to die, but unless something gives you a physical knock from the outside (self-instigated harm included) you just won't do it. Is it a blessing or a curse, though, that we can't make ourselves die just by thinking on it? There's an annoying tendency to survive the worst emotional schisms, the ones that stretch the skin of your face right over your skull and make your eyes just these deep jelly pocks in your face, only to be killed by something utterly random, like your dress catching on fire a la Miss Havesham. In *Wuthering Heights*, the sense is built up gradually throughout the book that Kathy is not the girl to die without any trouble, and when she finally punishes Heathcliff with her death, what do you know but she's back at the Heights tapping on windows for fifteen years. Kathy's heartbreak. Even the Little Match Girl only died because she was too cold, and if anyone was going to die of heartbreak, it should have been her, or the inconsolable me, reading it.

Maybe we've been over –exposed to the concept of the breaking of the heart, or something – songs, films, Wilkie Collins, other books with phrases that go something along the lines of: 'and then she could stand it no more, and as her little heart broke, she offered her soul up to God.'

Kate Chopin's a one for heartbreak. In *Athenaise*, the protagonist becomes so happy in her love that she's afraid – and we should all know the happy-sick whirly feeling that happens in you when something exciting is going on – and when the inevitable blow comes, she is so wounded that she wishes she would die. In *The Story of an Hour*, the protagonist actually does die. Yet Chopin implicitly links physicality with mental and emotional states, almost saying that if you become unhappy enough, your heart will fail – and that's hard to accept as true.

Well, maybe it's that you can't die directly of heartbreak; it's just that it makes you do things. A Poe story that had my jaw dropping for about half an hour after reading it was a very short one (whose title I can't remember) where a rich aristocrat



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punishes both his wife and himself for her having had an affair. Is that what the big deal is? Feeling linked to other people; binding yourself to them so you can pretend that you

can't cope on your own?

Because we can, I'm convinced on it. Surely if you can make yourself miserable, you can also make yourself happy.

Cam Stories

John Shawcross on John Milton

John Milton ponders his sexuality, beating around the Mulberry bush....

Writing while at Christ's in 1626

His relations with his fellow students would also seem to have been strained. We know...that he was called "The Lady of Christ's, an epithet deriving perhaps from his fine features...see his remark in Sonnet 7 at the age of twenty three that his "semblance might deceive the truth/ That I too manhood am arriv'd so neer" and from his eschewing those activities of a frivolous, perhaps romantic, perhaps athletic nature common to the male college student. The circumstance is not much

different from what today would evoke the term "sissy" he discusses the nickname, working from the title of Father assigned to the master of ceremonies, through ribald puns. The irony that he Milton, the Lady of Christ's, should be Father, is immediately seized upon: "have I bargained for manhood as a reward for ishonour, so that suddenly I might be changed from a woman into a man?"

Read more about how Milton resolved these problems in *John Milton: The Self and the World*, by John Shawcross



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MAYS 12

Have you ever heard of Philip Pullman?

Now he can hear of you.

Philip Pullman has agreed to be this year's MAYS Guest Editor. This is your final chance to contribute to Oxbridge's premier literary collection and have your work published and distributed to the biggest names in the industry.

Mays 12 invite submissions for poetry, prose, and documentary photos.

Deadline 6th February. Max. 5000 words.
E-mail to mays@varsity.co.uk

Mozart's Magical, Enchanting Flute

Laura-Jane Foley enjoys a night at the opera



Webster Society

The Magic Flute
ADC Theatre, 27-31 Jan, 7.45pm

★★★★★

"Everyone loves Mozart", enthuses George Corbett, the Musical Director of the ambitious production of *The Magic Flute* currently playing at the ADC.

He tells me the current project began some nine months ago when he and Director Max Webster discussed the possibility of putting on a Mozart opera. "The big question when we started thinking about doing this was whether Cambridge was even up to producing a Mozart opera", says Corbett. And as the lights dimmed in the auditorium at the ADC on Wednesday evening, that was the question at the forefront of my mind.

Due to the space restrictions of the ADC pit Corbett was forced to assemble only a small orchestra but the intimacy does not hinder the production. On the contrary, it allows for a greater interaction between the players and ultimately a finer performance. Under the sensitive and experienced baton of

Corbett, the orchestra provide a technically brilliant and expressive rendering of the overture. It was quite a leap of faith to begin the opera without any action on the stage but the intricate and beautiful Mozart melodies kept the audience mesmerised.

The version of the opera differed from the original in several ways, including the three ladies saving a city executive from his chaotic life rather than a Prince from a serpent, the Masonic symbolism of Mozart's original has been replaced with Eastern allusions and the language has been thoroughly modernised.

Nothing lets this opera down. The props, set and choreography were simply fabulous and full congratulations must go to Amanda Lwin who provided magnificent and inventive costumes. Papageno and Papagena's outfits were especially eye-catching and creative.

Corbett talks of a "spread of musical talent" in the production and this was very much in evidence as the cast assembled on stage to sing at the end of the opera. The saying goes that a chorus is only as good as its weakest members and with a cast of choral scholars and estab-

lished singers, this chorus are simply excellent. There were some particularly outstanding solo performances. Alan Clayton, who played Tamino, delivered a polished performance that was worthy of a much grander stage than the ADC. The former choral scholar sang with emotion, sensitivity and technical perfection. The price of entry would have been enough just to hear Clayton alone sing. The coloratura revenge aria of the Queen of the Night's was a highlight of Act II. Seemingly effortlessly she reached the heights of a top f although her voice in parts seemed to lack the violent drama required of the part. The beautiful voice of Sarah Grosvenor who played Pamina grew with confidence over the course of the opera and by the end the pathos and expression in her voice literally sent shivers down the spine.

