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# VARSITY

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## Close Call

### Streeting snatches victory by narrowest of margins

Laura-Jane Foley

A mere twenty-two votes decided the CUSU presidency on Wednesday night. After the closest electoral battle of the last thirty years, Wes Streeting of Selwyn pipped nearest rival Omar Shibli from Girton to the presidency and declared his intention to usher in "big reforms" to Cambridge's student union.

As the ballot papers trickled in and the closeness of the contest became apparent, those charged with the unenviable task of counting the ballot papers triple-checked results, and even began the final count again for fear of mistakes. CUSU Academic Affairs Officer Jessica Childs told *Varsity* that

"everybody was well-aware that the presidency could be decided by one vote".

The initial count was in Streeting's favour, with 1001 first preference votes to Shibli's 997. By the third round Shibli was leading by 8 votes. Even as they went into the final round, the result remained too close to call. Streeting only emerged as winner after the votes of third placed Katy Davies were re-distributed between the two front runners under the single transferable vote system.

This was fitting, given the close friendship of Streeting and Davies - a notable quirk of the campaign. According to Davies both "desperately wanted the job" for themselves but agreed that each other would be the "next best President". They fought a clean battle on different platforms but it was

the second preference votes from Davies that secured Streeting his presidency; a debt he is more than happy to acknowledge. "She's one of my best friends. Our supporters knew how close we were and her votes did make a difference".

However, Streeting campaigned hard in his own right, using a strategy he described as "guerrilla-warfare". Techniques included plastering toilets in colleges with posters. He says that "Omar went for a more unconventional route" mobilising what came to be called "Omar's army", a collection of supporters who went through the town with t-shirts emblazoned with his name. But Streeting also had very active campaigners. He revealed that he "had thirty people working for him, led by five team leaders

who divided up Cambridge between them". The night before the election, Streeting and his supporters went to club nights in the city canvassing for votes including some "dressed outrageously" with 'Wes for Pres' stickers across their chests and bottoms. All this, claims Streeting, "was crucial when it came down to 22 votes".

He praised the other candidates for a "fair contest", although he told *Varsity* that the election system needs to change. "Too much is down to name recognition. It should be about more than simply who you know", he commented. When asked about the election rules themselves he conceded that some were sensible "but some stifle debate".

continued on page 4

# A cup of coffee; a slap in the face Big Chief

## Stanley banned from hustings after provocative speeches lead to uproar

Naomi Christie

A candidate standing in the CUSU elections was banned from speaking at hustings this week. The CUSU elections committee made the decision after a series of complaints from students who were offended by Tim Stanley's campaign. Running for the position of Welfare and Graduates officer, Stanley stated that his 'derisive' comments about women, depressed students, suicide, LBG students and all individuals seeking welfare support had not intended to cause offence.

It was clear from the start of his campaign that Stanley had something outstanding to offer the position of welfare officer. His manifesto, scrawled on file-paper, reads simply, "This is hand written because I was too drunk to write a manifesto. There is no better testament to my character. Let me care for you." Similarly, his benchmark slogan promised little more effort: "Welfare the old fashioned way; helping you to help yourself." Controversy was already stirring before hustings began, with unusual slogans advertising his approach to welfare-seeking students as, "A cup of coffee and a slap in the face."

Emmanuel College hustings on Sunday evening was the start of a run of heated events. Stanley arrived on stage wearing thick, black-rimmed spectacles held together with tape. He explained, "I have experience in dealing with minorities...my cousin's a lesbian." Electoral officer, Helene Williamson, LesBiGay Chair, immediately demanded a retraction, to which Stanley replied, "It's just

that she's a bit butch." Tension in the room heightened during questions. When asked how he would approach the more menial side of the job involved in welfare, such as packing up parcels, particularly of condoms, Stanley explained he did not expect this to be a problem, "I'm a Catholic, I don't believe in contraception." His jokes were met with laughter from the crowd, but the chair continually asked him to retract his statements.

Addressing Newnham College on the next Monday evening, Stanley caused further offence. Standing with a cigarette in hand, he thanked the women's college for inviting him to speak at 'New Hall' - an error met with a stony silence. He

explained his familiarity with women's issues because "of course [his] mother was a woman...until 1987". One of his proposed policies as welfare officer includes installing a treadmill in his office "for those who need it". Additionally, Tim criticised the whole of CUSU, which he says "probably isn't doing its job well enough" and promised simply to add to the inefficiency. He stated "if someone came to me suicidal, I could only give them the option to kill themselves, or not". Later that evening at King's College hustings, Stanley was again asked to withdraw comments made upon his experiences at a CUSU LesBiGay night at Life. He purported to have chat-

ted up a girl who it emerged was "not Stephanie, but Steve".

The decision to ban Stanley from

**"I have experience in dealing with minorities... my cousin's a lesbian."**

speaking at further hustings was taken after CUSU received complaints from students. Ben Brinded, CUSU president explained, "The elections committee asked Tim to withdraw his unacceptable comments at these hustings, but his persistence in making them left us with no option but to protect students attending hustings from further offence." Stanley insists he had not intended to cause offence, and apologised. One Emmanuel undergraduate commented, "He provided some light hearted relief from the CUSU crowd who were taking themselves far too seriously." However, the action taken against him reflects those who felt he had gone too far. Jennifer Cooper, vice-president of Newnham JCR argued, "By attempting to make discrimination against minority groups funny he perpetuates discrimination instead of condemning it."

The case questions how much power CUSU should have over campaign methods. Another candidate and close friend of Stanley's, John West, said "Hustings is increasingly a 'liberal' Nuremberg rally." "Anything even potentially offensive is shouted down by the chair". Stanley agrees: "I believe in freedom of speech as long as it doesn't incite hatred towards others, I don't believe my speech did that."



Stanley: his speeches have divided students across Cambridge

Gabriella Jozwiak

The Lord Chief Justice, Lord Woolf, spoke at the Law Faculty on Wednesday about the Government's recently announced constitutional reform package. Attracting significant media attention, Lord Woolf spoke against plans for a supreme court to replace the House of Lords as the top legal body. He accused the government of ousting the courts from the review of asylum and immigration decisions.

Lord Woolf directed much of his attack towards Lord Chancellor Lord Falconer. Remarking that the Chancellor was a "cheerful chappy," he questioned a decision that would prevent access to the courts over asylum talks. He said that plans to limit the right of appeal for asylum seekers were "fundamentally in conflict with the rule of law."

Lord Falconer's department strongly defended the plans. A spokesman explained: "Central to the bill is the principle that politicians have no place in the courtroom and judges have no place in Parliament." He insisted that the changes to asylum procedures were necessary and would form a fair system that was fully in line with human rights laws.

Lord Woolf, top judge in England and Wales, remained adamant during the talk that the plans were unwise. He said that the Supreme Court would not have the same over-riding powers as other, similar institutions. It would not have the powers to rule legislation invalid, as in the US. Lord Woolf stated that the move would cause "the gravest constitutional clash this country has seen for more than 300 years."

## VARSITY TRUST AWARDS



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### Eligibility:

Students may apply before any offer to study has been received, but any award will be conditional on successful applicants taking up a place on an approved course in journalism or photo-journalism. The Trustees hope to be in a position to make an election or elections in the early part of the Easter term. Interviews will be held for shortlisted candidates.

While experience of student journalism is a pre-requisite, applicants need have no experience writing for Varsity.

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The Varsity Trust was founded by Varsity Publications Ltd, the proprietors of Varsity, the student newspaper for the University of Cambridge, with the aim of fostering journalistic endeavour among students and alumni of the Universities in Cambridge.



# New boys, New Hall? Pickets stay put

President adds voice to debate over single-sex status

Charlotte Forbes

Despite St. Hilda's College in Oxford recently deciding to remain a women's-only zone, the future of single-sex colleges at Cambridge has been called into question. Earlier this month, the possibility of male students at New Hall took a step closer to reality when a motion on the issue was successfully carried by the JCR. In an unprecedented move this week, the college President, Mrs. Anne Lonsdale, decided to tackle this question head-on in an open debate with students of the college.

The JCR motion, passed by just 20 students, put forward the idea that remaining as a single-sex college was retarding rather than advancing the rights of women in Cambridge. It declared the idea that women achieve better results when separated from the "intimidation" of men, was "deeply patronising" and "unhelpful to further progression towards gender equality". The student body decided that provision could be maintained for those who require single-sex accommodation for personal or religious reasons within a mixed-college, through the creation of single-sex corridors.

The debate, attended by both the President and Senior Tutor, Dr. Owen Saxton, was designed to encourage views from a wider group of students. Mrs Lonsdale denied the idea that single-sex colleges no longer have a place in Cambridge and cited the example of the American Ivy League universities, at which applications to women-only colleges have soared in recent years. Single-sex college graduates from these universities

are actually more likely to undertake PhD courses and frequently land top jobs in employment, suggesting that ambitious women often deliberately

## Single-sex colleges no longer have a place in Cambridge

choose a single-sex environment, as it is more suited to their needs.

Indeed, despite the oft-cited presence of the women-only colleges at the bottom of the Tompkins Table, women actually achieve better exam results at the single-sex colleges than their female counterparts at mixed-colleges.

Mrs Lonsdale vigorously denied the accusation that New Hall might be an "easy way in", saying that the college is more likely to take a chance on students, often resulting in lower first year results and thus accounting for the position in the league table. However, students from women-only colleges become equally strong rivals to other

colleges in later years, shown by the fact that 75% of New Hall students achieved firsts in Maths last year, beating their counterparts at Trinity.

For students present at the meeting, the main issue was the stigma attached to single-sex colleges within the university. As one first year student put it: "The reaction of other students when I tell them which college I'm from makes me feel like I have to justify myself". Such perceptions, however, have not been restricted to the women-only colleges, with students from Girton and Robinson claiming that the same attitude is levelled towards them.

Eleanor Parrot, JCR President of New Hall, told Varsity "It is great to see so many people taking an interest in the future of our college, and the fact that Anne came to talk to us on such a personal level demonstrates how open we are here". The next step for the college will be a wide-ranging questionnaire, but for the moment, it appears that the men will have to wait.



"Men, you say?" One thing that hasn't changed since 1954.

Charlotte Forbes

**Tension between striking lecturers and the university mounted this week as an indefinite boycott of student assessment was launched on Monday by the lecturers' trade union, the Association of University Teachers (AUT). The move may mean that without sufficient marking of essays and exam papers, some students may not be able to graduate this year.**

The crisis shows little signs of abating, following an internal email from the university threatening to withhold pension contributions to those on strike, in a step deemed "vindictive" by the AUT. This would mean that should a lecturer die whilst on strike, their family could stand to lose up to £100,000 in life insurance. Nick Savage, Branch Secretary of the Cambridge AUT told Varsity that this move was "highly unconventional" and he claimed that employers want to "intimidate not help".

The boycott follows a nationwide strike that saw academics from 110 institutions move on to the picket lines in protest of a new pay restructure, causing widespread lecture cancellations throughout Cambridge last week. Such desperate measures demonstrate the frustration of university staff at a pay rise of 6.44% over two years, following claims that their salaries are now up to 40% behind those of contemporaries outside academia. Such claims have been reinforced by high-profile examples in the national press of lecturers leaving academic life. Dr Karl Gensberg of the University of Birmingham quit his £23,000 a year job as a university researcher last month to retrain as a gas fitter, with possible earnings of up to £70,000.

The boycott, which will also include staff appraisal schemes and cover for

absent colleagues, is the first time that the AUT has threatened to "hurt" students' interests. The AUT has been keen to stress that such action is a last resort, as they feel they have been left with "no choice". Mr Savage said, "Our members regret any harm caused to individuals, but our action is vital for the long-term interests of higher education. If the employers were to give a genuine commitment to address the AUT's concerns, there would be no need for an assessment boycott at all."

The university warned AUT members that any failure to carry out exam duties would be punished by the for-

**The boycott...is the first time that the AUT has threatened to "hurt" student interests.**

feiture of a day's pay. The union action could not have come at a worse time for the university, currently in the process of preparing exam papers. Cambridge has consistently taken a hard line against the union and refuses to recognise it for bargaining purposes, a policy that has been retained under Vice-Chancellor Alison Richard. A university spokesperson told Varsity that it is "standard policy" to withhold pay during industrial action, but claimed that the pension scandal had been exaggerated, given that superannuating payments had already been made at the time.

The issue of pension contributions has incensed the AUT. A member of the executive committee, Bill Trythall, labelled this a "dirty trick" and added, "such draconian threats are unprecedented in modern industrial relations". He did, however, state that the measures would be extremely difficult to implement and are probably an attempt to put "the frighteners" on people.

# Robinson revolted by KFC rise

Students boycott buttery and formal hall in protest against emerging "conference centre" mentality

Zara Hayes

Robinson students have boycotted their own canteen this week following an increase in kitchen fixed charge (KFC). It was revealed that the Senior Bursar plans to increase KFC for the second year running. Students would be forced to pay £405 a year on top of the college bill. The announcement has led to disagreement in the Robinson College Student's Association (RCSA) that has forced its president, Graham Johnson, to resign.

**"The new KFC will make Robinson one of the most expensive canteens in the university."**

Rents at Robinson are due to go up by 8% - almost three times the current rate of inflation. The additional 22.7% increase in KFC, means Robinson students feel they are being forced to foot the bill for a college that runs at a huge loss every year. Last year, students reluctantly accepted the steep 30% rise in KFC, because the Senior Bursar stated that

this brought Robinson "in line with other colleges". With the current KFC at £110 per term, Robinson is now on a par with other colleges. The new KFC, however, will make Robinson one of the most expensive canteens in the university. The Senior Bursar declined to comment on this issue.

Zee Ashraf, who has led the campaign, explains that the average price of a canteen meal is £2.35. With the addition of the equivalent daily amount of KFC (c. £2.15), this equates to an average cost of £4.50 per meal for a person who uses the canteen once a day. He commented, "The stated aim of the boycott is to force college to take our concerns seriously".

Students argue against the canteen's inefficient organisation, adventurous dishes and excessive numbers of staff constituting unnecessary expenditure. The canteen offers a full breakfast, while only a handful of students use this facility. This issue has been dismissed by college officials in the past, fuelling opinions that the students are paying for the upkeep of a 'Robinson College Conference Centre'. Such high levels

of staff are needed to cater for the increased needs of the conferences that keep Robinson in business.

Students realise this necessity but

**The majority of students were in favour of the boycott, with only a few 'braving it' in the canteen.**

insist that college must recognise their different needs. They propose a re-evaluation of the canteen's role, in which the students who use the canteen pay for the privilege. Students want to be able to "opt out" of the KFC system and possibly introduce a swipe card system with higher till prices, if necessary.

The student activism has led to disagreement about how to negotiate with college. This climaxed with the resignation of the RCSA President, Graham Johnson. The overwhelming majority of students were in favour of the boycott, with only a few 'braving it' in the canteen. Johnson, however, absolutely refused to support the action. He called an emergency committee meeting on Monday and an inside source has informed Varsity that he attempted

to pass a motion stating that the RCSA should "officially oppose the boycott".

Rumours of a movement to depose Johnson at the weekend forced him to accept his loss of support and resign. He admits to have made a "grave mistake in not keeping the students fully informed". Other members of college have led the student body and even provided their own funding in his absence.

While the action continues, students are finding more imaginative ways of feeding themselves. Both King's and Selwyn have kindly offered to "adopt" Robinson students at mealtimes and take them along to their canteens. Varsity expects that usually placid Robinson students can learn a few lessons in protesting from their more experienced King's counterparts over dinner.



Can the fortress walls of Robinson withstand the wrath of its hungry students?



# Storming performance

## Cambridge's model students strut their stuff on the catwalk

Bryan Coll

**Four budding Cambridge models have been snapped up by Storm modelling agency and could soon be offered professional contracts. Scouts from the agency were particularly impressed with the talent on display at the Cambridge Fashion Show held on 1st-2nd March.**

Storm also 'spotted' two audience members during their visit to the show and will be inviting the students down to London for a photo shoot in forthcoming weeks. The head scout for male models at Storm told *Varsity* he was pleasantly surprised at the standard of the models and the professionalism of the show's organisers. "There were loads of gorgeous people there", he added. Encouraged by their successful involvement in the Cambridge show, Storm is planning to launch a nationwide scouting campaign in all major university campuses across the UK. "We were so impressed by what we saw at Cambridge. We want to branch out and focus on the wider student community", said a Storm representative.

Emma Burnett-Rae, a first year from Trinity, was the only female model selected by the agency on the back of Tuesday's show. She joins Quentin Jones from Fitzwilliam who has already modelled for Storm. Emma told *Varsity* she was "incredibly flattered" by the attention she had

received from the agency and was looking forward to meeting the full team in London. Having never set foot on a catwalk before, Emma was worried that stage fright would get the better of her. "I was quite nervous, but the crowd on Tuesday night was just great and that really helped me". The

**"There were loads of gorgeous people there!", said a Storm spokesperson. "We were so impressed."**

history student is unsure whether she would like to pursue a full-time career as a model. "It's been exciting so far", she commented, "but I think I will concentrate on getting a good degree in the meantime". The male models were slightly more successful than their female counterparts, with three of them being contacted by Storm. Andy Fenn from St. John's, Jack Guinness from Selwyn and Francis Fawcett from Magdalene were all approached by the agency. Interestingly, none of the winners of the Model Student competition were among those invited to London for photo shoots and catwalk tests.