Everything in this opera was well-rehearsed, impressive and professional. I was enchanted and mesmerised from the beginning to the end of this truly magical opera. Corbett hopes that this production will lead to a renaissance of opera in Cambridge and if this is the standard we can expect, so do I!

Storm in a Tea Cup?

Thunderstorm
Emmanuel, 3-5 Feb, 7.15pm

★★★★★

"Only at Cambridge!" I sometimes hiss when confronted by yet another of the oddities of this place. But every so often I utter this phrase in genuine disbelief. The glorious foolhardiness of a group of students' staging a play in Mandarin (without subtitles for the uninitiated) had me wide-eyed.

Thunderstorm is writer Cao Yu's earliest work; it was finished in 1933 and tells the tale of a family gradually torn apart

by illicit love, and of a society trying to adapt to the changing times.

Directors Monica Meng Li and Chun Chung Tang have gone to great lengths to create a sense of China in the 1920's. Costumes have been flown in, and they have tried to keep direction as true to the theatrical tradition in which Yu wrote as possible. The cast are enthusiastic and act with an earnestness perhaps born of the nature of this project, whilst a large backstage crew ably keeps the whole thing afloat. However, despite acknowledging the effort invested in a singular project, I have reservations. The acting is somewhat monotonous and wooden. These charac-

ters move in straight lines, peer helplessly into the middle distance and form very self-conscious tableaux. This may be true to tradition, but it doesn't assist an already challenged audience. It also doesn't help, of course, that Mandarin is Greek to me. Despite assistance in following the story, it became a bit too much like hard work: subtitles would have been hugely helpful. The CU Chinese Cultural Society might then have been more successful in reaching the unconvinced with this ambitious project. I tried to lose myself in the foreign, rather beguiling sounds of the Mandarin language: interesting itself, yes, but sadly not as theatre.

Jean Meiring

Wilde about Britain



Varsity Archive

'And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?'

— *The Importance of Being Earnest*

I entered Cambridge with the knowledge that it was probably going to be the nearest thing to 'Britishness' I ever encountered, and that having tea of an afternoon and fine wine of an evening was to become rather routine. As long as I was able to converse politely about the weather all would be fine. I failed to realise how laughable a character I would become if I tried to suggest this all came naturally to me – how awfully bourgeois!

Gladly I didn't become that person. I didn't have to. Halfway through my degree and I'm yet to see a cucumber sandwich, let alone take to snacking on them. But it's in me, the ability to keep up appearances, somewhere. Of course, this is the terribly British notion of the 'stiff upper lip'; to seem and to be are radically different, that's the basis of so much

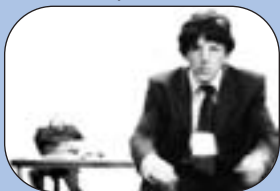
comedy and the notion at the heart of *The Importance of Being Earnest*. So why have I taken such distaste to the growing trend of directors staging this play in drag; surely this can only serve to emphasise the crucial distinction between appearance and reality?

Algernon and Earnest are lovable as caricatures of real people, people I know, whose very beings centre on keeping up appearances. To put them in drag, to me, is to take away this tiny allusion to reality so crucial to comedy. It is indeed intriguing to consider Oscar Wilde's plays with his homosexual double-life at the forefront of our minds. However, to fashion his characters as 'pantomime' types makes them too artificial. I don't want them to seem too ridiculous, it is the fact I originally found them somewhat believable that intrigues me and makes me laugh. What captivates me is the idea that there is something quintessentially British about the whole play (yet let us not forget this is an Irishman's creation). It's the same thing I find fascinating about popular notions of Cambridge. It seems Britishness is all a façade, cucumber sandwiches merely for show. If tourists come here looking for a bygone Britain of intellectual types reciting poetry on puns by day, sipping sherry and port by night, they may well find it; but is it really how life is, or are we all trying to keep up the appearance?

Jenny Shaw

Backstage Theatre News

BEING a reader of *Varsity Theatre* has its perks. Cambridge Drama Centre are offering readers 2 for 1 tickets to see *Ideas Men* (below), a new comedy by the award winning Ridiculusmus Theatre Company described as 'a merciless satire on contemporary office life'. Just take your copy of *Varsity* and student ID along to the Drama Centre (Covent Garden, off Mill Road) on Thursday 5th February before 7.45 to claim your tickets!



CDC

WEST END musicians are in negotiations to avoid a strike after it was announced several shows plan to replace parts of their live orchestras with synthesised 'virtual' musicians. Critics have warned that the introduction of such schemes could force the closure of worldwide successes like *Les Misérables*. CA

Streetcarried Away

A Streetcar Named Desire
The Playroom, 27-31 Jan, 7pm

★★★★★

Think *Streetcar* and you think of a very American play. But this production has taken all preconceptions of Tennessee Williams' classic and swiftly dismissed them.

From the moment Blanche DuBois (Marta Zlati?) sheepishly wandered onto the stage to a background melody that wouldn't be out of place in a Parisian street café, it's clear something is different here. Indeed, the gritty realism of the tiny apartment shared by Stella (Olga Tribulato) and husband Stanley (Bradford Jordan) has been abandoned for a sort-of 'non place' – an eclectic jumble of accents, symbolic sets and motifs. The director has ingeniously drawn on the French background of the estranged sisters – only briefly mentioned in the text – and cast the pair with French actresses, bringing a new perspective to this 'all-American' play. The director clearly has some interesting ideas about the play's messages, complimented by Sabin Anca's complex set of black gauze and white netting strung across the stage. But one cannot help think that perhaps

the production is in some ways too ambitious in its attempts to 'be different'; the complex set may serve its purpose to physically constrict the action into the compounds of the house, but it also creates such a multi-layered set-up that it's often difficult to know what exactly to look at. The gauzes create unnecessary blocks where the claustrophobic cube of the Playroom would have created an intimate 'room' just as well, and the stagehands who spring from the front rows to fiddle with the netting in the lengthy scene changes are distracting. Despite this, the production is intriguing and well acted, and the actors deservedly played to a full house. This ambitious production has evidently set itself a lot of aims, most of which are met admirably.

Chris Adams



REDS

Weigh to Go

An Ounce of Difference
Fitzwilliam, 2-3 Feb, 8pm

★★★★★

What if you were really given a second chance? Would you take it? And if so, would it make an ounce of difference?

Well, if you are looking for answers, Alex Britton's exciting new play is certainly a good starting point. With a cast of only three, the pressure is on to deliver a consistently convincing and provocative performance, having only a limited amount of time and an eccentric plot to work from. With promising performances by Catherine Barton as a Victorian prostitute torn between her profession

and her desire to be loved, James Crawford as the infuriatingly matter-of-fact Assistant Chance-Master, and Richard Benwell as Paul, a hopelessly frustrated suicide who holds the audience in a nervous suspense from beginning to end, this production has all the makings of good theatre. Inspired by the power of metaphor, *An Ounce of Difference* is a parody of literal-mindedness, envisioning a utopian world where second chances are administered by civil servants, and difference is actually weighed in imperial units! With schoolgirl mothers running the Foreign Office, it would seem that an ounce of difference could go a long way.

Spencer Pinkus

"I Have A Dream..."

Ollie Coates wakes up to Bertolucci's return to form

The Dreamers
On General Release Feb 6th
★★★★★

Bernardo Bertolucci's *The Dreamers*, based on Gilbert Adair's novel *The Holy Innocents*, focuses upon a ménage à trois of three young bohemians. Events unfolding on the streets all too literally burst into a reclusive domestic world. Matthew (played by Michael Pitt), a young American spending the year in Paris, meets up with native twins Isabelle (Eva Green) and Théo (Louis Garrel).

It is in February 1968 at the Cinémathèque of the Palais de Chaillot that Bertolucci's characters first meet. The *Langlois Affair*, a protest featuring both film fans and film makers over the firing of the Cinémathèque's famous director, sets the tone for a film as much about the cinematic and

sexual as the political.

This is very much Bertolucci's perspective of May '68. It is in the sensitivity with which he explores the relationship between his three young subjects that *The Dreamers* finds its main strength. This is not a film that shies

As much about the cinematic and sexual as the political

away from interrogating revolution.

Both Théo and his father, based on poet Georges Fontaine, discover the paradox between the revolutionary as it exists in books and the forces bursting onto the streets. Slogan idealism, such as Fontaine's 'a petition is a poem and a poem is a petition', is smashed against the absurdity of the three would-be revolutionaries lying



in their parents' apartment drinking expensive wine and discussing Maoism.

Bertolucci weaves both the cinematic and the political into the visual fabric of his film, splicing archive

footage of Jean Pierre Léaud defending Langlois or extracts from a range of other movies from *A Bout de Souffle* (1959) to *Bande à Part* (1964) into the main body of the film.

A suggestive soundtrack is coordinated by Janice Ginsberg, maintaining a wild edgy atmosphere that bridges the worlds of street and apartment.

Anyone who has seen *The Last Tango in Paris* will be prepared for the gloss that Bertolucci places on May '68. *The Dreamers* is an intelligent and humane exploration of 1968, one that uncovers wider political and cultural tensions by charting personal lives.

This is a very stylish film, but it also brings with it a baggage of pretence. Only finally does a student's paving stone smash through into the deathly bourgeois apartment. 'La révolution vraie?' Well, at least for Bertolucci.

Jack Black's school of hard rocks

Lloyd Beecham learns about Rock 'n' Roll the easy way

School of Rock
On General Release Feb 6th
★★★★★

Jack Black has only ever indulged himself with comedy in film, TV and music alike. But does his new film, *The School of Rock* compare with his vibrant, larger-than-life character that we have come to know in his previous outings?

Playing a washed up 'wannabe' rocker, Black's character stumbles unwittingly upon a substitute

teacher's position in the top Elementary School in the area.

His awkwardness is wonderful, as he struggles to fit in and is constantly made fun of by twenty ten-year-olds, until he realises that fifty percent of his class are in fact freakishly talented with their instruments.

This link seems somewhat tenuous, especially as Black is sore after being kicked out of his previous band just before the 'Battle of the Bands' contest, but somehow we are guided into forgetting this as the brilliant cast of young children con-

tinue to shine alongside Black's insane musical writing and sheer



over-exuberance.

Both Joan Cussack and Mike White put in commendable performances in supporting roles, guid-

Jack Black is inspirational

ing the children to their ultimate goal and continue throughout the film to make it a real feel-good movie that keeps away from the draw of the childlike hole that it could

have quite easily slipped into.

Jack Black is as always, inspirational and although the plot could be picked at and seen as rather weak in some respects, you cannot neglect to realise that stripped down, this is a comedy that really lets you get involved with every character with the laugh-a-minute script.

This film will not, as Black's character suggests "test your head, your brain and your mind" but will make you leave with a smile on your face and your foot tapping to real anthems of rock.