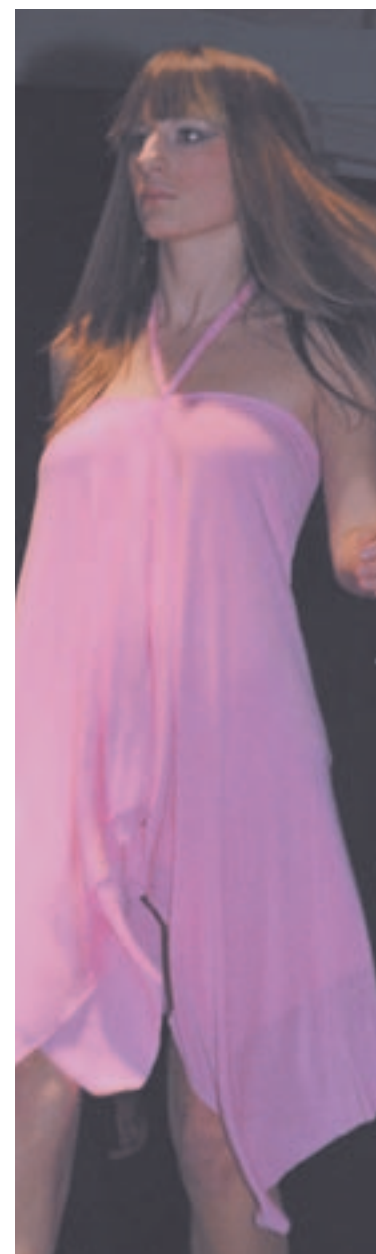
Alex Grundy, Creative Director of the Cambridge Fashion Show, said the event had been "a real team effort". "Everyone pulled together. I was really pleased with the choreography especially", she said. She told *Varsity* the aim of the show was to portray

Cambridge students in a different light to that of the usual stereotype. "We wanted to show that Cambridge isn't just about brains. There is so much creative and artistic talent here as well." Monday's show was not particularly well-attended with a considerable number of empty seats at the Guild Hall. Organisers were not discouraged, however, and their optimism was rewarded with a sell-out show the next day. "The atmosphere on Tuesday night was fantastic", commented Alex.

The show was generally hailed as a great success, although opinions of the after-show party were rather less positive. Held at the River Bar, tickets to the event cost a hefty £10 per head. Guests were greeted with a glass of complementary champagne but were forced to fork out for any other drinks. CUSU presidential candidates were also out in force at the party, using every opportunity to canvas for support before Wednesday's election. The promise of a goody bag worth over £20 may have enticed some punters, but only a few guests left with a bag in their hands. Memories of last term's Fresh as Snow Ball, organised by the same team as the fashion show, were rekindled. Some of the "£15 goody bags" handed out at the Fresh as Snow Ball consisted of two donuts from Tesco and a 10p mix. One member of the fashion show organising team said that the party had "put a real dampner on the success of the show".



Siobhan thinks her outfit is pants



Emma from Trinity strikes a pose

## It pays to share

Naomi Christie

**Cambridge colleges this week announced new measures to clamp down on file sharing on the university network. Students could face substantial fines or permanent disconnection from the internet if caught sharing files from their college computers.**

Many students at Cambridge have at some point attempted to use peer-to-peer file sharing software with varying degrees of success. Websites such as KaZaA offer free packages that allow people to share their computer files including music files with other users across the world, and in turn download files to their own computer. It seems there is a considerable degree of disparity and an aura of mystery surrounding the rules regarding computer use across the colleges.

The speed of many colleges' internet connections has made file sharing particularly popular at Cambridge. Students at Trinity College can allegedly download a whole album in around fifteen or twenty minutes. Students at St. John's are charged £50 to be reconnected to the college network after misuse, whilst Caius have only recently begun to warn students against excessive downloading. Homerton seems to dealing with the problem in the strictest manner of all. Students at the college are not even permitted to use MSN Messenger on the college network.

Each college is obliged to pay for its share of the university's JANET network. The amount paid by the college corresponds directly to the degree of

usage by the students of that particular college. It is up to each college to set limits for downloading. Moreover, it is the decision of colleges to decide on what determines an "acceptable" level of file sharing. This depends to a large extent upon how much the college can afford to pay. If the university fails to uphold the JANET Acceptable Use Policy, the service may be withdrawn from the entire institution.

**Homerton students are even banned from using MSN Messenger**

The JANET user policy states that it is unacceptable to transmit material that "infringes the copyright of another person". As yet, there have been no major cases in Britain, such as those recently seen in the US, where big record companies have launched lawsuits against individuals downloading music for free. It is JANET user policy, however, and not simply UK law, that dictates the response of the university. This means that the university is obliged to ensure students do not download copyrighted music from the internet without paying. Many students find ways around the rules by concealing their computer's location on the network.

KaZaA also offers a second package called KaZaA light, which makes your computer activity appear to be the same as when you are browsing a normal web page when you are in fact downloading music. Students thus avoid exceeding their download quota and paying the hefty fines dished out by some colleges.

continued from front page

As ever the issue of whether the incoming President actually has a mandate was raised. From an electorate of 16,500 only 4,044 votes were cast. Even among voters the majority had other preferences; university wide, Streeting was the first choice of only 6% of students.

Nevertheless, he is determined to enact "plans for big reforms in CUSU", and is "not afraid to pinch the good ideas of the others who were standing". The key message of his campaign was "bringing CUSU home", and central to his vision is "cutting through barriers between CUSU and the students." He insists that his "door will always be open", and he intends to be a familiar face around colleges, attending JCR open meetings as often as possible.

Streeting openly criticised the current administration, awarding them only five out of ten. He is particularly critical of CUSU's response to top-up fees. Whilst agreeing that "the fight has to continue," he argues that "the methods of campaigning have to change." He is worried that because of the emphasis on fees, "CUSU is perceived as a single issue pressure group." "People," he believes, "are sick and tired of protests."

Instead, he would like to widen his organisation's remit. CUSU, he insists, should be "doing more than ents and photocopying". Although he acknowledges the importance of university wide ents and is planning a mini Freshers ball, he has contro-

versially described PopSuperstars as a "mistake". He has plans to increase "funding for university and college sport" and, predictably, is "committed to access". He is scathing about the university's financial situation, awarding them only four out of ten for financial management. Streeting acknowledges that the university traditionally has a "lot of fear of CUSU" and he voices a desire to "engage more constructively with them".

Being the public face of CUSU inevitably brings with it a degree of

public attention. Previous Presidents have enjoyed being in the student and national media spotlight, none more so than 2002 President Paul Lewis, who was described in *The Guardian* as "being in possession of a rather nice set of cheekbones." There followed an "Education Idol" competition in which he was pitted against the Oxford Student's Union President Will Straw in the "battle of the Oxbridge hunks". When asked if his post would bring stardom, Streeting played down his chances, joking: "I don't think there'll be a cult of the Wesident."



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# The sins of the fatherland investigated by Dina Gusejnova

**On 14th March, Russia will hold its presidential elections. In the recent parliamentary elections in December, not a single democratic party opposing President Vladimir Putin's Unity party received more than 5% of the nation's vote. Putin has prepared well for the presidential 'contest'.**

On the same day that Sergei Yushenkov, the leader of the Liberal Russia party, registered as a candidate for the position of the president, he was assassinated. Elena Tregubova, a journalist who recently published a book criticising Putin, called 'Tales of a Kremlin Digger', only just escaped an explosion in her flat last month.

Before Christmas, the Moscow office of the Open Society Institute, a group financed by the US philanthropist George Soros which supports democracy and equality, was ransacked by a crew of armed security officers. None of these crimes have been investigated.

To add a touch of spirituality to his campaign, three weeks ago Mr Putin came up with a special gift for the citizens of the Russian capital. Alexiy, Patriarch of the Orthodox Russian Church, declared all tap water in Moscow to be holy. On a cold day in January, any inhabitant of Moscow could for 24 hours enjoy the privilege of bathing in and drinking holy water in his very own flat. Who needs a healthy economy when you can bathe in holy water?

Meanwhile, 23rd February, formerly the 'Day of the Soviet Army and Navy', has now officially been renamed the 'Day of the Defenders of the Fatherland' and was

celebrated in Moscow with fireworks and a parade of the president's special army unit in the Red Square.

It was also a good night out in Cambridge. In its weekly email, the Cambridge University Russian Society invited all to celebrate the day at a "Baltic Sea Vodka Party".

It may be news to some that 23rd February 2004 not only celebrates those who shed blood for their country but also marks the 60th anniversary of Stalin's mass deportation of the Chechen population to Central Asia. Those who survived were allowed to return to Chechnya in 1956, and this generation now constitutes a politically active age group. Not surprisingly, they do not partake in the festivities.

Problems in Chechnya began after the collapse of the Soviet Union when separatist attempts prompted four years of war. However, a degree of peace was secured between 1996 and 1999 in a

treaty engineered by the Russian general Alexander Lebed. Before 1994, when Yeltsin's Chechen war began, not a single Chechen terrorist attack had occurred on Russian territory.

Then a series of bomb explosions in Moscow and Rostov, which were attributed to Chechen separatists (but none of which have been admitted by Chechen rebels to this day), triggered off the intervention of Russian troops in Daghestan and Chechnya, leading to the complete destruction of the capital Grozny and forcing women and children to flee.

Naturally, when the Duma elections were held in Chechnya in December they brought back an 86% majority for Putin's Unity party. Meanwhile, women there who appeal to Russian courts for brutal rapes committed against them by military officials are left unheard; the guerrilla war continues and press and aid organisations are denied entry to Chechnya.

**Russian men in Cambridge are lucky they can escape the tragic fate of a defender of Russia**

This is what President Putin, aka Vladimir Vladimirovitch, calls his contribution to the international war on terror. Consider for a moment that some students in Cambridge organised a vodka party to celebrate Russian Defenders' Day this week, only a few days after the last brutal terrorist attack on a Moscow tube station, but also on one of many days in which Russian conscripts are sent to Chechnya to fight in a war with what can be safely described as having dubious intentions.

Russians in Cambridge are more likely to go on to work at Goldman Sachs than to rape women in the backyard of a bombed-out house in Grozny. Russian men here are lucky in that their background gives them the means to escape the tragic fate of a 'defender of Russia', whose parents were unable to pay for him to escape conscription. This in Russia is commonly done by entering a university course. The second path to avoid conscription is emigration. The Cambridge student has done both, and it is ironic that some seem supportive of Putin's style of leadership.

If educated and well-informed individuals do not recognise that 23rd February deserves to be, if anything, a day of collective shame, rather than praise for the history of the Soviet Union and particularly the Russian army, there is little hope for greater public attention to the crimes against humanity that have been and are being committed in Russia every day.

Nothing can be said against loving one's country. But participating in acts of patriotism for a state which persecutes its own citizens, curtails the media and free speech, enforces the Secret Service as the country's central institution and refuses to investigate assassinations of those who attempt to enter the political scene by democratic means, is truly repulsive.

One can only hope that there will be no vodka party before the election. It is clearly time to change to tap water. At least here in Cambridge there is a dim hope that it has not been sanctified by patriarch Alexiy.

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## Putin's Russia: A return to the cold



Varsity Archive

# Harry Porter and the Cambridge comedians

**In the last 50 years the face of British comedy has changed enormously - and many of the principal protagonists in this revolution have started off in Cambridge.**

Names like Peter Cook, Douglas Adams, Stephen Fry and more recently Sacha Baron Cohen have all passed through these ivory towers and more specifically, the Cambridge Footlights.

Last year Dr Harry Porter, senior archivist of The Cambridge Footlights, sadly passed away. He joined the club in 1962 and served as the club's treasurer and senior archivist but his role extended well beyond these titles. As

the club's only senior member, Harry acted as a stalwart, friend and mentor to each year's crop of budding comedians.

At his funeral in January, an impressive line-up including Ben Elton and Bill Oddie had personal stories of Harry's kindness. Former members of the club, famous or not, still used to pop by to visit him. Douglas Adams, staying at Harry's house whilst directing the summer tour show, found the name for the central character in his book *The Hitchhiker's Guide to the Galaxy* after seeing a history book by one Arthur Dent on Harry's shelf. More recently, he put up Mike Myers of Austin Powers fame,

**Peter Cook's Footlights show is credited with ushering in a revolution in British comedy**

who was visiting with ex-Footlights collaborator Neal Mullarkey.

Harry was a loyal defender of Footlights comedians, and notoriously shut his door in the face of John Cleese's unwanted biographer, who was determined to unearth secret evidence on the comic.

The Cambridge Footlights have a distinguished history. Over the years the club's summer revue has featured performers including Clive Anderson, David Baddiel, John Bird, Germaine Greer, Nick Hancock and Clive James.

Peter Cook's legendary show '*Beyond the Fringe*' is credited with ushering in a revolution in British comedy that was followed up by the Monty Python crew - Footlighters John Cleese, Graham Chapman and Eric Idle.

Perhaps the high point came in 1980 with the show *The Cellar Tapes* which won Footlights their first Perrier Award, the most prestigious in comedy. The cast included Stephen Fry, Hugh Laurie, Emma Thompson and Tony Slattery.

There is a popular misconception that Footlights is now in the shadow of its former glory days, unable to live up to the legacy of Fry and Cook etc. But the last 10 years has shown that Footlights is still up to the challenge of exporting the latest stars.

The fortnightly smokers have helped produce some of Footlight's more recent

success stories. Sacha Baron Cohen, creator of the character Ali G was a regular performer with Footlights.

Similarly Matt Holness, Perrier Award winner 2001, has appeared in an episode of *The Office* and starred in his own series *Garth Marenghi's Dark Place* currently airing on Channel 4.

In the forty years he was involved with Footlights, Harry Porter was a staunch support and advisor for the hundreds of people involved in the club. This term, to mark the loss of Harry, Footlights have planned a series of events in his honour. Firstly they have run a new-writing competition - the Harry Porter Prize - which marks his legacy by giving an opportunity for an aspiring comic writer to have their work performed.

This year's prize was judged by Stephen Fry, who described the winner, *Daddy's Dead* by Simon Bird, as "an immensely impressive piece of writing" with "such good jokes." Also planned is a Harry Porter memorial gala at the end of term for alumni and Footlights members featuring performers both old and new to pay tribute to the man that had such a massive influence on British comedy.

*Daddy's Dead, the Harry Porter Prize winner, runs from the 10th-13th March in the ADC Theatre at 11pm.*

**Matt Harvey**

Cambridge Footlights



Harry Porter with Alfred Hitchcock in Cambridge



# Go Shortie, it's your birthday...

...we're gonna sack you like it's your birthday

For the past week diplomatic embarrassment has hovered over the Blair government. On Radio 4's *Today* programme, Clare Short, the former international development secretary, accused British spies of illegally bugging the conversations of the UN secretary general Kofi Annan. Her outburst was swiftly condemned as "completely irresponsible" by Tony Blair, although he stopped short of flatly denying the claims. Blair is ever-cautious when choosing his words, and the master wordsmith appears once again to be covering his own back.

Many critics have suggested that Ms. Short has simply leaked this information as part of an ongoing vendetta against Blair, and she has made no secret of her unhappiness in the way recent events have been handled. The former chief weapons inspector Richard Butler has backed up her allegations of UN monitoring and this mess for the government comes hot on the heels of the collapse of the trial against GCHQ leak Katharine Gun. Gun admitted contraven-

ing the Official Secrets Act, but faced with her defence that her actions were justified to prevent what she saw as an illegal war with Iraq, the government dropped the case.

It came as little surprise that spies know what Mr. Annan orders when he gets pizza. Britain has been caught being sneaky, but the interna-

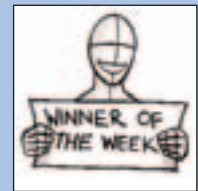
## Short's fate has taken on symbolic status

tional community has stayed silent. Why? Because they all have their fingers in the same pie. The dilemma is that whilst the bugging of the UN can be seen to undermine international diplomacy, it seems a case of keeping-up-with-the-Joneses in the world of espionage. 'Everyone else does it,' is the moan coming from the anonymous intelligence community and we'd be fools not to believe them. After 9/11, spooks in America and the rest of the world got a real going over for not anticipating the event

or knowing anything about it.

We're faced with a tough choice between not sleeping at night because of the risk of box cutters being brought onto flights, or not sleeping at night because GCHQ/NSA employees are watching us from space and tracking us through our phones. Finding this balance between the freedom to make a private phone call and the need for anti-terrorism intelligence is one of the major tasks facing the world's politicians. And although it may seem that the more spying a country can engage in, the safer they are, there is a very real danger of isolating allies through unethical behaviour. For instance, in a Guardian interview Hans Blix said that while he anticipated being the victim of Iraqi espionage, to be spied on by the supposedly freedom-loving US was a "disgusting" step too far: "It feels like an intrusion into your integrity in a situation when you are actually on the same side."

Short's fate has taken on symbolic status, and whether or not Labour carries out its threat to expel her from the party, her political future will



**Winner of the week**

## Crabs in general

For millennia the planet has been ruled by homo sapiens but soon this reign of terror will end. Can 10 million giant crabs be wrong?

be far less important than the precedent it sets for the conflict between ethics and espionage. Ben Franklin's words serve as a stark warning: "they that can give up essential liberty to obtain a little temporary safety deserve neither liberty nor safety". RM

## Water, water everywhere and not a cheap drop to drink

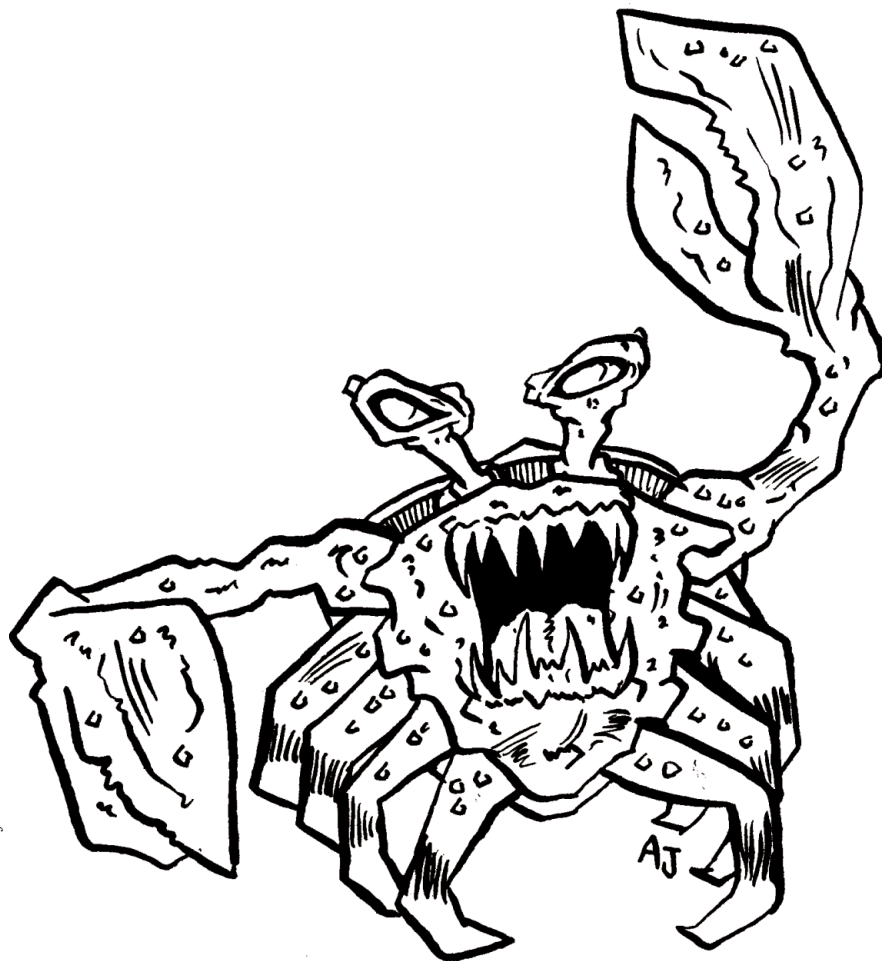
In the world of bottled water, image is everything. Which is why Coca-Cola, makers of the Dasani brand, are in hot water this week, following their widely publicised admission that the raw material for their product does not come from a spring or a mountain stream, as many assumed, but from the Kent tap supply.