College Film of the week

Laura Allsop recommends *City of God*

Cidade de Deus, the ironically named slums pushed to the peripheries of Rio de Janeiro, out of sight of the 'rich and powerful,' provides a lawless setting for this savage but often beautiful film.

Charting the lives of various characters affiliated to one another either by blood or by blood-lust, the film begins its story in the early days of the City of God, with the government initiated mass exodus of slum-dwellers to a housing project outside Rio. Here, we are introduced to Rocket, the hero, and the fabric of life in the favelas, from which there is little respite.

This is certainly a place where the heat makes men mad: the stunning photography, composed of colours denoting blistering heat, blinds the audience as much as it is morally blinding for the film's characters. The perennial beads of sweat adorning the forehead of the psychopathic Li'l Dice are testament to his hot blood. The film follows the rise of this self-confessed hood to king of the slum world, a rise facilitated by ruthless amorality and a phantasmal scene in which he is pronounced 'protected' by a voodoo witch. A hideous yet fascinating character, one that can child-

ishly pronounce the word 'cool' at the shooting of a young boy, Li'l Dice provides some compelling characterisation. But it is Rocket who uses photography as a practical means of escaping the self-perpetuating circles of crime and violence in the slums.

Punctuated with mini-tragedies, the

instances of a rich cinematographic tapestry. And while the brutality of the film can be hard to stomach, there are many instances of touching humour, often pointedly evincing the ridiculous way in which personal vendettas spiral out of control.

Haunting and in many cases, dis-



film steam rolls energetically towards its somewhat hackneyed ending. Shots of streets littered with bronze torsos, a man weeping with frustration as he buries a wife he has just shovelled to death, the inarticulate rage of Li'l Dice as his best friend dies: these are all

turbing, this is a film that is difficult to like though impossible not to appreciate.

City of God is showing at Queens' on Thursday 5th of February

Britishness

John Bullshit?

Is there, as Blunkett assures us, an idea of Britishness, and is this reflected in film? Truffaut once claimed that 'British' and 'Cinema' were contradictory.

A survey of the state our film industry does little to prove him wrong. Is our Britishness found in mockney gangster films and blockbuster wannabes that we churn out? Perhaps in a way they do reflect something, that little-brother need to impress, that failure to do so.

Perhaps the closest films come to modern 'Britishness' are those like *Dirty Pretty Things*, that concerns African and Turkish asylum seekers, a film hardly watched by us, its target audience. We'd rather pay to see Neo, Frodo and B-Lo in a fourway porno than we would the latest British Film that has crawled sheepishly out of some corner to make itself known. The industry suffers from a lack of confidence, the British audience from a lack of interest.

Yet with such pride do we praise those really 'British' films:

Italian Job - Once you squint past the *FHM* glorification, there's not THAT good a film behind.

Gandhi - A general deification of the man make this film a great example of patronising orientalism.

Love Actually - Sort of what heaven is like when you slowly but surely realise you're in hell.

The Fully Monty - Men! Naked! Ho ho!

Oliver! - "Food glorious food!" beats '2001' at Oscars. Nuff said.

There is British Cinema out there- if you look for it; as for a reflection of modern Britain - whatever that means - turn on BBC3's *Monkey Dust* instead.

Mazin Saleem



Sam Richardson

A DIFFERENT SPORTING PERSPECTIVE

A joke goes that someone had sprayed 'Jesus saves' on the wall of a Scottish football club. Underneath, someone else had sprayed 'Dunfermline should sign him as goalkeeper'. In our 'post-Christian' Cambridge, most people only hear mention of Jesus on Jesus Lane's pitches, and most mentions of Christ relate to the early closing time of his bar.

Yet, for sportsmen in Cambridge then, second to winning, one thing is probably all-important: stash. It probably cannot have escaped your attention that, with five hundred pieces of their distinctive red clothing sold, CICCUC, Cambridge Inter-Collegiate Christian Union, is the largest purveyor of stash in Cambridge. However, despite the series of talks entitled "The Promise" they are putting on this week, many people suggest that they are fighting a losing battle.



They suggest that sport is replacing religion, and that God and the sports pitch cannot get together. Weekly attendance at Church of England churches in Britain recently fell below 1 million, while football attendance is over 700,000 and rising. The convergence of these figures leads some commentators to suggest that football is replacing Christianity as Britain's religion of choice. Yet in Africa, where the evangelical church is growing at nearly 5% a year, football is also soaring in popularity. In the light of this, to simply see sport and religion as culturally antagonistic trends is mistaken. Religion, like sport, should be seen not as a sociological statistic, but as a phenomenon that plays a profound role in individual lives.

Eric Liddell, whose story is immortalised in the film *Chariots of Fire*, provides a classic example of this. Expected

Is there any room for God on the sports pitch?

to be a strong contender for the 100 metres in the 1924 Paris Olympics, he chose not to run that race because the heats were on a Sunday, and he felt he could not reconcile that to his Christian faith. Instead, Liddell had to run the 400 metres, and he won the gold medal. Seconds before this run, he is given a bible verse from 1 Samuel which says "Them that honour me, I will honour".

Religious people like Liddell seem able to take a step back from their sport, and adopt a means-focussed rather than an ends-focussed attitude. Lucio, a Christian who won the World Cup with Brazil in 2002, puts it this way. "The most important thing in a game of football is to give your all and do things in a responsible way." Bernhard Langer, this year's Ryder Cup Captain, is perhaps most famous for missing a putt to retain the trophy in 1991. His reaction was that "Again, my relationship with God, with Jesus Christ, put it all in perspective.

There has only ever been one perfect man, the Lord Jesus, and we killed him. I only missed a putt."

Yet this doesn't mean Christians are happy to lose. Blues footballer Jonny Hughes told *Varsity*, "In all honesty, I am very competitive and hate to lose, but perhaps my perspective is different to others. For me, there are worse things that happen in life, and many of them have nothing to do with Football or God! I don't blame God for losses but thank him that he has given me the ability to play at all". Brian Elfick, Blues Rugby Fives captain and BUSA doubles winner, agrees. He told *Varsity* "It devastates me to see talented sportspeople who do not thank God for the ability and opportunities they have".

Elfick pointed me to a verse in 1 Timothy which says, "For physical training is of some value, but godliness has value for all things, holding promise for the present life and the life to come".

Blues Number 13 Mickey Mantle reflects these priorities, when he says his most admired rugby player is "Michael Jones - a brilliant player but more important a whole-hearted Christian. Rugby is awesome but soon it's going to be destroyed like everything else in this world. Michael Jones knows this and shows it by devoting his life to Jesus, the person who has given him eternal life."

Ironically, whereas theologians like John Calvin tried to ban sport, now in the lives of many sportspeople at all levels sport and religion can be reconciled. Whatever our thoughts on religion (and mine are that you should go to a talk this week to see what it's all about), this is a trend which, with the likes of Jonathan Edwards and Jason Robinson at the forefront of our sporting consciousness, continues to grab the headlines. As the people in the red hoodies get into full swing, perhaps we won't only be seeing crosses on the football field.

Colleges make Schoolboy Errors

Cuppers Football

Sam Richardson

A fascinating weekend saw Downing, and league leaders Catz, knocked out of Cuppers by the local sixth form Colleges Long Road and Hill's Road.

Downing took a deserved lead after fifteen minutes. The goal, reflecting Downing's performance as a whole, started well but finished scrappily. A neat triangle involving right back Steve Kemp and the effective Rob Stokes launched an attack down the right. A low cross came to the back post, where Rich Payne's shot crashed off the bar. A goalmouth scramble ensued, and Rasheed Zakaria bundled the ball in.

Downing could have extended their lead before half-time. New Zealander Payne, whose physical presence constantly troubled the schoolboys' defence, saw an angled shot well blocked by defender Shane White. Nick Drinnan gathered the momentum to make a barnstorming eighty-yard run down the left, only to see his throughball pick out a man in an offside position. Payne saw an angled shot miss by a whisker.

Yet the warning signs were there too. Some slack Downing defending let striker Tom Bates miss an easy chance ten yards out. And the dreadlocked Tonfoi Chisango's skill up front caused more defensive problems.

After being made to stand facing a wall in half time, Long Road stepped up a gear, despite having played a game in the morning. James Shrops' cross glided serenely over the keeper's head to make it 1-1. Then, with fifteen minutes left Downing lost possession cheaply. Kevin Vallas ran at the Downing defence and drilled home a low shot.

Downing then abandoned their flow-



Downing bring Long Road to their knees, before the schoolboys' second-half fightback

ing football for some Wimbledon-esque (or Milton Keynes-esque) tactics. These nearly paid off when Ward's cross picked out Brendan McCann. But his header, like Downing's optimistic hope earlier in the season, was too high. At least Long Road couldn't drink their shandy.

Not to be outdone, fellow-schoolboys Hill's Road overturned league leaders Catz, 2-0. Catz never seemed to be at the races, putting in an uncharacteristically lacklustre performance. Although Catz won the physical battle down the

middle, they seemed to lack pace out wide, and put too many passes astray.

One of these, in defence on the hour, was pounced upon by striker Mark Roberts who brilliantly chipped the keeper. When Catz failed to deal with a deflected cross ten minutes later, the match was all over. Davey Mills's team must now concentrate on the league.

These results give more ammunition to those who like to criticise the standard of football at the university. However, when it is remembered that the sixth

form colleges have a pool three times as large as the Cambridge colleges, the equation is not that simple.

Hill's Road are dominating the third division this year. Long Road, meanwhile, play (or, in most cases, don't play) in the first division, where so far their only result was a defeat to Catz. The school teams certainly add spice to the league although, if they continue to be this hot, they may well find themselves out in the cold again as College Captains become increasingly frustrated.

Fitz fizzle out as Girton get on

College Football

FITZ	0
GIRTON	4

Ben Reeve

A resolute Girton side bolstered their league challenge with a resounding away victory against fourth-place Fitz in Division 1.

The first half was a pretty even affair, with neither side really taking control of the game for any long period of time. The pace and determination of Danny Griffiths kept the Girton defence on its toes, but Fitz's best chance fell to Jon Cheshire, who squandered a golden opportunity on the half-hour mark, heading just over the bar.

Girton began the second with force, and it wasn't long before they opened the scoring. A solid Paul Touil strike answered his teammates' prayers and put the visitors ahead in the 50th minute.

An industrious Griffiths did his best to keep Fitz in the game, but the away-side, spurred on by the foul-mouthed, vocal encouragement of their manager Geordie Bob, seized control. Skipper Donald Davidson, forced a brilliant reaction save from Fitz keeper Dan Whale in the 65th, and minutes later, flame-haired Alex Mugan made it two for the boys in green.

Persistence from Davidson added two further goals to the Girton tally, one in the 80th minute, coolly placed into the bottom corner of Whale's net, the other, a last-minute tap-in, rounded off the scoring and reinforced his college's title-winning aspirations.