To Coca-Cola's credit, they never actually claimed that they were bottling anything other than purified tap water. For anyone slightly confused about why they should pay around 95p for a bottle of water that costs the manufacturers practically nothing, Coca-Cola provided some illumination of the bottling process. As well as filtering the water, they also put it through "reverse osmosis", which apparently is used by NASA, and then add calcium, magnesium, and sodium bicarbonate to give it some taste. A 3rd year NatSci, who asked to remain anonymous to protect a future career in marketing, said "Reverse osmosis? Sounds like bullshit to me. Although I don't actually know what it means".

The fact that Dasani is essentially filtered tap water would probably never have hit the headlines were it not for the outraged intervention of Water UK, which represents national mains water suppliers. A spokesman said that Coca-Cola's marketing implied that tap water is in some way impure and unfit to drink, and pointed out that the water inspectorate carries out 3 million checks to approve the safety of water which has not undergone the mystical Dasani process.

Since Dasani was launched in America in 1999, it has become the second most popular brand of bottled water. If anything like that level of success is to be achieved over here, Coca-Cola had better avoid the limelight and carry on quietly using those taps in Kent with the minimum possible fuss.

Andrew James



Crabs are your friends, trust them, obey them, love them

## Commie crabs set to invade

Russia has always been viewed by the West as a potential threat, but there is now a real, immediate reason to be scared. 10 million enormous Russian Red King crabs are charging towards Britain, with their 3ft claw spans striking terror into the hearts of anything or anyone they encounter. So far, their unstoppable march has taken them 400 miles along the Norwegian coast, devouring everything in their path.

Such is the devastation caused by these angry crustaceans that the trail of dead aquatic life left

## Norway's environmental lobby has made repeated calls for something to be done

behind them has been described as "an underwater desert". Norway's environmental lobby has made repeated, loud calls for something to be done to tackle the issue, although a policy of appeasement seems to have been adopted by politicians, who are reluctant to become embroiled in a naval battle which could easily become the Norwegian Vietnam.

It is difficult to view this invasion force in a non-political light, given that their popular name is 'the Stalin crab', a reference to the communist leader's decision to introduce them to Russia in order to provide much-needed food for the coastal regions. Their impressive size means that one of the crabs can feed a family. What 10 million of them can do, though, is anyone's guess. OR

## Shia Muslims targeted

180 killed, 450 wounded in massacre on day of worship

Tuesday marked the height of Shia Islam's most important religious festival, Ashura. For the first time since before Saddam took power, the festival was allowed to take place without official opposition; under Saddam's dictatorship, it had been banned, for fear that it could undermine compliance with his regime.

So it was with an excited air of new freedom that tens of thousands of worshippers from Iraq, Iran, Lebanon, Bahrain, Saudi Arabia, Pakistan, India, and Afghanistan made pilgrimage to the holy city of Kerbala, just fifty miles from the Iraq capital, Baghdad. Celebrations were also planned in other cities throughout the Middle East.

But by Tuesday evening, apparently choreo-

graphed attacks had killed at least 184 people and injured 450. The bloodied streets in Kerbala and Baghdad, where a combination of mortar, suicide bombers and planted explosives brought widespread destruction, told the same brutal story as a street in Quetta, in South-West Pakistan, where armed men had opened fire on a procession of Shia worshippers.

Agonizing evidence of the massacre was observed outside the Kazimiya shrine in Baghdad, where thousands of shoes had been laid, belonging to pilgrims who had entered the shrine. Inside, the courtyard was littered with the limbs and flesh of victims.

Commentators have called this the bloodiest day in Iraq since the end of the war, and many fear

that the violence is intended to encourage civil war between Sunni and Shia Muslims.

### The Facts:

- Shia is the second largest division of Islam
- Shia constitute about 10-15% of all Muslims
- 95% of Iraq's population is Muslim
- 64% of Iraq's population is Shia

EB

**Loser of the week**



## Coca-Cola

Its Dasani brand of bottled water splashed over the headlines with the news that it is basically filtered tap water from Kent. Not cool...

### Contributors:

Esther Bintliff  
Rupert Myers  
Ollie Rickman





The Independent

Editor of the  
year for the  
second year  
running

# The spirit of the Independent man

Editor-in-Chief of *The Independent*, **Simon Kelner** talks to **Oly Duff**.

**L**ast May I found myself debating at the Union, arguing, as a student hack, that the press would undoubtedly “sell its soul to sell its papers”. The facts told the story, I said: the frothier a newspaper’s content, the more copies it sells. Tits, Tara Palmer-Tomkinson and Thierry Henry were in; hard news was on the way out. The *Daily Star* was flying and that last bastion of journalistic integrity, the broadsheet, was dumbing down in an attempt to forestall seemingly terminal decline. But sometimes it’s nice to be proved wrong.

Leading the opposition that evening was Simon Kelner, editor-in-chief of the *Independent*. He defended the quality titles and insisted that, despite the dive in sales, none would lower their standards. Last week we sat in his office at the *Independent*’s Docklands headquarters and I was forced to eat my words.

In the intervening nine months, Kelner has

revolutionised the quality newspaper market, turned round the fortunes of the *Indy* and won the prestigious Editor of the Year award, for the second time. So how has he done it? Through “the most innovative newspaper wheeze for well over a decade” argues the *Guardian*’s Peter Preston. Kelner took a well-known commuters’ gripe about broadsheet newspapers – their inconvenient size – and had the boldness to pioneer a tabloid version of the daily. Competitors panned the idea, it was a “desperate act”. The *Independent* had the lowest circulation of any national newspaper and nothing to lose (a “risible” criticism, Kelner tells me). Yet the public response was so overwhelming that Rupert Murdoch rushed out his own ‘sawn-off’ version of the *Times* and it was High Noon at the news stands. The *Telegraph* has a compact dummy in the wings and awaits a new owner before wading into the contest, and *Daily Mail* columnist Stephen Glover will launch a high-

“It was one of those times when you wake up the next day and put your head in your hands.”

brow right-of-centre tabloid later this year. The latest circulation figures give *Indy* execs reason to smile, showing an exceptional 15 percent rise year-on-year in a wilting market.

The strength of the new edition is that it is a true ‘mini-*Indy*’ – readers are promised every word and every picture they would get in the broadsheet version. This requires a massive logistical operation – said to cost £5m a year – and rumour is rife it will go fully-tabloid any month now. Is Kelner willing to give up the symbolic broadsheet format? Doing so would counter the promotional slogan of offering readers choice (“like different sizes of toothpaste”, he explained last summer). But economics will surely prevail.

“Well... we’re not, we’re not thinking about that at the moment...” he trails off, in a quiet, low voice. “But you get to the point where you have to look at the costs of producing a broadsheet and a tabloid. We’ll have to make a choice.” When? “Not yet.” What will the choice be? He avoids a definite answer, but concedes, “We’re putting a lot into the tabloid, and it’s paying off. They’re outselling broadsheets two-to-one in many areas.” The signs are there to see, and they point one way: the *Independent*’s Saturday edition is tabloid-only, and the broadsheet is no longer printed in Scotland, Wales, Ireland and the South-West. Murdoch is hot on his heels, and it is not inconceivable that by 2005 only the *Guardian* and *FT* will remain broadsheet.

The tabloidisation of the market is a boon for serious news hacks. The *Indy*, traditionally punching above its weight despite limited readership and resources, has demonstrated that quality can be maintained in a smaller format, and the equation ‘tabloid = downmarket’, a relic in continental Europe, looks ever more tenuous here. But what’s with the coverage of *I’m A Celebrity*?

“It’s the explosion of television and celebrity culture... We have a society which has become a bit more dumbed down and celebrity obsessed,” he responds, blaming it on reader demand. “Our readers pick up the paper and want to be informed. If they go to a dinner party and everyone else is talking about *Celebrity* – well, we have a duty to cover the

talking points of the day.”

In the *Indy*’s defence, the award judges praised its clarity in opposing the invasion of Iraq and correctly predicting its messy aftermath. “We challenged the case for war from day one and we’ve been proved to be spot-on,” says Kelner. On the wall of the newsroom is a sign: “Truth doesn’t have to be the first casualty of war.”

**S**o what does he consider the hallmark of good journalism? “Good journalism is obviously about accuracy and trust, but it’s also being able to convey a mental picture to the reader and not taking any bullshit from the government or whoever. It’s cutting through the crap and getting the real story. Robert Fisk, for example, has all these talents in abundance.”

I remove the rose-tinted spectacles for a moment and ask him to drag some skeletons from the closet. Was the ‘trial-by-media’ coverage of Soham pair Ian Huntley and Maxine Carr acceptable? “No. I think even we at the *Independent* went too far in our trial coverage, space devoted to it every day. Sometimes it’s difficult to have the perspective at the time, but I realise that now.”

Kelner’s worst ever mistake, he confesses, was to publish a picture of Gordon and Sarah Brown the day their first baby died. “I made a shocking decision,” he says. “We had a very heated editorial discussion and I decided it was the picture of the day and so we ran with it. But it’s one of those times when you wake up the next day and put your head in your hands. It was an awful thing to do.”

We only have one minute left before he ushers in his third conference of the day. Things can’t always seem this damned good, I suggest. What makes him see red? “Roy Keane,” he snaps back as a Man City fan. “And the vicious, dishonest, indefensible attacks on immigrants in the right-wing press.”

Time’s up, and I feel like a lapsed believer. Kelner’s pride and conscience, his willingness to admit to errors and the reborn popularity of serious journalism at least partially restore my faith. Long may it last.

## Claire Fox

Now Relevant

**B**efore speaking to Claire Fox, I did the usual pre-interview routine. Find out who they are and what they do. Look at a biography – where born, where educated, when jobless, when not and so forth. Then look at some literature about them. How have they been received by popular culture – broadly speaking, are they loved, loathed, or somewhere in between?

Claire Fox is impossible. Some facts are clear – but not many. Born: North Wales, 1966. Educated: St. Richard Gwyn High School and Warwick University: 2:2 in English. Active within radical left-wing circles in her second year. After University, works as a social worker, and then teaches English in a Further Education College. Votes Thatcher in 1979. Joins the Revolutionary Communist Party (RCP) in her twenties. Is not married, but refuses to discuss her personal life.

Throughout this period she is reading, and occasionally writing for, *Living Marxism* magazine, which is the monthly publication of the RCP. When the RCP disbands in 1997, Fox and two friends set up LM – a new, dynamic monthly with the task of showing the old distinctions between Left and Right

to be inadequate. But LM met with controversy immediately; ITN sued for libel over an article in their first issue that challenged ITN’s coverage of camps in Bosnia. When the case was finally heard in 2000, LM was crushed. But from the (Marxist) ashes sprung the Institute of Ideas (IoI) and its sister company, *Spiked*, an online journal.

So it should be simple: Fox is a defeated Marxist? Not nearly. “I don’t like the label of Marxist – it’s a lot more complicated than that”. What then, is the ‘Institute of Ideas’ – other than the mouthpiece that LM never came to be? “Our initial banner was ‘Expanding the boundaries of public debate’, and that remains our chief purpose”.

Oh, really? Aren’t the boundaries big enough already? “No. And in fact, they’re getting narrower”. More newspapers, journals, magazines, than ever before, less censorship of the media, more debates on telly, Jon Snow and Alistair Campbell bitch-fighting... what’s narrow, or narrowing, about this? “Fighting over who said what to whom re WMD is not the same as a principled debate over whether the West even has a right to invade or dictate to any other country – with or without WMD. Whatever

happened to national sovereignty?”

Perhaps, but does content really matter? I mean, at least people are arguing about something? “Look at what happened with Kilroy. He was vilified for causing offence”. Well, he did do that, didn’t he? “But what exactly is causing offence? I think it’s patronising to say I shouldn’t be allowed to read Kilroy’s article because he might offend me – if that’s what Kilroy believes let him say it and let’s take him up intellectually – not just silence the debate. I’d rather people were prepared to stir things up a bit, to argue for what they believe in, and to engage with the arguments that other people raised, fascist or otherwise”.

**W**hen Andrew Billen interviewed Fox for the *Times*, he gave his article the title of ‘A prickly opinion on just about everything’. Fox’s reputation has rested on that sort of label. But she denies it, “I’m not interested in being a contrarian. The IoI wasn’t founded simply to stir things up; we want to interrogate ideas, challenge orthodoxy, and show that this climate of lowest common denominator consensus, is no good for progress”. A series of big conferences over the past two years on everything from dead

bodies to the precautionary principle and human health, and their current national debating competition for sixth-formers, suggests that they’re succeeding.

Their petite offices, next to Farringdon tube, reek of intellectual creativity. Other interviewers, over-blowing the role of the now redundant RCP, have associated the office with the stuff of Revolution: small, squalid, tucked away, and heaving with political erudition. But the ‘R’-word is problematic. Fox has no problem with her Marxist background, but to dismiss the IoI as a mini-collective of failed Trotskys-to-be is to ignore the impact she and her colleagues – all four of them – are making on public debate. Fox is a regular on Radio 4’s ‘The Moral Maze’, and has already got a couple of appearances on Question Time under her belt.

So much so, in fact, that suddenly she is faced with hyper-fame. Celebrity parties, more interviews, her own slot on telly perhaps... Could she handle it? “I’m not interested in being a celeb. Popular recognition of the need for interrogation of ideas would be great”. Lovely. But, Claire Fox, could you handle it? “I can handle anything”.

Amol Rajan



## Archie Bland



WEASEL WORDS AND THE PROBLEM  
OF STUDENT SENSITIVITY

**H**ustings aren't terribly interesting. They chiefly consist of Access candidates saying they want to improve access, Welfare candidates saying they want to improve welfare, and Ents candidates saying they want to improve ents. Then someone asks a question, which can generally be approximated to, do you think it's important to improve access? or welfare? or ents? and the answer is generally, yes, and I'm really passionate! and enthusiastic! about it.

That's how it usually goes, anyway. Things were a bit spicier in King's this year, though: principally because Jo Read, the incumbent CUSU Women's officer, who ran unopposed to retain her position, said that one advantage of attending an all girls college is the reduced fear of being raped on the way to the shower.

Cor. Worthy of a new paragraph, I think, just to let that sink in. Try extending that reasoning for a moment, and you'll find a remarkable new set of solutions to a range of problems. Like racism, for instance, which could be wiped out a stroke if only the PC police would let us get back to apartheid.

Perhaps this isn't entirely fair. Context is all, and without having been at King's, it's hard to know precisely what the intended implication was. More likely 'women should be able to live in an environment in which they feel comfortable' than 'all men

are rapists,' it's true, and while I still take issue with the statement, and the philosophy that informs it, it's at least within the bounds of reason. Besides which, after a protest from a huster (is that the right noun? Who knows), the comment was withdrawn.

The plot thickens. I draw your attention (this is the point at which, if I was a TV lawyer, I would whip out my dossier and dazzle you all with my research) to CUSU's standing order A11, 'Restrictions on Offensive Comments': 'Anyone making a racist, sexist, homophobic or other bigoted remark shall be asked by the Chair to withdraw that remark and, if they refuse to do so, can be asked to leave the meeting.'

This is absurd. What it means is, 'we can't regulate you thinking horrible things, unfortunately, but we can regulate you saying them: but not to worry - if we can just all pretend it never happened and you act as if you didn't mean it, we'll let you off.' Consider the case of Tim Stanley, whose tongue-in-cheek campaign for Welfare Officer has led to general vilification, including president-elect Wes Streeting investigating whether any further action can be taken.

Stanley has done little more than make a series of bad jokes, and it is difficult to see how they could be taken as anything else. Any offensive power they might have is utterly defused by his parodic delivery, which makes it quite clear that these are

intended to parody his 'character' (a sort of slightly substandard upper-class Alan Partridge) and what he perceives as CUSU's misguided welfare provision, rather than to abuse those groups he mentions. And every time he made one of these jokes, he is asked to withdraw it, and usually he makes another similar joke in his withdrawal, and then he is asked to withdraw that, and the process starts again, and the whole thing descends into farce.

best pompous and at worst dictatorial. The trouble is, people who run for student positions feel strongly about things, and are at least partly motivated by a desire to Get Involved and Do Something About It. This is in itself entirely admirable, but it can lead to a culture of nannyism. Take Nick Griffin's visit to the other Union last year, for instance, and the 'No Platform' policy: can an organisation like CUSU, which cannot claim to even have the attention of the

# No offence, but CUSU elections and manners don't mix

What's peculiar about the two cases is that the one was an expression of what someone who will be representing our student body really thinks, and the other was simply a big, slightly unfortunate joke, and a joke which may even have had a serious and entirely unbogoted point, at that. Yet they have been dealt with in the same way procedurally, and it is Stanley who has attracted all the flak. Now, if you think he's a joke, presumably it doesn't matter what he thinks; on the other hand, if you think he's making a joke, you don't care anyway. So why the nuclear response all round?

This is the by-product of an entirely wrong-headed CUSU dictat: to force people to curb their unpleasantness - when it is in fact no more than unpleasantness - is at

majority of its constituents, let alone its approval, really justify such vigour on what is ultimately an entirely subjective question?

This is not a question of freedom of speech - Stanley can still say what he wants, and no-one will throw him in jail - but it is certainly a question of what kind of union we want CUSU to be. This seems an apposite time to ask that question: given (another) low turnout in this year's election, and a common complaint that no-one knows what CUSU does, can such overbearing proscription on a fuzzy moral issue possibly be justified, or mandated? President Wes seems like a good man, and one with a strong sense of the direction he wants CUSU to head in - but he's going to have to do a lot to persuade me on this one.

Can such overbearing proscription on a fuzzy moral issue possibly be justified, or mandated?

## Dan Matlin



ASYLUM APPLICATIONS ARE DOWN. BUT  
WHO'S CELEBRATING, AND WHY?

# Fewer asylum seekers? Only Daily Mail readers could be proud of that

**F**or once, the Prime Minister's official spokesman thought he had good news: a massive 41 per cent fall in asylum applications over the last year. 'We have turned the corner, but we are not complacent,' he said, adding that 41 per cent represented 'work in progress.'

Progress towards a fall of 100 per cent, perhaps? Refugees might well arrive at such a conclusion. The government's message is getting through to them loud and clear: Britain is no longer the hospitable place it once seemed. Talk of off-shore processing camps, the reality of whole families detained at Oakington and new legislation which will remove

existing rights to judicial appeal are having the desired effect.

So for whom, exactly, is this year's decrease in asylum applications good news? As pleasing as it would be to think that the figure signals a similar reduction in political persecution and humanitarian crises, our newspapers remind us on a daily basis that the reverse is true.

Not good news for refugees, then. But good news for New Labour in the murky, toxic cauldron of asylum and immigration politics that misleads public opinion and panders to the chauvinism bred by ignorance. With ten new member states joining the European Union on 1 May and Conservative spokesman David

Davies insisting that the number of Eastern European migrants to Britain will far exceed the government's estimates, Labour could at least turn to asylum to reassure *Daily Mail* readers that it was doing something to keep the foreigners out.

That newspaper's attitude to asylum was made plain when Robert Mugabe began to evict white farmers from their land in Zimbabwe in summer 2002. How, the *Daily Mail's* editorial column asked, would these genuine asylum applicants stand a chance against the bogus hordes from countries with 'no substantial cultural ties' to our own? Fear of racial, ethnic and religious difference dominates popular attitudes to both asylum and immigration, encouraging both major parties to spar on ground tainted by prejudice.

With the annual cost of administering the asylum system rising to £2 billion, the fall in applications might be seen as good news for the British exchequer. But the evidence does not suggest that the government's asylum policy is driven primarily by financial considerations.

Tony Blair has admitted that Britain entered negotiations to persuade Tanzania, a country genuinely 'flooded' by refugees from disaster areas of Africa, to accept those turned away from Britain. For this scheme, which incensed many of his own backbenchers, Mr. Blair was happy to pledge £4 million. Tanzania politely declined; the British government turned its hopes to South Africa. Political opportunism remains the motivating force behind Labour's asylum policy.

Hence the rare applause from the Left for Conservative party leader Michael Howard when he entered the charged arena at Burnley to denounce the British National Party's

'scare-mongering and distortion.' 'We are a stronger and better country,' he told his Lancashire audience, 'rich in our cultural diversity, because of the immigrant communities that have settled here.'

Fine words. But how did Mr. Howard propose to stem racial antipathy and the rising support for the BNP in towns like Burnley and Oldham? 'The general public want to know that immigration is being controlled,' he explained. 'It would be a tragedy if the failure to respond to people's concerns led to a decrease in respect for and tolerance of our immigrant communities.'

In other words, Mr. Howard implies, the solution to racial antipathy is less a fundamental change in public attitudes to differences of ethnicity and religion than control of the number of people who are 'different' through tighter immigration regulations.

The same logic underlies the French government's move to ban religious clothing from public schools. How should governments cope with hostility in areas of ethnic and religious difference? Apparently, by pretending as far as possible that difference does not exist.

Both strategies in fact credit the BNP's underlying message - that difference, rather than prejudice, is the root of hostility within multicultural societies. It is difficult to sustain the argument that cultural diversity is an asset to British society while welcoming the news that fewer foreigners are attempting to join that society. And with an ICM poll showing that 20 per cent of the British public would object to having a Jewish Prime Minister, Mr. Howard, the son of Jewish immigrants from Eastern Europe, may find that the bigotry stoked by political manipulation of the asylum issue does his own aspirations more harm than good.

Fear of racial, ethnic and religious difference dominates popular attitudes to both asylum and immigration



## Ahead by a whisker

94% of Cambridge students didn't vote for Wes Streeting. That is a strong indictment. Not of him, not even of the student body but of CUSU itself. Asking around friends at different colleges on the day of voting I was shocked at the level of apathy. "I'm not interested in petty student politics". "I don't care who wins. It doesn't affect me". "I've never voted in a CUSU election".

If students feel unaffected by the daily workings of Trumpington Towers it is the role of their Union to change things. Streeting has identified this as an urgent issue to address and plans to tackle it under his Presidency. He has stated his desire to "cut through the barriers between CUSU and the students" before the former becomes totally out of touch with the latter. But what will bring CUSU to the students? a central union building? better ents? It is what CUSU Presidents have been promising for years. Each year we elect a new President, fresh-faced, energetic, ready to take on the might and tradition of the University and champion student issues and each year *Varsity* writes about hopes of a new beginning, how this President will be the one to deliver. Tentatively we'll say it again. We are impressed by Streeting. His cleanly fought campaign, solid issues and proven track record point to a successful presidency. *Varsity* wishes him well. But Brinded's time isn't over yet. A year ago he promised great things and he still has a term to deliver them.

## Fashionably Cantab

*Varsity* was proud to support the Cambridge University Fashion Show earlier this week. The event was a huge success and showcased the talents of some of Cambridge's finest fashion designers as well as modelling the creations famous designers.

Over 40 students modelled and over 2,000 students will have seen the show. Since the show four students have been contacted by top modelling agency Storm, who represent the likes of Kate Moss and Sophie Dahl. The organisers promised it would be one of the biggest and most exciting events in Cambridge... and it was.

## Chocolate winners

Congratulations to the following winners of our Get It 1st Chocolate competition. Each lucky winner will receive a selection of chocolate goodies to whet the appetite for the Easter period. They all correctly answered last week's question which asked which film will be showing at Christ's on the 11th March. The answer was *The Girl Next Door* starring the delectable Elisha Cuthbert.

The lucky few are: Duncan Barrett, Rosie Clift, Richard Kowenicki, Kate Oliver, M.P.Richardson, Alex Nice, Peter Smye, Yin Yan, David Turton, Robert Paton, Graham Morrison and Tim Paterman. Well done!



## The Week in Words

"As someone who was educated at London University, I am happy to say that the Lord Chancellor was educated at Cambridge"

Lord Woolf speaking this week at the Law faculty showing clear signs of increasing tension in the relationship between the country's two most senior lawyers.

"BA Hon-ies"

How the tabloids described Cambridge students in the University's Fashion Show

"I realise that women have a lot of emotional issues".

Probably not the best thing to tell a room packed full of women. Tim Stanley, who ran for CUSU Welfare Officer (of all things) inflaming Newnhamites earlier this week.

"Do you believe in the 'dictatorship of the proletariat' and that a 'revolution' is desirable?"

Simon Radford, of Peterhouse, putting a tricky question to the Presidential candidates at the e-hustings.

"I won't let you down"

CUSU President-elect Wes Streeting promising he'll do his best for Cambridge students.

"My criticism is about her pretending to have a status she has not got"

The outspoken Professor Gillian Evans criticising the University for referring to Alison Richard as "Professor" when she has only had the status conferred on her at Yale and not at Cambridge. Appalling.

## VARSLTY

If you would like to contribute to *Varsity* please e-mail the relevant section editor. To submit a letter to the editor please email [editor@varsity.co.uk](mailto:editor@varsity.co.uk) or drop your letter into the offices at 11-12 Trumpington Street.

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# /05/03/04/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.

## THEATRE



One of Brecht's best-loved plays, *The Threepenny Opera*, is brought to the stage by Homerton Amateur Theatrical Society, replete with Kurt Weil's original score. Those who self define as 'capitalist bourgeois' may find some scenes distressing. *Homerton College Auditorium 6th - 9th, 7.30pm.*

## FILM



Murnau's other film (the one without hamster-faced vampire, *Nosferatu*) is on at the Picturehouse this weekend. I know, I know, it's got no car chases or special effects. It hasn't even got talking! But it does have an Oscar for 'Artistic Production', an original score and female vamps. *Fri 5th - Thur 1th 01223-50 44 44*

## WORLD



World music performances are rare in this town, as are opportunities to hear artists of Traore's stature. Hopefully the sublime purity of Rokia Traore's Malian voice should inject some warmth into this cold Cambridge spring. *Rokia Traore, Cornex Wed 10th 7.30pm. Tickets £14.50 357851*

## MUSIC



Patrick Wolf has the torso of an Adonis and the hair of a girl. He also plays more bizarre Scandinavian instruments than Fatty 'Fat-face' McFat has had hot dinners. Grimm Brothers narratives meet street urchin aesthetics *Clare Cellars Friday 5th £3/4 www.clare-ents.com*

## VISUAL



Taxi Gallery, Cambridge's most unconventional exhibition space is featuring an installation by artist Ruth Claxton until 27th March. A series of isolated Romantic ornaments, all blinded in some way, are the latest to take up residence in the beloved English cabbie. Open all day, see *www.taxigallery.org.* for details

[www.licked.me.uk](http://www.licked.me.uk)

drinks offers  
smirnoff ice £1  
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shots £1  
all night\*

£3 entry  
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rnb, hiphop, ragga and dancehall  
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in association ith cambridge university hiphop society, sponsored by varsity  
\*subject to change coco door policy applies. i.d. may be required.  
only national i.d, valid driving license and passport, accepted. R.O.A.R. [www.cococlub.co.uk](http://www.cococlub.co.uk)

## TUNE INTO THE VARSITY RADIO SHOW



EVERY FRIDAY  
AT 6pm  
on CUR 1350



FILM

**Sunday**  
**Christ's Films:**  
Sunset Blvd.  
Christ's College, New Court Theatre.  
8pm and 10.30pm. £2.

**St John's Films:**  
Ned Kelly - starring Heath Ledger,  
Orlando Bloom & Geoffrey Rush.  
St. John's College, Fisher Building.  
7pm and 10pm £2.

**Thursday**  
**Christ's Films:**  
**The Girl Next Door.**  
Christ's College, New Court Theatre.  
10pm. FREE.

**Queens' Films:**  
The Pianist (UK 2002, Dir. Roman  
Polanski), 9pm.  
Queens' College, Fitzpatrick Hall.  
9pm. £2.



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MUSIC

**Friday**  
**afrocubism:** Afrocuban jazz and per-  
cussion jam session. Cuban food. cafe  
afrika, sturton street. 7pm. £5/£4 NUS.

**Respectable Groove:** Jazz interpreta-  
tion of Purcell's Dido and Aeneas.  
Mumford Theatre, APU, 1:10pm.

**Indie/Alternative/Retro/Rock.**  
The Kamar, opposite Corn Exchange  
box office. 9:30pm. £3.

**Christ's College Music Society:**  
"Our Early Song": an evening of  
Springtide music and readings.  
Christ's College, Chapel. 7:30pm.£5/£3.

**Clare Ents:** Patrick Wolf (+support)  
Electro-folk. Clare College, Clare  
Cellars. 9pm. £4 (£3 Clare).

**Kettle's Yard:**  
Lunch time concert, lasting approx 40  
mins. Kettle's Yard, 1:10pm.

**Newnham Ents:**  
The Spitfires - Classic  
Rock/Blues/Funk band.  
Newnham College, The Bar. 7:30pm.

MISC

**Friday**  
**CU Hellenic Society:**  
Greek Culture Evening: shadow the-  
atre, live music, dances. contact  
sat36@cam.ac.uk.  
University Sports and Social Club,  
Mill Lane. 6pm. £6 for members £8  
non-members.

**CU Karate Club:**  
Beginners Kumite.  
Queens' College, Squash Courts.  
6pm. £2.

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

**Saturday**  
**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.

**CU Hellenic Society:**  
Greek Culture Evening: shadow the-  
atre, live music, dances. contact  
sat36@cam.ac.uk.  
University Sports and Social Club,  
Mill Lane. 6pm. £6 for members £8  
non-members.

**CU Karate Club:**  
Beginners Class-beginners to 7th Kyu.  
Fenners Large Gym, .  
2pm. £2.

**Sunday**  
**CU Hellenic Society:**  
Greek Culture Evening: shadow the-  
atre, live music, dances. contact  
sat36@cam.ac.uk.  
University Sports and Social Club,  
Mill Lane. 6pm. £6 for members £8  
non-members.

**CU Karate Club:**  
Beginners Class-beginners to 7th Kyu.  
Fenners Large Gym, 2pm. £2.

**CU Karate Club:**  
Advanced Class-6th Kyu and above.  
Fenners Large Gym, 4pm. £2.

**CU STAR (Student Action for  
Refugees) :**  
PHOTOVOICE: Photo exhibition and  
jazz concert depicting refugee life.  
Pembroke College, New Cellars.  
7pm. All Donations Welcome!.

**CU Wu Shu Kwan:**  
Chinese Kickboxing -the ultimate art  
of self-defence. Fitzwilliam College,  
Reddaway Room. 7pm. £3.

**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.  
Pembroke College,  
Seminar Room, N 7. 7:30pm.

**CU Ballet Club:**  
Performance class (Intermediate).  
Contempory classical dance experi-  
ence! 1.5hr. Queens' College, Bowett  
Room. 3pm. £2.

**CU Ballet Club:**  
Beginners pointe, 0.5hr. Live your  
dreams!. Queens' College, Bowett  
Room. 4:30pm. £0.50.

[jewishcambridge@hotmail.com](mailto:jewishcambridge@hotmail.com)

Need a kosher meal of Pesach?

Nowhere to go for Seder?

Please contact Ofra Gilinsky

01223 354825



**CU Chabad Society:**  
Yiddish - learn the language of your  
grandparents. Chabad House - 19  
Regent Terrace, 8pm.

**CU Karate Club:**  
Squad Session.  
Fenners Large Gym, 8pm. £2.

**Tuesday**  
**A Funny Thing Happened:**  
Brilliant New Stand-Up Comedy.  
Corpus Christi College, Curpus  
Playroom. 9:30pm. £5.50/£4.

**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.

**CU Ballet Club:**  
Performance class (advanced).  
Contemporary classical dance 1.5hr.  
Queens' College, Bowett Room.  
5:30pm. £2.00.

**CU Chabad Society:**  
Beginners Talmud Class - no previous  
knowledge necessary. Chabad House  
- 19 Regent Terrace, 8pm.

**CU Karate Club:**  
Beginners Session-all welcome.  
Fenners Large Gym, . 8pm. £2.

**CU Wu Shu Kwan:**  
Chinese Kickboxing -the ultimate art  
of self-defence. Christ's College, New  
Court Theatre. 8pm. £3.

**C.U. Tai Chi Chuan Society:**  
Tai Chi Chuan: Hand Form; Self-  
defence; Pushing-hands; Weapons; Nei  
Kung . 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.

MUST SEE

" a spectacle the likes cambridge has never seen"  
Varsity review January

Go and see sketches, photos and costumes  
from the Magic Flute in the flesh!

Simon Fujiwara's exhibition of the sell-out magic flute are on show until  
the end of term in the dept. of architecture, scroope terrace, from today  
entry free, information 07799898223\saf38@cam.ac.uk

8:30pm. £4 full / £2.50 students/Free  
to SCMS members.

**Songs In The Dark:** Acousticmusic  
from Simon Mastrantone and Jeremy  
Warmsley. Clowns Café, King Street.  
8:30pm

**St Catharine's Music Society:**  
Kellaway Series Concert: Colin Currie  
(percussion) plays Reich, Norgaard etc.  
St Catharine's College, 11:30am. £6/4/2.

**Monday**  
**Beatnik:** SNOWBOY - UK Latin  
Legend with Live performances from  
Manteca and Ladino. The Fez Club,  
8pm.

**Emmanuel College Music Society:**  
Liszt - Piano Concerto No.1  
Faure - Requiem. Emmanuel College,  
Queen's Building. 8pm.

**Tuesday**  
**Christ's College Music Society:**  
Bach's Cantatas 4 & 131, and motets.  
The Byngham Consort. Christ's  
College, Chapel. 8pm. £#6/3.

**TCMSwGeoffCoombe:**  
Jazz Record Listening Sessions: Why  
Jazz Matters. Music Faculty, West Rd,  
Lecture Room 4. 7:30pm. £6/4.

**dertie promotion:**  
drink offers - entertainers - que jump  
for clubs and shows. Ishca, quay side. 8pm.

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

**Wednesday**  
**A Funny Thing Happened:**  
Brilliant New Stand-Up Comedy.  
Corpus Christi College, Curpus  
Playroom. 9:30pm. £5.50/£4.

**CU Karate Club:**  
Kata Session-Kyu grades.  
Fenners Small Gym, 7pm. £1.

**Thursday**  
**A Funny Thing Happened:**  
Brilliant New Stand-Up Comedy.  
Corpus Christi College, Curpus  
Playroom. 9:30pm. £5.50/£4.

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

**CU Karate Club:**  
Intermediate Session-6th Kyu and  
above. Queens' College, Old Kitchens.  
8pm. £2.

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

**Friday**  
A Funny Thing Happened:  
Brilliant New Stand-Up Comedy.  
Corpus Christi College, Curpus  
Playroom. 9:30pm. £5.50/£4.

**CU Karate Club:**  
Beginners Kumite. Queens' College,  
Squash Courts. 6pm. £2.

**CUY:** Two Boats in the Thames -  
Yachting trip for all. East Coast  
(Harwich), 12am.

**Wednesday**  
**CUMS:** Tchaikovsky and Borodin.  
Violin, Jamie Campbell. Robin Ticiati  
conducting. West Road Concert Hall, .  
8pm. £6/4.