Men's Football - Div 1						
	P	W	D	L	GFGA	Pts
St Catz	5	5	0	0	16	4 15
Girton	4	3	1	0	8	1 10
St John's	4	3	0	1	13	3 9
Fitzwilliam	5	2	1	2	4	7 7
Darwin	5	2	1	2	5	10 7
Jesus	3	2	0	1	2	4 6
Downing	4	1	0	3	12	5 3
Pembroke	5	0	1	4	1	19 1
Trinity	4	0	0	4	2	9 0
Long Road	1	0	0	1	1	2 -2

Men's Hockey - Div 1						
	P	W	D	L	GFGA	Pts
Jesus	6	5	0	1	27	4 10
Magdalene	5	5	0	0	19	2 10
Caius	5	4	1	0	14	7 10
St John's	4	3	1	0	17	8 7
Robinson	5	3	0	2	31	13 6
Emma	7	2	2	3	13	22 6
Cam City	5	2	1	2	14	9 5
Catz	6	2	0	4	9	15 4
Sidney	4	1	1	2	6	12 3
Pembroke	4	0	0	4	2	13 0
Downing	4	0	0	4	4	27 0
Queens'	5	0	0	5	1	24 0

Men's Rugby - Div 1						
	P	W	D	L	GFGA	Pts
St John's	7	7	0	0	292	32 28
Jesus	5	4	0	1	131	45 17
Downing	7	3	0	4	130	106 16
St Catz	7	3	0	4	117	122 16
P'house/Selv	6	1	0	5	48	202 9
Fitzwilliam	6	1	0	5	38	234 9

Women's Hockey - Div 1						
	P	W	D	L	GFGA	Pts
Caius	4	3	1	0	11	2 10
Girton	5	3	1	1	9	5 10
St Catz	4	3	0	1	12	2 9
Jesus	3	3	0	0	5	0 9
Trinity	4	1	2	1	4	3 5
New Hall	4	1	0	3	3	9 3
Emma	5	1	0	4	3	10 3
Queens'	3	0	2	1	1	2 2
Fitzwilliam	4	0	0	4	0	15 0

Women's Rugby - Div 1						
	P	W	D	L	PD	Pts
Trinity	5	3	0	2	+64	6
Emmanuel	3	2	0	1	+42	4
St John's	3	2	0	1	+28	4
Churchill	4	2	0	2	-14	4
Clare /Tit HI	2	1	0	1	-12	2
Girton	2	1	0	1	-13	2
Queens'	2	1	0	1	-26	2
Caius	3	0	0	3	-69	0

Men's Table Football - Div 1 Result						
	P	W	D	L	Pts	
Queens'	7	6	0	1	42	
King's	7	5	0	2	39	
Trinity	7	5	0	2	38	
Veterans	7	4	0	3	35	
Clare	5	2	0	3	15	
Caius	5	2	0	3	14	
Selwyn	7	1	0	6	11	
Robinson	5	0	0	5	6	

Promoted: Jesus, Trinity Grad mathmos
Relegated: Selwyn, Robinson
Playoff: Caius v Wolfson

Poll result: 62% of you say Greg Rusedski should receive a drugs ban.

The Parkinson Interview

Sam Richardson



Rajan Lakhani interviews the Blues hockey captain Jenny Parkinson

Needless to say you must be delighted by the team's recent form?

Definitely. We are unbeaten in the new year and have kept clean sheets in the last two matches. The first term is always about integrating the new players into the squad, finding the right formation and learning how each other plays. But the potential was always there for us to play some amazing hockey - it just takes time and now it's all come together. The way we are playing at the moment, we feel we can beat anyone.

How important psychologically was the recent BUSA Cup win against Oxford?

No matter how much you try to play the game down and treat it as a training match, the result was an enormous boost to us. It's been a long time since we last beat Oxford, and now we can go into the Varsity match knowing if we put in a performance like we did last weekend, then we have the ability to win.

Guaranteed Oxford will come back even more determined. We've just got to be very careful that we don't get too complacent. We need to remember how the win felt, and keep putting in the hard work over the coming weeks.

Has the captaincy affected your performances in any way?

I feel that the captaincy has had a positive effect on my personal game. I have to lead by example in both matches and training but the extra pressure has motivated me to push myself even harder. Mentally, I have felt far more determined to do the best I can for the team. It has certainly been the most enjoyable year I've had in the club and one that is going far too quickly.

How far do you think the side has improved from last season?

There are only 6 players left from last year's squad, so the team has changed dramatically. However, the squad this year is much stronger all-round because

the players are playing for the team and not themselves. Last year we were favourites for the Varsity match and had a huge potential to do well, but we played as individuals and that's what let us down. Fitness levels, commitment and work rate have never been better. Tactically we're stronger than last year. And mentally, even if we fall behind in games, no one ever stops giving 100% and let their head drop.

What has displeased you most about your play this season?

Simply the start to the season, when we would often find ourselves dominating matches and then throwing the lead away and dropping points because of a lack of concentration for the whole 70 minutes. So our league position certainly doesn't reflect the strength of this side. In particular, when we played Harleston last term, we controlled the entire game, but in the last minute conceded a soft goal and only game out with a draw. The girls felt so gutted afterwards that we are now more determined than ever not to let it happen again.

Who are the players to watch out for?

Up-front the pace of Rosie Reeve and the tenacity of Rachel Sissons have posed every opposition defence problems and scored some spectacular goals between them. Just behind the front two, top scorer Vicky Eyre-Brook and Jo Tibbitt, have also proved to be prolific in front of goal. But all 13 players in the squad have been invaluable and played an equally important role so far this season. The last 2 matches have been clean sheets from the defence.

To what extent has the team matched the ambitions set out at the beginning of the season?