**Jesus College Music Society:**  
Members of Jesus College Chamber  
Orchestra perform fabulous chamber  
music. Jesus College Chapel, 9pm.

**Pretty Vacant:** Quality rock/pop cov-  
ers for your guitar thrills. Newnham  
College, JCR Bar. 9pm.

**Selwyn College Music Society:**  
Selwyn Senior Organ Scholar Timothy  
Morgan performs works by Bach,  
Vierne, Walton and Yon. Selwyn  
College, The Chapel. 9pm. .FREE.

**Thursday**  
**CUMS:** Handel and Bruckner con-  
ducted by Stephen Cleobury.  
King's College, 8pm. £20/15.

**St Catharine's College:**  
Term Concert: Music by Bach,  
Hummel and Poulenc (Organ  
Concerto). Emmanuel United Reform  
Church, 7:30pm. £3.

**Trinity College Music Society:**  
Trinity Singers' performance of Verdi's  
'Requiem'. Trinity Chapel. 8pm. £5,



# Varsity Football Match CXX

120th Varsity Match  
Saturday March 13th  
Upton Park  
Kick-off 2pm

## Sam Richardson

**At a hundred and twenty years old and counting, the Varsity football match remains the longest running fixture in football history. But, as twenty-two players run out onto the hallowed turf of Upton Park on Saturday 13th, only one thing will matter - victory against the old enemy.**

Football at Cambridge should be reeling, after four and a half hours of defeats at the hands of Oxford. Last year's drab 1-0 Varsity defeat was followed by defeats for the Falcons and Kestrels, Cambridge's second and third teams respectively.

But the omens are good for Chris Fairbairn's men. Cambridge recently sealed promotion from their BUSA league - a prize which is particularly sweet in the light of Oxford's relegation. And the Light Blue outfit will take on a Dark Blue side which has undergone considerable changes since last season.

That a season can be so defined by one game is in many ways frustrating. For the Light Blues have played some terrific football this season, but defeat on Saturday will consign them to the dustbin of history. The temptation on these occasions is to play the brand of no-risks football that also brings no goals. But if Cambridge can settle early, they have the talent to hurt Oxford.

The key man perhaps is Dave Harding in the middle. Reinvigorated this season with the pressures of captaincy lifted from his shoulders, expect Harding to rise to the Varsity occasion. In front of Harding, captain Chris Fairbairn has an enviable selection problem. The pacey Mika Adams could be the ideal partner for the physical skipper, but the fiery Harry Hughes will surely have something to say if he doesn't start.

Cambridge are likely to play a cultured brand of football, while Oxford will look to rely on strength in the air and sheer pace on the floor. If the Light Blues can get the ball wide and on

the ground, the Upton Park pitch should play into their hands.

But Light Blue victory will be in spite of considerable obstacles. Not least, underfunding prevents the Falcons from playing in BUSA, causing a vacuum in experience below the over-size Blues squad. And the lack of a coach leaves the captain to take most of the training sessions. Furthermore, the overreliance on traditional fixtures against 'old boys' type teams could have left the Blues exhausted by Varsity, if it wasn't for their commendable level of fitness and the opportunity to rotate the squad. These characteristics, combined with bitterness at last year's defeat, should allow Chris Fairbairn's men to claim the victory that their season as a whole has deserved.

Inside this special pullout section, you can find profiles of all the players, interviews with the captains, the story of the season so far, and a report on the Blues' recent 2-0 defeat by Cambridge United. Most important though, are the travel details. Be there to support the team.

Special pullout section



# Blues desperate for 'Third time lucky'

## 2nd Team Varsity

**OX CENTAURS** 3  
**CAM FALCONS** 0

John Russell

On the far side of Iffley Road stadium, Oxford, two pole-vaulters practised their skills. One wasn't bad, but the second looked distinctly out of place. So it came as no surprise when another ill-timed belly flop prompted ironic cheers from the crowd. The Falcons performance last Saturday - against a strong Oxford side - was sadly little better than that of the unfortunate pole-vaulter. Cambridge were simply not up to the mark.

From the start the Falcons were unable to play their usual patient, passing game. Oxford harried, chased and closed down quickly, stopping Cambridge moving the ball wide. Loose passes at the back gave Oxford a couple of early half-chances, but Steve Bailey - strong in defence all afternoon - made

## 3rd Team Varsity

**OX COLLEGES** 3  
**CAM KESTRELS** 1

important covering interceptions. Up front Tom Cairns showed flashes of brilliance but never really shone, while Danny Griffiths' pace was under-used. Nevertheless, good chances fell to Cairns and Captain J Vollbracht, but both shot straight at the keeper.

Oxford broke the ice just before half-time: a failure to clear saw the ball come straight back to the feet of the Oxford striker, who rounded the last man and neatly chipped over the advancing Sam Richardson.

The second-half started brightly: good work down the left resulted in a chance for Nick Pantelides, whose shot was well saved. Oxford threatened, as Richardson made two fine saves to keep Cambridge in the game, but for most of the second period Cambridge looked like they might claw a way back. Cairns and Vollbracht continued to move well forward, while David Mills, the

Falcons' star man on the day, shored up central midfield with an exemplary display in 'borderline' challenges.

Hopes of a famous comeback, however, were dashed ten minutes from time: after a free-kick was only half-cleared the ball fell for the Oxford striker to grab his second, a sweet volley that rose into the top far corner. Even at that late stage Cambridge had opportunities to reply: substitute Dan Murphy twice came close, before a late break away goal put the contest beyond doubt, adding a generous gloss to what was a deserved Oxford victory.

The Kestrels were slightly more unlucky to slip to a 3-1 defence against an Oxford Colleges XI. Two soft early goals did Steve Kemp's team no favours, but when Rich Payne scored a cracker before half time a comeback looked on the cards. With Tim Swain pulling the strings in midfield, the Kestrels were able to start playing their trademark flowing football. Payne nearly bundlet in an equaliser just before half time. But sadly it was not to be, as Oxford scored their third goal of the day on the hour mark.



Payne in the Arse: Kestrels' Rich Payne nearly equalises

Sam Richardson

# Blues women set to shine

## Sam Richardson previews the women's Varsity match

The Women's Blues play league football at a higher standard than the BUSA competition offers and usually win their Varsity Match against the BUSA restricted Oxford, and win quite comfortably. Last year, for example, they won 3-0 and the time before 4-0. However, Cambridge coach Pete Dyer says that this year promises to give rise to a tricky encounter.

He explains how Oxford still have a couple of British University players in their side, have retained almost all their good players from the 2003 match, and benefited from one or two talented addi-

tions. They also have home advantage. Many experienced players from the Cambridge team of the previous season have departed and, from his point of view, it has proved hard work instilling good habits in (and removing bad habits from) the new players in time for the big game.

He says that Cambridge are capable of very good performances but under the pressure of the occasion, or going a goal down, there is a very real danger they will lose focus on what they are supposed to be doing. 'They must be on their guard against lapses and play 'properly'

for the whole of the ninety minutes'. He further suggests, though, that if they do manage to keep their concentration, all should be well. 'We still have a few talented players of our own, although it will always be a team effort.' He anticipates a hard fought low scoring win, and a tense encounter. A good amount of travelling support would be much appreciated.

This year's Blues captain, puts it as follows: 'With a run of four consecutive Varsity match wins behind us as well as a solid season of league games this year so far, we will be travelling to Oxford confident in our ability to produce some high quality football. We also know that Oxford will be tough opponents. Varsity is about what happens on the day.'

*The women play their Varsity match on March 13th. Venue to be confirmed*

Comparisons are sometimes trite but, for information, the men's team (full blue since the beginning of time...) have been rather less successful; knocked out of BUSA in the very first round this academic year for instance.

Dyer has not achieved all this without sacrifice. To get the team to away matches he once had to sell his car in order to buy a mini-bus. He has had to beg and cajole students to travel to Cambridge long before term starts since football league fixtures in England start the second week in August. Many times he has used his own money to finance club expenses such as that for pitches, training facilities, fuel and sets of football kit. He's given up his weekends (he has a full-time job), and devoted countless numbers of hours in coaching to maintain the team at the height to which it has risen.

Incredibly, all this has been done while fighting serious health problems. It is these that are now catching up with him, leading to the inevitable conclusion that he must soon step down. His fear is that all the progress made by the club could quickly be reversed and he's hoping that someone can step forward and, at least, maintain the sport at full blue status within the university after he has gone. All his work, at least in this respect, will not then have been in vain.

Peter Dyer tells the story of his time as coach in the novel, 'The Cambridge University Women's Football Team & Me', under the pen name of Peter Kernow and published by Vanguard Press (price £6.99).

# Captains Comment

## Cambridge's skipper Chris Fairbairn expects Varsity victory...

## ...But Oxford captain Arran Yentob is a dangerous man to ignore

We've had a fantastic season so far. Winning promotion from our BUSA league was brilliant. I think overall we've won 17 games, drawn four and lost three. This is a fantastic record, and I think we should be taking loads of confidence into the Varsity match.

I've always said it's a shame that the Varsity match takes on so much importance in the context of the season as a whole. I've realised over the last few years that a captain's success is judged primarily by the result of the game against Oxford.

However, I'm not going to be able to try and change this and, given the prestige attached to the Blue, the pressure on the Varsity result is inevitable. One problem, though, is that, given our enviable strength in depth, as the squad gets cut down some players will have to miss out. I will be absolutely gutted for them, and it will be the most difficult decision of my captaincy.

Having said that, it's been a pleasure to captain this team during the season, and I'm confident that, come the big day, we'll rise to the occasion and claim victory. Last year's guys hold the defeat very bitterly, and that should provide any extra motivation that we may need.

We were lucky not to lose many players at the end of last season. With experienced players like Dave Harding and Sion Lewis staying on, with Tom Cairns arriving from Oxford, and with a strong influx of freshers coming in, we were well placed from the word go. Last year anyone who was fit would normally play. This season I've been lucky enough to have genuine selection decisions every game.

Upton Park should provide a superb venue for this year's match. We're getting some practice this week on big, flat, stadium pitches, and we're confident that the location should suit our more flowing style of play. But it will be our skill and passion on the day that I am confident will win us this match.

The 2003/2004 season began under a cloud of mass summer departures. With only one player added to the squad after trials, I looked to last year's second team to step up.

As the team took time to gel, the situation was not helped by injuries to key players. A string of home draws saw the side fail to kill games off, and underperform in their BUSA league group. Despite solid defensive displays, a lack of firepower upfront was a worry.

However, this term has seen a significant improvement in form, our record has been extremely promising. (won 5, drawn 1, lost 1, I think)

In what has been a testing season for the Oxford squad, the Varsity match represents the final hurdle for us to climb. Particularly this term, the improvements we have made have been extremely satisfying, and it's been a pleasure to be part of it.

We come into the match with a relatively inexperienced side, but the spirit and determination that has developed will stand us in good stead. Nerves and adrenalin can affect the quality of such occasions, but if we play the football and show the commitment we have done at times this season, I am certain we can do ourselves justice.

Sadly, I will, once again, not be fit for the match, a blow, but I'm confident we will finish our season on a high.

## Getting There

The match kicks off at 2pm at Upton Park, on Saturday 13th March.

The nearest tube station is Upton Park (District Line)

Get tickets from college football captains, or by emailing c.u.football@sport.cam.ac.uk.

## Sam Richardson on the problems facing women's football in Cambridge

The Women's Blues football team seems to be constantly faced with institutional and attitudinal hindrances at Cambridge.

Recently, for instance, the Newnham JCR decided, in the hope of financial gain, to charge the Blue's an exorbitant fee for making use of the Newnham pitch one hour per week for training purposes. The players could not afford to pay this and the team now no longer has a ground on which to hold its Wednesday practice. Such events, it turns out, are fairly typical of the sort of barrier thrown up against the women's team, a side ostensibly representing the university.

The Blues actually have no ground at Cambridge on which to play matches. They have to contest with college sides, both men's and women's, and town clubs in order to secure a college pitch each week for their fixtures. In this sense the university team are, paradoxically, not part of the university at all. College sides always have priority for their 'own' pitch, of course, and the university team is charged like any other town club vying for the use of scarce university resources. It turns out further that few college pitches are available matches on a Sunday, and no college ground's changing or post match facilities are up to the standards expected for a team playing in

the sort of high-quality league the Blues compete in.

One could carry on listing obstacles to the flourishing of the university women's football club at Cambridge endlessly. The great surprise is, however, that the women's football team is one of the most successful we have. It has won the Eastern Region League three times and spent two seasons in the Combination League (the equivalent of Nationwide Division One) dropping out only because of the simultaneous graduation of seven of the team - another obvious difficulty in building and maintaining a top performing side.

How has all this success been possible? It seems that it is largely down to the effort, dedication and coaching abilities of one man, Peter Dyer who, over a period of thirteen years has managed the team onwards and upwards to its present level. When he first arrived at the university some thirteen years ago he remembers there being no properly organised college soccer league and a few girls getting together around this time to form a team to represent the university against Oxford. From this point Dyer has taken the club through to half blue status and, after overcoming years of entrenched opposition - often from women - to full blue status five years ago, on the back of various league successes.



# The team

Chris Fairbairn introduces his Light Blue side.



**Luke McNally**

Fitzwilliam  
Full-back  
Strengths: Tackling and fitness  
Weaknesses: Jonny Hughes




**Chris Turnbull**

Christ's  
Full-back  
Strengths: Tackling  
Weaknesses: Shaving




**Sion Lewis**

St John's  
Centre-back  
Strengths: Heading and, er... strength  
Weaknesses: What are you trying to say?




**Dave Harding**

St John's  
Centre-midfield  
Strengths: Touch and vision  
Weaknesses: Taste



**Tom Cairnes**

Hughes Hall  
Centre-midfield  
Strengths: Awareness and passing  
Weaknesses: First year girls



**Tim Hall**


St John's  
Winger  
Strengths: Dribbling and crossing  
Weaknesses: Fine wines

**Preparations near completion**

The Blues faced a stern test on Wednesday against a Cambridge United XI sprinkled with first team regulars. United, professionals every man, might have expected to seal a comprehensive victory. Not so. The Blues resisted the obvious quality of the full-timers, with Lewis and Darby particularly outstanding against an inventive attack. Fairbairn's aerial efforts and Adams' abundance of pace consistently created problems for a defence with Premiership experience.

The first half was characterised by excellent movement from the professionals, cancelled out by the work rate and cohesion of the Blues. Indeed, despite the pace of the game, it took the majority of the half and a dubious set piece to divide the teams. On the half hour mark, a quick delivery tempted Garrood from his line, a dodgy challenge put him on his backside, and a brief scramble saw United ahead.

The Blues exerted greater control, though the equaliser proved illusive, and after Fairbairn flew in the face of Sepp Blatter's regulations by introducing seven new players. Undisrupted by the wholesale changes, the Blues continued to play excellent football. But poor concentration from another set-piece, a corner, saw a twelve-yard shot leave Garrood no chance. The final minutes saw Adams once again terrorising the professionals, almost to the point of a consolation goal, but his low cross was not met, and so it was that the Blues had to be content with a credible defeat rather than a great upset. *By Axman Luge*




**Joe Garrood**

Emmanuel  
Goalkeeper  
Strengths: Shot-stopping (oddly enough)  
Weaknesses: Staying inside the 18-yard box.




**Alex Mugan**

Girton  
Full-back  
Strengths: Pace  
Weaknesses: Cycling and chat




**Jon Darby**

Vice captain  
Queens'  
Centre-back  
Strengths: Heading and tackling  
Weaknesses: 'Ave it!



**Andy Hall**

Trinity  
Left midfield  
Strengths: Dribbling and step-overs  
Weaknesses: Excessive use of step-overs




**Gary Devine**

Hughes Hall  
Centre-midfield  
Strengths: Fitness and tackling  
Weaknesses: Anger management




**Mark Chalmers**

Downing  
Centre-midfield  
Strengths: Tenacity and composure  
Weaknesses: Height



**Jonny Hughes**

Fitzwilliam  
Right-midfield/centre-forward  
Strengths: Skill and dribbling  
Weaknesses: Luke McNally



**Harry Hughes**

Queens'  
Left-midfield/centre-forward  
Strengths: Touch and skill  
Weaknesses: Temperament



**Chris Fairbairn**

Captain  
Pembroke  
Centre-forward  
Strengths: Heading and touch  
Weaknesses: erm... scoring



**Mike Adams**

St John's  
Centre-forward  
Strengths: Pace and finishing  
Weaknesses: Cocktails

## 2003-04 Season

11 Oct	A	Army Crusaders F.C.	11-0	Fairbairn (6), H Hughes (2), J Hughes, Adams
15 Oct	A	English Prison Service	7-1	Lewis, Waistell (4), Fairbairn
22 Oct	A	Royal Navy	2-1	McNally, Harding
25 Oct	A	Cardiff University	1-1	Waistell
29 Oct	H	Leicester Uni (BUSA)	1-0	Harding
5 Nov	H	Derby Uni (BUSA)	2-2	J Hughes, B Allen
9 Nov	A	London University	3-2	Harding, Fairbairn, J Hughes
12 Nov	A	Northampton Uni (BUSA)	0-0	
19 Nov	H	Lincoln Uni (BUSA)	2-1	Lewis (2)
1 Dec	A	Lincoln Uni (BUSA)	0-1	
3 Dec	A	Derby Uni (BUSA)	5-0	T Hall (2), Chalmers, Adams
6 Dec	H	Old Blues	2-0	Fairbairn, Pantelides
11 Dec	A	Amateur Football Combination	2-3	Lewis, Mugan
13 Jan	H	Arthurian League	2-1	Adams, Fairbairn
20 Jan	A	Southern Amateur League	0-0	
3 Feb	H	Amateur Football Alliance	0-1	
8 Feb	A	RAFFAA U25's	5-0	Fairbairn, Harding, H Hughes, Pantelides (2)
11 Feb	H	Northampton Uni (BUSA)	4-0	Fairbairn (2), Adams, OG
13 Feb	H	De Montford (BUSA)	1-0	Darby
14 Feb	A	Leicester Uni (BUSA)	P-P	Walkover to Blues
15 Feb	A	De Montford (BUSA)	3-1	Fairbairn, Adams (2)
17 Feb	H	London Legal League	2-1	Adams, Lewis
21 Feb	H	Honourable Artillery Company	2-1	Fairbairn, Darby
24 Feb	H	Lloyds FC	1-0	Fairbairn
25 Feb	A	Warwick Uni (BUSA Shield)	0-1	
3 Mar	A	Cambridge United FC	0-2	

## Quotes of the season

- "We don't just want to win the league, we want to win it in style"**

Captain Chris Fairbairn before the season. His team did win the league - on goal difference
- "Remember that name. You'll be hearing a lot more of it"**

Alex Mugan introduces himself to *Varsity*
- "It's just a soft tissue injury"**

Grange Road first-aider on the horrific injury that put Dan Waistell out for the season
- "We'll keep that in our heads and thump them at ours"**

Fairbairn after the BUSA promotion push stalled at Northampton. The Blues did indeed win the home game, 3-0
- "God, we're rubbish"**

The Oxford team after BUSA relegation. May be a made up quote.
- "We need more love in this team"**

Harry Hughes on the eve of Valentine's day - and a sending off
- "Sometime's Harry's brilliance is nor so brilliant"**

Fairbairn after his fiery frontman got sent off and threatened to quit
- "I'm confident we'll finish this season on a high"**

Oxford captain Arran Yentob on the approach to Varsity
- "We've had a fantastic season so far"**

Chris Fairbairn again



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### Christ's College May Ball Committee 2004

would like to announce the opening of Auditions  
 for entertainers to perform at the Ball on  
 Tuesday 15th June 2004  
 Saturday 6th March  
 10a.m. til 5 p.m.  
 Christ's College New Court Theatre

Please email [ents@christsmayball.com](mailto:ents@christsmayball.com) to arrange a time slot. Bands:  
 Bring along instruments and/or demos.