Our aims were to finish in the top three in the Saturday league, reach the finals of the BUSA competition and of course win the Varsity match. We're only just over halfway through the season and there's no reason why we still can't achieve all three goals. We had our typical slow start last term, but now with the level of performance that we are producing every game, we have more than surpassed our expectations.

Table Tennis Takes Off

Stephen Jones

CUTTC's first table tennis tournament at Kelsey Kerridge on 24 Jan 2004 was a great success with excellent play and plenty of tense games.

The group stages of the Open Singles produced some shock results, including Arti Krishna coming from two sets down to beat Glyn Eggar. However the group finished level and Eggar still qualified on number of sets won. He then booked his place in the final with wins over Stephen Jones and Aparna Srinivasan in the quarter- and semi-finals.

In the other half of the draw, favourite Yucheng Zhang beat Pon Satangput in his quarter-final and team captain Andy Sims overcame Eliot Read. Zhang went onto beat Sims in the semi-finals and won the final against Eggar in a match that produced some stunning off-the-table rallies.

In an exciting Doubles final, Glyn Eggar and Eliot Read saved three match points in the fourth set against Andy Sims and Stephen Jones and



Yucheng Zhang prepares for the Varsity Match at Fenners

then came through to win the deciding game. The College Singles also produced some stunning play, culminating in a final where Prabeer Barpanda beat

Hai Nguyen-Van. The day as a whole was an excellent showcase for table tennis in the university. Now bring on the Varsity match!

Andy Sims

Sport in Brief

Women's Lacrosse

The Blues Women's Lacrosse team asserted their dominance in a 12-2 trouncing of Oxford in the BUSA competition. The victory was an important boost for team morale, especially following Oxford's defeat of Cambridge by 11 goals to 8 last term. The Blues dominated the game right from the start, with the ball hitting the back of the net straight off the draw. The Blues' defence was strong and virtually impenetrable, with Oxford struggling to get the ball past the half way line. Senior England player Lizzie McCosh and Senior Scottish International and Blues' Captain, Chip McClure impressed with some great interceptions. The attacks were more focused and coordinated than last term, with Senior Welsh international, Ros Lloyd, continuing to display strong form, despite Oxford's efforts to mark her out of the game. Cambridge fought to the final whistle, leaving Oxford rattled, and upping the pressure in the run-up to the Varsity match on the 6th March.

Horse Riding

On Sunday 25th Jan Cambridge University Riding Club held a dressage competition at Hilltop Equestrian Centre, Yelling. The day began well at with an excellent demonstration of the tests to be ridden by Natalie McGoldrick, captain of the University team. The competition itself kicked off with the Prelim 7 class which was won by Kate O'Brien, riding Champs, with Rachel Rhodes on Spring a close second. This was a particularly impressive display by Kate who was taking part in her first dressage competition. Another newcomer was Serena Allery who won the second class, Prelim 4, on Spring. Nicola Pursey was second in this class, riding Champs, and then went on to win the Novice 24 class on Tia, with Selina Hawkins riding Hespo to come second. The final class of the day was Elementary 41 won by a familiar face at CURC competitions Liisa Van Vliet on Tia, with Lucy Grieve just one point behind riding Hespo.

University Golf

Bobby Jones once said, "The most dangerous time when the cords of concentration are most apt to snap, is when everything is going smoothly". Those competing for places in this year's Blues' team would do well to keep in the back of their minds this very sentiment. For though Harry

Vardon and Larry Mize no longer grace the hallowed steps of Royal Worlington every Tuesday afternoon, and key players have knee injuries, selection on February 8th for team Captain/Romeo Adam Gold, is proving to be very difficult. Adding to the already distinguished line of players are Ben Wheeler - a Rugby blue this year - and Ed Zaayman, a Phd student from South Africa

Women's Rugby

The University Women's Rugby team has returned from their Christmas Camp and a few days' rest keener than ever to storm the rest of the season. Last week saw a convincing 25-0 defeat of Thetford at Jesus. On top of this, a successful development day this week recruited several players from the college setup to be considered for the upcoming Varsity Match. It's still not too late to come along to training, which is held at 5.15 Tuesdays and Fridays at Grange Rd. The Varsity Match will be held on March 7th, and more details of how supporters can come along are to follow.

Blues Rowing

This Saturday night, the Cambridge University Boat Club, along with the Oxford University Boat Club, will be attending the annual BBC "TV Moments" awards show, in which the viewing audience votes on the best TV moments from 2003 in 7 categories. This year, the 2003 Boat Race with its one-foot winning margin is nominated in the Best Sporting Moment category. Also nominated is Jonny Wilkinson's famous kick. Jonathan Woss will be presenting. The programme will appear on BBC 1 this Saturday, at 9pm

BLUES PUT BEDFORD TO BED

Blues Hockey

BLUES 4
BEDFORD 2

Charly Lester

As the Blues took on one of the key threats to their promotion campaign, not even questionable umpiring and injury problems could mask the Cambridge side's return to their pre-Christmas confidence. The Blues' captain and influential mid-field play-maker Mikey Williamson was injured with his wrist still in plaster, while top-goal-scorer Jamie Parker was only declared fit to play at the last minute.

The first half of the game was largely unstructured with play concentrated in the midfield. The forwards saw little of the ball, seeming to affirm worries about the implications of the university side's recent injuries. Initially, the midfield battling seemed to suit Bedford's style of play. However, soon the Cambridge side was able to penetrate the circle on a number of occasions, winning the home side a string of short-corners. The opposition's defence were well prepared though for Cambridge's effective short-corner routine and denied the students any chance to benefit.