## THEATRE

**Friday**

**CUADC:**

RICHARD III - Shakespeare's hunch-back monarch at the ADC.  
 ADC Theatre, 7:45pm. £5 - £7.50.

**Pembroke Players:**

The Real Thing by Tom Stoppard.  
 Pembroke College, New Cellars.  
 7:30pm. £5.

**Pembroke Players:**

Dinner With The Inlaws, a new one-act comedy. Pembroke College, New Cellars. 10:30pm. £3/4.

**Smorgasbord:**

Cambridge's annual creative writing festival. A feast of theatre.  
 Corpus Playroom, 8:30pm.

**Twelfth Night (Marlowe Society):**

Shakespeare's bitter-sweet comedy about desire and adventure.  
 Cambridge Arts Theatre,  
 (7:45pm. £5-15) or (2:30pm £6)

**Saturday**

**CUADC:**

RICHARD III - Shakespeare's hunch-back monarch at the ADC.  
 ADC Theatre, 7:45pm. £5 - £7.50.

AUDITIONS for the ADC Edinburgh Show, "Five Visions of the Faithful," a piece of New Writing by Torben Betts.  
 ADC Bar 1-6 (arrive early).

**Pembroke Players:**

The Real Thing by Tom Stoppard.  
 Pembroke College, New Cellars.  
 7:30pm. £5.

**Pembroke Players:**

Dinner With The Inlaws, a new one-act comedy. Pembroke College, New Cellars. 10:30pm. £3/4.

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 Corpus Playroom, 8:30pm.

**Twelfth Night (Marlowe Society):**

Shakespeare's bitter-sweet comedy about desire and adventure.  
 Cambridge Arts Theatre, 7:45pm. £5-15.

**Tuesday**

**CUADC:** ANNIE GET YOUR GUN - sharp shooting, musical fun.  
 ADC Theatre, 7:45pm. £6 - £8.50.

**Footlights:**

SMOKER - last stand-up night of term. ADC Theatre, 11pm. £4.

**Queens' Contemporary Dance Group:**

'Sprung!' - A celebration of dance.  
 Queens' College, Fitzpatrick Hall.  
 7:45pm. £3.

**Wednesday**

**CUADC:** ANNIE GET YOUR GUN - sharp shooting, musical fun.  
 ADC Theatre, 7:45pm. £6 - £8.50.

**Footlights:**

HARRY PORTER PRIZE WINNER - a new comic play. ADC Theatre, . 11pm. £3 - £4.

**Queens' Contemporary Dance Group:**

'Sprung!' - A celebration of dance.  
 Queens' College, Fitzpatrick Hall.  
 7:45pm. £3.

**Thursday**

**CUADC:** ANNIE GET YOUR GUN - sharp shooting, musical fun.  
 ADC Theatre, 7:45pm. £6 - £8.50.

**Footlights:**

HARRY PORTER PRIZE WINNER - a new comic play. ADC Theatre, 11pm. £3 - £4.

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## THEATRE ADVERTS AND AUDITIONS

**Auditions**  
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**'The Importance of Being  
Earnest'**

2-4pm 6 March  
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**Monologue optional  
no prep. necessary**

queries to Katie: ksb27

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by **Torben Betts**  
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**PETER PAN**  
by **J M Barrie**  
11 - 4pm, Fri 5th; 10 - 6pm, Sun 8th Mar  
all in the ADC Theatre Bar  
more information: <http://auditions.cuadc.org>

**The Fletcher Players**  
**Announce Auditions For:**

**Making Space**  
Easter Term Week 2 Show  
And

**The Merchant of Venice**

May Week Show to be performed in  
the Old Court of Corpus Christi  
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Room I4, Corpus Christi College  
Saturday 6 March 2pm - 6pm  
Sunday 7 March 2pm - 4pm

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# VARSlTY



# Ned Beauman



VOYEURISM IS BEING SUPERSEDED  
BY A DRILL IN THE EYE

They say watching violent television makes children violent. So why doesn't watching *You've Been Framed* make children clumsy?

I'll tell you the real reason why today's children are such savages. Whenever you use a computer, your dead skin is being sucked into the fan that cools the hard disk. So most kids today grow up with a constant subliminal odour of seared human flesh, which stimulates the feral, cannibalistic impulses in their brains. Make fun of a modern teenager, and don't be surprised if the little Carhartt caveman cooks you over a fire and eats you.

*You've Been Framed* is not to blame for the madness of our society - it's just a bleak reflection. Its cultural significance can hardly be exaggerated. If, somehow, you've never seen the programme, it's largely made up of videos, sent in by viewers, of their friends and family falling over and breaking things. Drunken bridesmaids and lackwit children are its speciality.

Watch *You've Been Framed* (or America's *Funniest Home Videos* or *Kirsty's Home Videos* or anything similar) with the sound off, so there's no laugh track or comedy sound-effects, and it's as if Burroughs, Dostoevsky and De Sade got together and produced some kind of apocalyptic video art. For best effect, add a soundtrack, Chopin's Funeral March perhaps, or maybe some epic post-rock like Sigur R s or Mogwai. It's a more profound and shocking vision of human folly and degradation than any poet or novelist could ever produce. The horror is in the banality. 'This is life,' it's saying. 'This is the human race.'

*You've Been Framed*, hell's MTV, has been running for fifteen years. It has been presented by Jeremy Beadle, Lisa Riley, and now Jonathan Wilkes (Robbie Williams' flatmate). Frankly, I'm not interested in belonging to any species that lets those creatures in; I'd rather be a tsetse fly or something.

## You're being framed: Square eyes are the window to our souls

Tragedy is to slapstick as romance is to pornography

I couldn't find out any hard facts about its origins, but I've heard rumours. The ITV executive who created it, they say, is now straightjacketed in a Swiss mental institution. He desperately implores the staff to film him while he's undergoing his electroshock treatment. 'It'll be funny!' he mewls. 'We can send it in! WE CAN SEND IT IN!' The staff have taken to putting a toy

an oven. Someone falling hundreds of feet into a rocky gorge.

You might think that these people have got the wrong idea; after all, the show is supposed to be funny. But, in fact, they understand the show even better than the producers themselves. Only they truly grasp this pornography of suffering.

I've been, for reasons I'd prefer not to go into, to a live recording of *Trisha*. The studio lights are so bright you can feel them evaporating your humanity. The show feels very different when the participants don't just appear as vacuum-tube cattle, but are actually in the same room as you. You can't laugh any more.

Talk shows of this kind have a long history, but they were always doomed. And I predict

they will soon disappear entirely, to be replaced by 24-hour accident and idiocy at a machinegun pace. Tragedy is to slapstick as romance is to pornography. We don't want to get emotionally involved; we just want a flickering tide of everyday pains. Voyeurism is bad enough, but now we're too lazy even for that. *You've Been Framed* is a television, falling on a human face, forever.

Hasbro camcorder on the desk next to him during the procedure to shut him up. He's been to that chair so many times he doesn't have any fingerprints left. It hasn't worked. Those videos, were they ever made, would take their place in a hidden archive at ITV. Every few weeks they will get a tape that's more unpleasant than usual. Someone losing an eye to an electric drill, for example. Someone stuffing mice into

## 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

### Lost letters for Laura

Ms Foley,

So what are the chances of you now ever receiving a letter as like one proposed by your editorial of 20/7/2004? "Marry me - and I will conquer the world and lay it at your feet". Do you suppose anybody would chance sending you (of all people - a journalist) such a letter after your prior comments? A brave or stupid person? Or somebody who never read your article?

I am sure there are many letters meant for your eyes that are now burnt.

But such is life - unfair.

K. Harding

### Letter from a RAG rep?

Dear Editors,

I am writing in response to your article, 'Stingy Cambridge' on Page 12 of last weeks *Varsity*. Most students donate money to RAG via taking part in the events that the reps work hard to provide. Therefore the colleges with the largest donations are the ones that have the larger, more frequent events, and these are possible because the colleges in question have a strong tradition of RAG events, and indeed prepare for them every year. The smaller colleges do not have such tradition and so the reps are currently working very hard to establish one, but the only way that can be started is a bit at a time over several years. If you look the current colleges at the bottom of the table have all already improved on their previous years totals.

In colleges such as Trinity Hall and Caius they have a long established tradition of RAG events and the college sets aside times for RAG bops. There are also general events that occur every year that people look forward to and expect. In other colleges the reps may be starting afresh with no support from previous reps, no college traditions, and no precedence from which to get people along to events which may sound strange but end up giving everyone a good time.

You are justified in pointing out the gaps between colleges who have strong RAG traditions and those who don't, and hopefully it will lead to an increase in charitable donations over the next few years, but I don't feel any of the current reps can be criticized as I know they

are all working very hard in their own ways to bring about these changes. It can't be easy motivating yourself when your college is languishing at the bottom which is why I think these reps deserve all the more credit for continuing their work.

Anon

### Even sloppier theology

Dear Editors,

I was amused last week to read an attack on a letter in which your correspondent dubbed the original writer an 'ignoramus' for claiming the Bible condemned homosexuality due to a verse in Leviticus, and chastised him for not realising that the New Testament invalidating this prohibition. In true biblical fashion, I suggest he take the beam out his own eye. The famous verse in Leviticus is only one of the seven 'texts of terror', condemning homosexuality. Three of them are in the supposedly superior New Testament (Romans 1:26/27, 1 Timothy 1:9-10, 1 Corinthians 6:9/10 for your CICCUC readers). If you are desperate to absolve Christianity of outdated bigotry, it is possible to perform the intellectual gymnastics required to invalidate the seven passages. However anyone who wants to pretend that Christianity suddenly became flawless once its Glorious Leader arrived on the scene really should read the book they claim to believe in.

Michael Dnes,  
Trinity College

### Eau de pensioner

Dear Sir/ Madam,

May I send my thanks through your paper to the entire cast of Little Shop of Horrors. It was a truly sensational show. They made this senior citizen very happy indeed.

Sincerely,  
Nick Carter

P.S. Please tell Ms. E.E Jones - NOT ALL OLD PEOPLE SMELL OF URINE and if it wasn't for 'old people' - she wouldn't be enjoying the freedom to write such CRAP journalism.

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# WILD STYLE



Rez wears Addict parka from Cult, Stussy t-shirt & G-Star jeans from Dogfish, Gangstarr t-shirt & Nike Air Vandal Supremes

Sir Lecta wears Oeuf cap & Carhartt jeans from Dogfish, Def Jam jumper & Nike Airs Sketchy wears hat from Cult, Nike jumper & G-Star jeans from Dogfish & Nike Air Vandal Supremes

Jenna wears visor, top & combats from Cult & trainers from Hoax

Rachel wears Stussy t-shirt, Carhartt jeans & Nike Air Vandals from Dogfish & Adidas top

Photos: Lika Liks

Stylist: Dam83

Thanks to Zanatan the Great for good red wine & late night chit chat




Oh yeah, and this week saw the University Fashion Show hit town. The hard work, patience and dedication of the committee really came through along with a bunch of posey self-obsessed students strutting their 'stuff' to provide two nights of spectacle and fun. While the event itself exceeded expectation, the aftershow party (tickets more expensive than the actual show) left attendants hardly pissed and hugely pissed off with the complimentary champagne cocktails short in supply and promised goodie bags failing to materialise. The after-show left a bitter after-taste. The actual show was a sweet success.





# What does Cambridge Lack?


By Tom Williams.




**1. Hills/mountains**  
Cambridge is as flat as a topless S Club 8 photo-shoot. Which means there's nowhere to go sledging when it snows. Which is rubbish. And some snow-capped peaks would provide some welcome protection against those icy Scandinavian winds...


**2. Eccentric dons**  
Where are they all? OK, so there's a few. But weren't we all expecting spindly, almost permanently tweed-clad (though occasionally nude), scarecrow-like nutjobs flaunting their 'unique' theories on the echoes of Keats on Eminem's latest album and generally just being a bit weird/creepy/gay/predatorily sexual?! No? Oh right, just me then...

**3. A proper, greasy kebab house**  
Sacrilege! Yes, Gardies is a truly, truly wonderful place. And the vans in Market Square have their moments too. But when you're on your way home from a boozy night out, what you really want is a disgustingly greasy, fatty kebab that looks like it's been peeled off the back of a sweaty Turk, and not a mayonnaise-enveloped, salad-fringed (though thoroughly appetising) fetta cheese-covered Greek concoction. (Apologies to all the Gardi's staff.)




**4. Chilled people**  
We need people who respond to your slightly misinformed opinion on top-up fees/the war in Iraq/the theme tune to 'Dangermouse' with a disinterested shrug, rather than an overwhelmingly well-informed and eloquently delivered tirade of abuse beginning, "I think you'll find..."






**5. A tradition of popular musical brilliance**  
Liverpool has The Beatles; Manchester has The Smiths, the 'Baggy' scene and Oasis; Oxford has Radiohead and Supergrass; UCL has Coldplay. In the words of Marvin Gaye, 'What's goin' on?'

**6. Large gangs of Kappa-tracksuited scallies on every street corner.**  
So that those of us from the North feel more at home, and those of us from elsewhere get a real taste of traditional British urban fear.



**7. A commonly held student inferiority complex**  
Wouldn't it be great to be surrounded by genuinely humble/unambitious/stupid people? Oh to be a big fish in a small pond again...

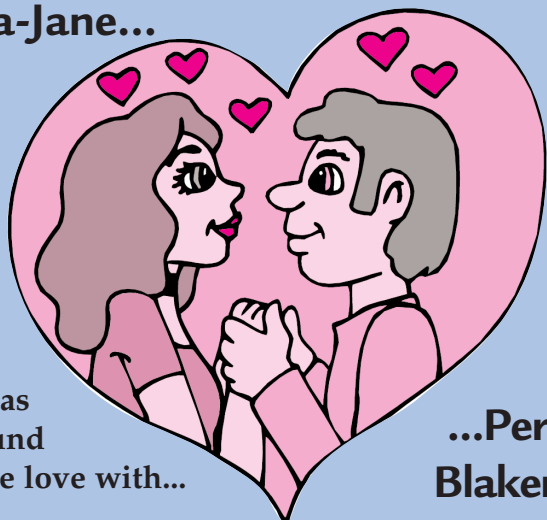


**8. Sufficient respect/veneration for football players**  
Rugby? Rugby? Now that the rest of England has realised that it didn't actually like rugby all along, isn't it about time that Cambridge followed suit?

**9. Beautiful naked women running through the streets.**  
And why not?

## Last Week's Date

Laura-Jane...



...has found true love with...

...Percival Blakeney

## Date of the Week

Your chance to date Cambridge's most eligible singletons!

**Willie**

Our date of the week is Walied Elamien (aka. Willie) , a second year engineer from Clare.

From: The Emirates

Favourite song: Life of the Party by Jackson 5.

Favourite book: Life of Pi by Yann Martel.

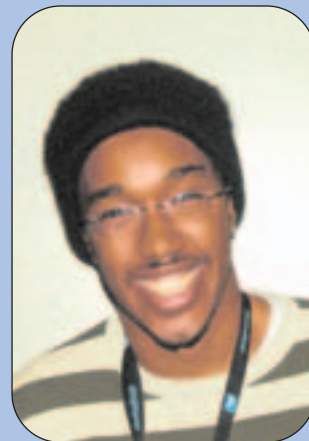
Describe yourself in 3 words: 100 percent cool.

I'm best at: Breakdancing, cooking, making people laugh.

I'm worst at: Bitching.

To pull me: Impress me.

To date Willie email [date@varsity.co.uk](mailto:date@varsity.co.uk) with 'Willie' in the title by Sunday. Send answers to the same questions, your contact details and a photo if possible.





## Page Fourteen Careers

For all you lucky lucky finalists, the time is rapidly approaching when you will have to do that thing that you always thought Daddy would ensure you didn't have to do – get a job. Well, it's a jungle out there (especially in the north) and it would not be fair of us to let you out into that strange world outside – where furrowed brows are formed at the mention of 'superhalls' – without giving you some guidance on where, how, what and why to do that w-word (no, not the one you've spent most of your 'study time' doing, the other one) – work.

There is a veritable myriad of career paths to choose from and Page Fourteen has compiled this handy careers guide to give you some options for life post-Cambridge.



*The dangers of unemployment...*

1) **Investment Banking** – Yes, you too can sell your soul, your time and your morals to be rewarded with loadsamoney, flash cars and beautiful women. In the old days you just became a rock star to achieve all of this but the bottom has fallen out of the market since Freddie Mercury died (boom boom).

2) **Charity Work** – Perfect for all you Magdelene students. Who knows? If all goes well you could raise enough to send an entire blanket to Ethiopia.

3) **Security Work** – For Blues who flunk their exams – you never needed a degree anyway. Make a living out of being big and hard.

4) **More Study** – Can't think of anything useful to give this world? Scared of real people? Stay here, get greyer, grow more hair (ladies too) and go slightly insane surrounded by books, your real friends. The world needs a book on the mating rituals of yet another Papua New Guinean tribe, numbering less than 20 (including 18 elephants and 1 anthropologist).

5) **Actor/Actress** – Cambridge has produced a plethora of luvvie dahlings. Can you imagine how much fun it'll be to spend the next 30 years on stage, crying after every performance, telling everyone you meet how wonderful they are, and not meaning a word of it? Becoming a celibate queen at the age of 60 is a prerequisite.

6) **Musician** – Sadly, Cambridge has produced nothing apart from Pink Floyd's Syd Barrett so I wouldn't get your hopes up. Anyway, he lives with his mum now after taking too many drugs so perhaps it's best that way.

7) **Daily Mail Journalist** – A working knowledge of Asylum seekers, 'health tourists', Princess Diana and the Nazis is all you need. If anyone does make it in this vocation can they do the world a favour and give Lynda-Lee Potter a good kicking from us?

8) **Advertising Executive** – Cambridge is clearly full of untapped potential for effective campaigns. Slogan writing and chant composing has been a strong point for a number of years with classics such as "sexist, racist, anti-gay: you can't take our rights away" and the quite superb "Say no to primate labs", which repeated *ad infinitum* obviously had the desired effect.

9) **Unemployment** – Yes, join the elite 0.4% of graduates who can't be arsed getting a job (who else didn't believe that rubbish about that bird applying and not getting jobs – she just didn't bother trying) and simply sponge off the taxpayer for a few more years. Pros: You don't have to pay off your student loan, Cons: An even longer period of subsistence on toast, and it may be time to start appreciating the bouquet of Tenants Super. Extra pros: New friends near the Portland Arms.

## CUSU 'Rings' – The Changes

After the runaway success of the final Lord of the Rings film at the Oscars, reports have emerged that Computer Scientists and Physicists voted in unprecedented numbers in the CUSU elections on Wednesday. The results of this bloc vote only became apparent yesterday as the residents of The (Cambridge)Shire were swept to CUSU power in a landslide victory. Normal students, worried that their chosen candidates have mysteriously disappeared to be replaced by mythical fictional characters have the chance to be reassured as Page Fourteen has gained exclusive information about the main players in the new CUSU committee.



*Dwayne the compsci casts his vote before scurrying away to play with his orcs*

Mr Frodo Baggins, new CUSU president, adopting a general position of looking scared at every opportunity, has appointed his chosen team.

Gandalf the White-Middle Class takes up the reigns as Access Officer, pledging to increase access from all over middle earth.

Meanwhile, Samwise the Brave aims to show Anne Campbell the way to honesty by repeating over and over 'I made a promise Mr Gandalf, no top-up fees'.

Entertainments officer is Treebeard, King of the Ents, and he is promising great things for Cambridge with 'One Bling to Rule them All' pencilled in as the freshers' event next year.

Women's officer, Arwen, is pledging to concentrate on women's elf issues, whilst sitting around looking beautiful and fainting a bit. Meanwhile, Aragon, known for being a diplomatic fellow, has been assigned the post of 'well fair' officer.

Frodo has also announced plans to move CUSU headquarters to Games Workshop on Bridge Street, but has admitted apprehension at the perilous journey ahead. 'Oh Sam, you're so brave' he was overheard saying to his good friend as he offered to escort the CUSU files through the kingdom of IsenGardies on Rose Crescent.

Students have reacted with worry, simply saying 'bollocks'. The statement speaks for itself.

Lynx have released a new fragrance, Touch, this month and once again have launched an advert to take the UK by storm. The new ad demonstrates the power of Touch with our Lynx hero bringing a sensual reaction from each and every gorgeous Lynx girl. As he unzips his bag, a girl's leather boot unzips itself. He tweaks the dial on a radio and we witness the very obvious effect it has upon a girl's nipples! The advert reaches its climax with our Lynx hero finally realising the power of Touch, opening his book to awesome effect as a girl's blouse pops open.



To coincide with the launch Lynx are offering you a chance to win a funky plasma ball. Just send you answers to the question below to [lynxcambridge@hotmail.com](mailto:lynxcambridge@hotmail.com)

### Competition Question

Question: "What is the name of the new Lynx variant?"

The prize is a funky retro plasma ball

sophistication

culture

commerce

entertainment

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

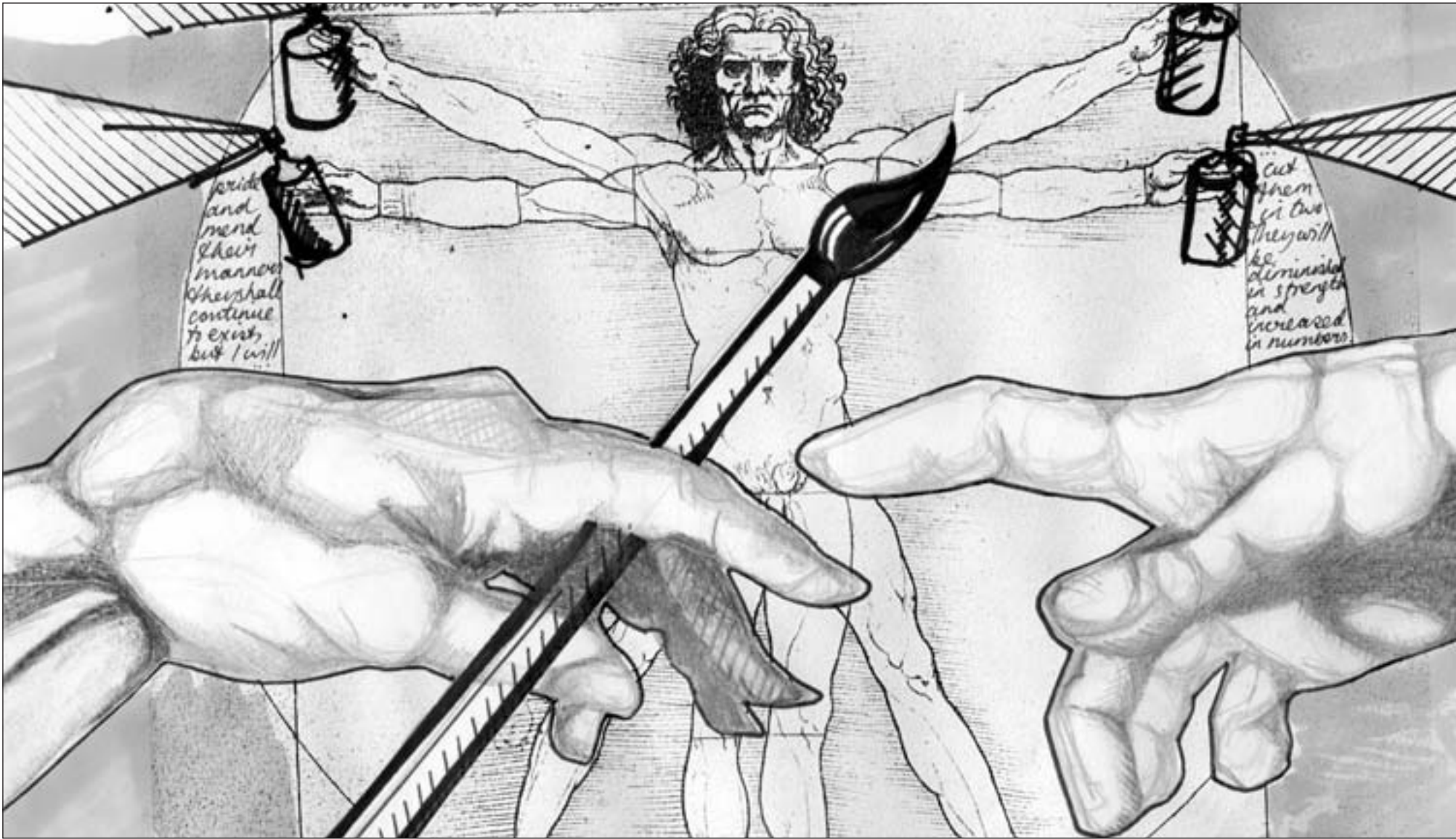
**DOJO**

1-2 Millers Yard  
Mill Lane  
Cambridge  
CB2 1RQ  
01223 363 471  
[www.dojonoodlebar.co.uk](http://www.dojonoodlebar.co.uk)

Asahi



varsityarts



Lydia Wilson

Me and You  
 VS  
 The World

Ellen E. Jones

“Do you wanna be in my gang, my gang, my gang? Do you wanna be in my gang? Oh yeah.” Erm...you know what, Gary, I think I’m gonna have to pass on that one, but y’know, cheers for asking. Mind you, criminal behaviour aside, the bouffant-haried deviant may just have been on to something. Being an artistic genius can be a lonely business at the best of times. Those long nights on the road to recognition, when even your trusty muse deserts you and all you can do is stare at a blank computer screen, a blank canvas, or into the blank eyes of an unreceptive audience. Even success, if it comes, is no real salvation, because while champagne was not meant to be drunk alone, few are noble enough to celebrate the triumphs of others with quite the same enthusiasm that they celebrate their own (even if they do get free booze out of it). The solution? Collaboration.

As a timely antidote to all that tiresome sex stuff, this week *VarsityArts* celebrates platonic friendship and all its creative endeavours, from sprawling South London garage collectives to dysfunctional comedy double acts to self-aggrandising literary coteries. And it’s not just the creators of art that have found more to be merrier: , our old friends, the disaffected youths, also tend to hunt in packs. Those who find themselves torn apart by contradictory urges – a desire to assert

their difference on the one hand, and an intense need to belong, on the other have traditionally found sanctuary as Bloods or Cripps, Mods or Rockers, Sharks or Jets or whatever the kids are calling it these days. Last year’s hit-that-wasn’t, *Never Be Alone* (Justice vs Simian), for instance, brilliantly distilled the whole club culture ethos into one mildly sinister chorus - “We are your friends. You’ll never be alone again.”

Even when we’re not directly involved (and that’s a shame), there’s still something intensely aesthetically satisfying about witnessing well-executed group work. The highlight of the annual MTV or Brit awards extravaganza is always a collaboration between two or more pop titans and the enduring popularity of heist films rests on those climatic sequences which demonstrate that its only through everyone performing their individual tasks so expertly (“but Knuckles is the best getaway driver this side of Croydon!”) that the whole thing comes together. Ah, to be but a cog in a slickly functioning machine! A single-headed, multi-tasking, creative beast.

And it’s not just that working in groups is more pleasant, often it’s more productive too. To be genuinely uninhibited by the opinions of others, the true pre-requisite of creative innovation, is hard. Nutters and geniuses can sometimes do it,

but the most of us don’t have the bollocks to be outrageous without some kind of emotional support. We all need a partner in crime (or six) - a Morcambe to your Wise, a Big Boi to your Andre 3000 a Rosie to your Jim. It’s me and you vs the world, babes, me and you vs the world.

*The VarsityArts Guide to Gangs and Double acts*

- 1.The Marx Brothers - “I don’t want to belong to any club that will accept me as a member” Groucho Marx in a telegram.
- 2.Magnum Photos - a photographic co-operative owned by its members (including Henri Carter Bresson and Eve Arnold). Responsible for some of the most enduring images of the last century.
- 3.Wu Tang, D12, So Solid, Roll Deep.
- 4.The Rat Pack - “We have more laughs than the audience” Dean Martin, 1959
- 5.The Beats and The Bloomsbury Group - “It is a very fascinating, queer, self-absorbed, fantastic set of people.” Ray Costelloe, (1909)
6. Rock Supergroups and Charity concerts
- 7.The rise and rise of Ant and Dec
- 8.Wannadies - *Me and You Song*, Space – *Me and You vs The World*, Lee Hazlewood and Nancy Sinatra - *Jackson*, Justice vs Simian- *Never Be Alone*
- 9.*The Goonies*, *The Ladykillers*, *Magnificent Seven*, *Reservoir Dogs*, *Quadrophenia*, *The Warriors*
10. Dogme ‘95 - mad men, brilliant films.



Theatre  
 Double Acts  
 Page 18



Film  
 Join The Gang  
 Page 16



Visual Arts  
 Female Solidarity  
 Page 19



# Only 21 Grams to go...

## Oliver Tilley drools over Iñárritu's latest weighty drama

**21 Grams**  
On UK release from 5th March

★ ★ ★ ★ ★

**21 Grams is a startling production from Iñárritu, progressing from *Amores Perros* and once more challenging the boundaries of cinema technique and the very nature of narrative.**

The film centres on the converging lives of three principal characters: mathematics professor Paul (Sean Penn), housewife Cristina (Naomi Watts) and reformed conman and born-again Christian Jack (Benicio Del Toro). They are drawn together through a decisive car crash which kills Cristina's husband and two daughters: Jack was driving the car and Paul receives Cristina's husband's heart as a transplant to replace his own failing 'culprit' as he refers to it. Paul and Cristina subsequently embark upon a passionate love affair after Paul abandons his wife and it culminates in the attempted assassination of Jack.

Confused? You will be, but, as Iñárritu would attest, this is the point: he very concertedly and effectively explodes the narrative into a collection of fragments,

meshed together with deliberate disdain for chronological order. The viewer is then left reeling for the first 25 minutes, the film demanding extensive detective work in order to piece together some sort of coherent plot and structure.

Various distinct points in the film echo back and forth throughout and future, past and present become inverted and less fixed: that Iñárritu manages to weave in a successful, profound narrative without recourse to any real linear struc-

a successful,  
profound narrative

ture is an awesome accomplishment.

Iñárritu is indeed discoursing on big issues, such as religion, death, identity and the convergence of life and he is – apart from the occasional lapse into melodrama and clumsy dialogue – very successful in interrogating these ideas. In particular, Benicio Del Toro's rendering of Jack and his emotional struggle to reconcile a cruel world with God's presence is entrancing – Del Toro's monolithic presence commanding the screen at each point he appears.

Penn, too, delivers a *tour-de-force* of powerful understatement, carefully and brilliantly pushing the film along and propping up any messiness in the other

performances (notably Naomi Watts' occasionally histrionic technique).

The photography is seminal, Iñárritu manipulating the developing

process in order to create a grainy, scrambled quality, while the colour, light and *mise-en-scène* are suitably commendable. Indeed, Iñárritu compounds all this with his vertiginous camerawork and fast cutting speed, allowing the chronological complexity to impress itself yet further.

Despite this slightly drooling praise however, there is much to criticise. The story, though in many ways sophisticated, does not really reach the high dramatic intensity it seeks to and the montage structure perhaps restricts the full realisation of the characterisation and narrative significance, drowning the essential subtlety of the narrative in all its ostentatious splendour. Indeed, Penn's misguided voice-overs and the rather underdeveloped relationship between Paul and his wife are – perhaps necessary – casualties of such an ambitious method.

In the end, although the work sometimes falters under the weight of its experimentation, it is rare to see such a skilful rendering of life in all its sprawling excitement. This is what modern cinema should really be about.



## Join the Gang

By Laura Allsop

**You wanna be in my gang...? Sure! Doesn't everyone want to be part of a gang, whether a group of likeminded friends, or (in the case of *A Clockwork Orange*), a group of like-minded miscreants? If it's havoc-wreaking you're into, film has proven that it's best to do so in groups.**

Reason 1: you can pool your collective wits and discover a clever way of being depraved individuals and, Reason 2: when the shit hits the fan, you can all run in different directions and thus lose the feds.

Crudely put, this is the basic premise behind organised crime, and where better to find reliable examples of such a thing than in film? Obviously, *Goodfellas* and *The Godfather* trilogy are a good place to start, giving examples of wide-ranging firms of organised crime. For a dose of amusingly

bad 70's Italian film-making, check out *Il Giorno della Civetta*, a Mafia movie set in Sicily and showcasing a gang of hilariously fat, Rayban-sporting Mafiosi jabbering away incomprehensibly in Sicilian dialect.

Yet as with all gangs and tribes, self-government rapidly gives way to demagoguery, as shown in *Lord of the Flies*. And even in the case of double acts, there is usually a kind of dialectical struggle between the two – one man always wants mastery over his double.

In conclusion, given that we are social animals, it is natural that we should do things in packs: hunt (like the Deadly Viper Assassination Squad), make money (illegitimately, as in *Goodfellas*) and find love among a group of equally desperate friends (*American Pie*).

## Short but sweet...

### Claire Witham assesses Churchill short film

**The fifth annual Churchill College Short Movies Night took place on Tuesday, showcasing yet another batch of superb student film making talent in Cambridge.**

Six short films competed for the lucrative Gold and Silver Cigar prizes for best overall and most orig-

They ranged from  
the abstract to the  
downright raunchy

inal film. These ranged from the slightly abstract to the downright raunchy, with a good nod to Hollywood in the guise of a portrayal of Japanese culture from the eyes of a Westerner in *Kansai Anthology*.

All of the films were of a high quality, but the winner of the Gold Cigar was *Wait...* by Caroline Harvey. This cleverly crafted film

examined personal loyalties and the repercussions of actions all in the guise of a porn-film set-up (although, whilst others were discussing the obvious creative editing skill, I did find myself wondering why the lead so desperately wanted a blue condom...).

The Silver Cigar went to *Federico The Troll* by Richard Morgan and Richard Clarke. Cleverly filmed in one take on location in Ghent, Belgium, the film narrated the "spine-tingling" folk tale of the troll's deeds. It was one of the most unexpected of the evening and managed adroitly to walk the line between farce and pomposity.

Special mention under the category of



originality also went to Marinos Kallikourdis for *Après Mai, Le Deluge (May is Over)* for the clever cutting and editing of

this very-short short examining the intense feelings experienced following the break-up of a relationship. David Whitehead's first and very well executed narrative piece *The DC* and Charlie Bray's highly engaging *Never Judge a Book* were also favourites of mine.