The deadlock was finally broken when acting captain Rob Fulford replicated his goal against Surbiton with an impressive diagonal run across the top of the circle finished with his trademark reverse-stick flick. The lead was not to last for long because Bedford, only currently two places below the Blues in the league table, took advantage of a momentary lapse in the otherwise strong Cambridge defence and equalised with a well-placed drag flick. Determined to end the first half with a deserved lead, Cambridge scored a second time, with Rob Lancaster sending the ball whistling past the



Jamie Gundry

Blues keeper Ashley Artaman watches on as his defence gets the ball clear from danger

keeper's outstretched arm.

Fresh from a focused team talk, the Blues returned to the pitch, in the second half, with an injection of the assertiveness which underpinned their recent good form. Yet, completely against the run of play, Bedford scored a shock equaliser with a highly fortunate short-corner.

The Bedford equaliser focused Cambridge's efforts. The side began to play with a fluidity that was largely absent from an awkward first half, uniting the student side in a performance of which the on-looking captain could be proud.

The defence built the play well from the back, while the midfield held their place strongly, enabling

the forwards to repeatedly put the away side under pressure.

The rejuvenated cohesion of the Cambridge XI was only interrupted by a series of questionable intrusions by the umpires. In a flurry of cards, two Bedford players left the pitch, and decisions affecting both teams were debated and criticised, detracting from the skill of the game.

As the play opened, out Parker came to life, casting away all doubts about his troublesome hamstring and out-foxing the defence with his skilful, mazy runs. The persistent pressing of the forwards was rewarded with a penalty corner which Neil Wilson expertly finished as the ball whizzed past the keeper's foot. The

Pembroke third-year didn't need to be asked twice to claim his first goal of the season. He finished off a short-corner as the Blues regained their advantage. From this point, the Cambridge side dominated the game, securing the win with a fourth goal scored by Dave Wells. He ended the game as a contest following another impressive Blues fast break.

With Crostyx, Cambridge's closest rivals for promotion, only managing to draw their match this weekend, the Blues sit top of the table, with a seven point lead. Following last week's loss, this win sees a vital return to the team's winning ways, and furthermore supports the preparations being made for a possible

entry into the more prestigious National League.

A key policy in Williamson's captaincy has been to expose the Blues side to a higher standard of hockey which they will be sure to face if their campaign for promotion turns out to be successful.

As a result, the team spent Sunday playing Hampstead and Westminster, one of the top teams in the country. They lost 4-0, but came out with much credit. This exposure to top league hockey will continue next Sunday when Cambridge face Old Loughts. With the full squad together once more, the students are ready to beat their first National League Premiership team.

Frost's Blues take a walk on the mild side

Blues Rugby

BLUES 36
DURHAM UNI 15

Mike Henson

The opposition that the Blues have taken on this season has been, as ever, an eclectic mix. For household Zurich Premiership sides, fictitious French and actual Japanese seats of

learning, every branch of the military and various invitational pick and mixes of talent all provide a magical mystery tour for the Blues. On the other hand, most teams have to be content with the weekly grind of collecting points and climbing ladders.

Durham are one of those teams and their position at the upper reaches of the BUSA leagues, which the Blues float serenely above, indicated that they would pose a strong challenge to a Cambridge team under the bench-bound stewardship of Simon Frost.

The first half however did little to add credibility to the term 'Doxbridge', which has been heard banded about in the North by sportsmen seeking to challenge the ancient Oxbridge hierarchy.

The ease with which fly-half Lewis skipped through the heart of the Durham midfield - pondering his options before decisively switching the play into the path of Forde for the first try - suggested that such hopes would be likely to long remain just hazy aspirations.

The Cambridge pack that had pro-

vided clean, fast ball for the first try, showed a cohesion that made Durham appear flimsy and fragile for the second try from Hocken. A long-range penalty was the only consolation for Durham to cling to, having been struck by two high-speed bursts down the left wing from Aki Abiola. The second burst took him shooting beyond his startled opponent, in a foot-race he seemed destined to lose, before swooping triumphantly on a chip.

Despite keeping the score rattling along at a rate approaching that reached against the RAF the previous week, the attempts by Cambridge to produce a touch of champagne rugby with which to toast the new skipper were lacking a certain bit of vintage. A few crucial passes finding hands instead of feet, would have ensured that the number of tries came at least somewhere close to that appealed for by the talkative, hyperactive Lewis.

Their dominance of the first half, however, seemed to lull Cambridge into wasting the chance to put the game beyond Durham. Where previously they had hung on through a mixture

stoic defence and streetwise infringement, Durham now opened up play and closed the gap. Two tries galvanised their spirit and forged a real belief that their comeback had sufficient momentum to carry them to victory.

A plainly-worded reminder of priorities was issued to the Blues, who were grouped under the posts while the Durham kicker lined up his conversion attempt. This, along with the club captain's arrival into the fray, focused minds and control was regained. A try for the talismanic Bosch was matched by one from eager debutant Spillane pouncing at the front of a line-out.

The latter part of the match saw a whole tranche of youngsters proudly donning starched, sparkling kits as their reward for the hard work put in lower down the club before Christmas and provided the crowd with some points of interest.

The failure to fulfil their potential and comprehensively carve open the violet ranks in front of them must have frustrated the Blues, but with their superiority firmly impressed on

the opposition, they could come away satisfied. The game secured by Cambridge with their lead restored to healthy margin, gently fizzled out in a series of stilted midfield phases.

After the game the two teams paths lead in divergent directions. While Durham headed back up north to return to their championship push in their BUSA division, the extra quality and prestige that the Blues demonstrated means that they instead can look forward to clashing with the slightly more exotic sounding Pacific Islanders.