Even considering a slightly prolonged technical hitch mid-evening, the event was a great success and hopefully helped to foster new projects by drawing filmmakers and judges alike into conversation in the bar afterwards. They, and you, now have a whole year to get writing, planning, and shooting for next year's event.

## GOOD BYE LENIN! COMPETITION

"A brilliantly original comedy with a truly inspired premise...a real gem of a movie" (Heat magazine)

"Funny, moving, charming and original" (Empire magazine)

Available to buy on DVD and rent & buy on DVD and Video from 1st March 2004 from UGC Films UK & Twentieth Century Fox Home Entertainment, GOOD BYE LENIN! tells the funny and moving story about one man's attempt to make history stand still.

Directed by Wolfgang Becker, GOOD BYE LENIN! begins in 1989 Germany with the East and West still divided. Alex (Daniel Brühl) and his sister, Ariane (Maria Simon) live in the East with their fanatical socialist single mother Christiane (Katrin Sass).

When Christiane unexpectedly witnesses her son being beaten up and arrested whilst on a peace march she suffers a massive heart attack and falls into a coma... during which time the Berlin Wall comes tumbling down along with all of the East German ideals Christiane so fervently believed in. On awakening eight months later, the doctors warn that any further sudden shocks could bring on a fatal attack causing Alex to decide to pretend that communism has in fact not been overthrown and convince his mother it is still thriving in the East.

We have five copies of this wonderful film to give away.

To win please send an answer to the following question to [business@varsity.co.uk](mailto:business@varsity.co.uk)

Q: In what year did the Berlin Wall fall?





# It'll be alright on the Twelfth Night

James Drinkwater takes a look at The Marlowe's latest offering...



The Marlowe

**Twelfth Night**  
Arts Theatre, 2-6 Mar, 7.45pm  
★★★★☆

**W**hen I asked director Tom Wright what he hoped to achieve with the Marlowe Society production of *Twelfth Night*, he replied, 'I wanted to see how lively a production one could make.'

However, the production that graced the boards of the Arts Theatre on the play's opening night was one sadly lacking the vitality required by Shakespearean comedy. Wright's approach is commendable, his main objective being to convey Shakespeare's text to the audience, doing everything in his power 'not to get in its way.' Unfortunately, the essential physicalities of theatre do not receive adequate attention, and although the actors all convey the text well orally, the sheer amount of barren space on stage creates

a sense of void in which the life of the text tends to languish.

*Twelfth Night* is one of Shakespeare's most characteristic 'ensemble' plays, as the program notes, and the individual performers were of a very high standard. The cast had to battle with a particularly unresponsive first night audience, but did so admirably. Caroline Horton excels as Viola, enduing some of Shakespeare's finest lines with a perfection of expression entirely proper to them. Kirsty McQuire's rendering of the beautiful Olivia is a joy to watch, as she moves effortlessly between the roles of haughty seductress and excited youth. The part of Sir Toby, one of Shakespeare's most loveable rogues, is placed in the capable hands of Max Bennett, whose sensitivity to the mood variations inherent within Shakespeare's comedy makes for one of the play's most rounded performances. John Cleese fans would have been delighted with Duncan Harte's per-

formance as Malvolio, whose Basilean demeanour was hilarious throughout. The production simply lacked the cohesive vision necessary to bring these individually successful elements together.

David Holmes' approach to lighting was a simple one, and unlike a number of the production's other subtleties, it was tremendously effective. Particularly delightful was the ingenious use of lighting in the scene between Malvolio and Feste acting the part of Sir Topas.

Perhaps my expectations were unreasonably high, but after being praised for an 'aesthetically charming' debut, Wright and Bausor's bare set approach to *Twelfth Night* does little to charm, or assist the movement of the play. Hopefully this production will gather pace as it gets further into its run, as it is obvious from the dedication of those involved that they really are striving to please.

## A Genuine Article...

**The Real Thing**  
Pembroke, 2-6 Mar, 7.30pm  
★★★★☆

*The Real Thing* is a play about art within life, life within art: relationships, life and love, in a web of playful theatrical games.

Henry, a playwright and intellectual, weaves his words for a living, but where does the boundary between writing and living lie? Why does a man so engaged with his art find it so hard to express love? In general, this play was full of clichéd acting; emotionless, amateurish and boring. However, the sheer strength of the two leads, Annie (Jenny Lee) and Henry (Ali Nunn) made this play a joy to watch. Their subtle, moving characterisation, along with intelligent direction from Cat Mariner, which made superb use of the space available,

brought this play to life, and made the bad bits bearable. Two sofas at opposite ends of the space, along with two central stools representing train seats, provided good opportunity to clarify where each scene was taking place. With the action sandwiched between a separated audience, the tension built up nicely as the play progressed, and the music used reflected the mood of the piece perfectly.

It was clear that the rehearsal process had been thorough, and apart from some first night technical hitches, Stoppard's writing shone through as every ounce of meaning and subtext was brought out; after the discovery of Annie's attraction to Billy, and the subsequent destruction of her possessions, the line, 'you can't put things back, they won't go back' had a strong emotional punch. For me, this play was the Real Thing.

Fiona Symington

## Henry V: The V is for Very average

**Henry V**  
Queens' 2-6 Mar, 7.30pm  
★★★★☆

**H**enry V revolves around the events leading to one of the greatest English victories, at Agincourt, and containing, in Henry, one of Shakespeare's most rounded characters.

While it has traditionally been seen as the definitive work of English patriotism, more recent criticism has suggested that the play is far from nationalistic propaganda. Rather, it shows a monarch with a dubious claim to the throne of France, and who leads his country into what, he admits, will be a costly and bloody war. In this production, the more recent line of reasoning is pursued, and the setting updated for the 'media age'. It shows Henry as a grim politician, surrounded by journalists and TV cameras.

The highlight is the excellent deconstruction of the famous St. Crispin's Day speech, when the production's lofty ambitions are fully realised. Delivered into the lens of a camera, Henry (Miles Bullock) begins the speech with the familiar words, 'Once more unto the breach dear friends...' but falters part-

"only occasionally rises above the mediocre"

way through, and stops. Take 2. A thought provoking analysis of what our leaders have become. Unfortunately, this is the only time that the production's ambitions live up to themselves. While Bullock is a good, if uninspiring Henry, the rest of the performances are poor quality. As is usual in Cambridge productions, the actors drown beneath the

weight of words, struggling to sketch out two-dimensional characters. Perhaps it is an artistic choice to focus attention on Henry, but it's not much fun to watch. My one allowance is the first night roughness may be smoothed out by the weekend. While set design is good, and the television footage of the conflict an excellent idea, the result only occasionally rises above the mediocre.

There is one final annoyance: the Chorus is made into a character with the ability to step out of the action. OK. This is simply an expansion of the Chorus' role. But why does he have to prance around like a demented ringmaster, hand-clapping and finger-snapping, pretending to control the play?

Why, for all love? This production ultimately left me with little except the beautifully designed map-table and its ambitions. And that's not enough.

Sam Bostock

## Too Smug-asbord?

**Smorgasbord**  
The Playroom, 2-6 Mar, 8.30pm  
★★★★☆

**I** had better things to do on Tuesday night - celebrating a sports win, enjoying a friend's birthday, washing my hair - and at several times during *Smorgasbord* I was reminded of this fact, most acutely when the writing dwelt on existential vagaries more suited to drunken philosophising than entertainment.

However, as a chance to sample the future fruits of Cambridge writing, acting and directing, *Smorgasbord* is an interesting and effective showcase and ultimately worth the effort if only for the few quality moments of innovation and style. This year the creative directors have attempted to fashion cohesion between the pieces. In light of the broad ranging subject matters of the playlets (and film), this was an ambitious plan, only really successful in terms of the well-chosen background music, which gives the audience a sense of experiencing pretentious cabaret in a laid-back

jazz café. This feeling is augmented by the inclination of the various writers towards humour rather than drama in their material, a decision which occasionally pays off, for example in *He and Whore*, which balances dark humour and genuine feeling quite successfully, but often feels forced.

Several of the offerings wallow in Pinter-esque ambiguity over what the hell is actually going on, which can get quite tiring after two hours. But this tendency certainly benefits *Lying*, which quickly gets to the heart of its matter and does so with palpable skill. There are some excellent ideas, even if not fully developed beyond their initial conception. None of these plays have the time to offer answers or develop beyond the initial concept, but their originality and talent are nonetheless apparent.

*Smorgasbord* is not so much an evening's entertainment as a lesson in theatre 'dos and don'ts', but the beauty is in the subjectivity of where the boundaries lie, and I would recommend it to anyone interested in finding out for themselves.

Hannah Kowszun

**The Threepenny Opera**  
Homerton, 6-9 Mar, 7.30pm  
★★★★☆

**Homerton Amateur Theatrical Society's production of Brecht's first commercial success *The Threepenny Opera* presents a London you may not recognise: the world of 'Mack the Knife' and his regime of busty whores, street lads, a suppressed gay policeman and the family of the beggar king.**

One of the society's most ambitious productions so far is well worth the walk. A musical where the songs are refreshingly un-*Sound of Music* ('It's something you can't deny / That life's a bitch and then you die') and an outstanding cast who don't really wear very much make this show the ideal skive from any end of term essay crisis.

Ed Aldcroft is perfect as twenties gangster Mack the Knife, managing to be both seductive (I was asked what underwear I had on) as well as downright scary: 'let heaven smash your fucking faces' he declares when he is finally hung. Or is he? The unexpected, ironic

HATS



ending is a great twist to a production that keeps the audience watching to the last.

The piece is narrated by Amanda Fernando-Stevens, who also plays Jenny, one of the whores who betray Mack. Polly Wormington is the young, innocent (?) daughter of the beggar king and his wonderfully sour wife. Along with Jenny, Lucy, and probably many more, Polly is in love with Mack. Seduced by the man who 'didn't ask so she didn't say

no', Polly's marriage doesn't quite go as she - or her parents - planned.

The director's great sense of comic timing (Polly: 'Can you feel my heart beating?' Mac (groping her): 'Oh, I can feel it.') combined with the choreography and music by Kurt Weiss from the six-piece live band and piano makes for an unmissable production from a society which is rapidly gaining respect on the Cambridge theatre circuit.

Louise Janes



# Footlights: Double the Fun?

## Highlights

### Best of the rest...

It's been a busy week in the world of theatre - full reviews for these plays can be found on our website...

**'Moving Pictures'**  
(The Playroom, 7pm, til Sat)  
"farical encounters with religious cults, fascists, eccentrics and kiwi cults...a smooth and seamless performance"

Clare Diacono

**'How to Philosophise with a Hammer'**  
(Queens, 11pm, til Sat)  
"A play about Nietzsche, set in 2036? It sounds questionable ...but it's a thought-provoking piece of theatre."

Patrick Bannister

www.varsity.co.uk

Footlights have turned out a good percentage of our favourite comedians, including some of Britain's favourite double-acts...

Effortlessly funny Footlighter Peter Cook met Dudley Moore who was at Oxford when working on *Beyond the Fringe*. Similarly, TW3's David Frost and Timothy Birdsall also met when they were in a Cambridge show. *Monty Python* writing double team John Cleese and Graham Chapman were in Footlights (as was Eric Idle). Not really a double act in the performing sense, but a partnership nonetheless. The same applies to Graeme Garden and Bill Oddie. Those two joined ex-Footlights President Tim Brooke-Taylor to form the Goodies, which is only prevented from being a double act by one person.

The earliest actual example of a proper Footlights double act is that of John Bird and John Fortune, who with Bremner are at the very peak of satirical form. The early 1980's gave Cambridge the double act of Stephen Fry and Hugh Laurie, who are famous enough already without needing me to list their successes. The 1981 tour show starring Fry, Laurie, Emma Thompson and Tony Slattery (directed by Dead Ringers' Jan Ravens) must rank as one of the best Footlights shows ever. Slightly sneakily, I'm also going to count John Lloyd and

Douglas Adams as a double act on the grounds that they both wrote the brilliant *Meaning of Life*. Fry and Laurie were quickly followed by Steve Punt and Hugh Dennis (currently to be heard as a double act on *The Now Show*), David Baddiel and Rob Newman, who were briefly a very successful pairing.

The only example I can find of a proper female double act is Mel and Sue and I was tempted to leave them out. Those 'Kingsmill' ads were rubbish. The fact that Miriam Margolyes and Germaine Greer have very similar hair is simply not enough to qualify.

Chris Knight



Nick Hayes

# Richard III Rules

**Richard III**  
ADC Theatre, 2-6 Mar, 7.45pm

★ ★ ★ ★ ☆

**Shakespeare does a pretty good line in villains; Iago (Othello), Shylock (Merchant), Aaron (Titus): he's done them all. And Richard III is supposed, by many, to be the best.**

It is notable, therefore, that Sam Kitchener has not been type-cast as a villain. Fluffy haired and looking not unlike Will Young, he is sometimes hard to reconcile with Shakespeare's "bottled spider": this is the kind of Richard you wouldn't mind taking home to your mother.

However, Kitchener performs well; he quickly establishes a rapport with the audience, and is a thoroughly amusing, if not Machiavellian, Richard; indeed, his performance is only surpassed by the outstanding George Igler (Buckingham). Yet there is no denying that 'cheeky chappy' Richard does pose problems, especially towards the end of the play: we simply don't see the other side of the coin; the pathos of the play's climax is eclipsed by the victory of Aryan super-king Richmond (an impressive Arthur House), throwing an insurmountable barrier between us and a for-

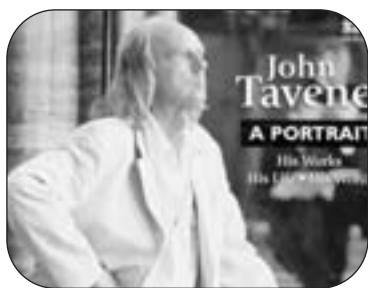
lorn Richard. In what is considered by many as Shakespeare's ultimate 'character play', Richard's character is ultimately eclipsed. This is no sign of ineptitude, however, but rather the result of a definite directorial decision. The production is spectacularly symbolic: the eminently able Gerald Garutti creates a stark theatrical space full of grand statements and gestures weighted with an importance beyond the immediately apparent.

The humble mask becomes a means of inflicting death, reflecting the facelessness of the puppets that Richard directs. The aesthetics of the play - so vital to a production as symbolic as this - are particularly pleasing. The use of sound is impressive, although perhaps slightly heavy-handed on occasion. However, it is the lighting - and its combination with an abstract, and slightly cumbersome set - that makes the show: it is, at times, simply divine.

This is a production that has benefited from a strong directorial and conceptual vision. Although the emphasis on symbolism means that the finer details of the text are untouched, it remains nonetheless a success. Like the set of the play, it may occasionally wobble - or seem a little impractical - but ultimately it holds up to pleasing effect.

A.C. Berwick

# Reviews



John Tavener - A Portrait  
Naxos

★ ★ ★ ★ ☆

For devout Tavenerites this CD is a necessary purchase, for those whose musical taste extends beyond the evocative modalities expressed so wonderfully in Tavener's music, this CD is still highly recommended.

The aim of this production is to explore Tavener's life and music, in this his 60th birthday year. The extent to which recorded interviews with the composer and comprehensive liner notes will interest the ordinary listener is questionable, yet there is no doubt that this CD contains some inspiring music.

I was struck by the powerful *Prayer of the Heart* sung by Icelandic pop star Björk. This fifteen minute track composed especially for the performer utilises every nuance of her earthy, primal untrained voice. Björk does Tavener's music supreme justice, and draws out the emotion and tension central to the composition: rarely have I been so moved by a recorded performance.

The CD also contains favourites such as *The Lamb* superbly executed by St John's College Choir under Christopher Robinson's direction. Less well known are the instrumental works, such as *The Protecting Veil* for cello and orchestra, which provide a more abstract medium for Tavener's sound. This CD is brimful of quality performances and intriguing music which I am certain will continue to fascinate new audiences.

Ciarán Rhys Jenkins



Blake Wilner - The Reprise  
Ant Records

★ ★ ★ ★ ☆

This album by the London based Australian guitarist finds him in a quartet setting with some fine young London players.

Saxophonist Simon Allen is a particularly talented playing partner who puts in some solid solos. The opening *New York Trilogy* is the strongest track; a good composition by Wilner with slick playing from the whole group. The record lacks the originality needed to make it stand out from the crowd but it is still a good session that will please many listeners.

Jon Opstad



Robert Mitchell's Panacea - Voyager  
Dune

★ ★ ★ ★ ☆

Mitchell's debut album is one of the most original, well crafted jazz statements of recent years. Mitchell's playing, composing and arranging abilities are all showcased. The use of voice and, often very subtly, percussion further expands the musical palette. This is one of Britain's finest jazz piano albums.

Jon Opstad

# Cohen's exquisite C

CUCO/Cohen  
West Road, 28 February

★ ★ ★ ★ ★

**A constant danger for student reviewers is that we'll revert to hyperbole for the sake of an interesting write-up. And yet despite this danger, I have no qualms about describing this concert as astounding.**

CUCO were joined for the evening by Robert Cohen, who has turned his hand to conducting having long established his international reputation as a cellist. The programme opened with Ravel's multi-faceted *Le Tombeau de Couperin*.

It was not only the warmth and richness of the CUCO strings and the strong characterisation of the prominent wood wind parts that made this performance so impressive. What also struck me was the success with which the orchestra moved from the wash of colour that characterises the evocative *Prelude* to the rather more pointed and disconcerting second movement. It was in the combination of warmth and disconcertation that the orchestra seemed to express the spirit of this piece, whose movements are dedicated to the friends the composer lost during WWI.

And yet, however impressive the Ravel, what made this concert so special

was the performance of Haydn's *Cello Concerto in C Major* that followed. I'm not sure if I've ever heard anything more exciting. The performance's only imperfection came at its very opening, as with Cohen directing from his cello-stool and with his back to the players, my misgivings about soloists conducting were confirmed by the orchestra's hesitant entry. This was the tiniest of blemishes though. In fact, Cohen gave very little gesticulated direction to the players during the rest of the piece and an extraordinary musical responsiveness was built up between orchestra and soloist.

Cohen took the outer movements at an uncompromising pace and CUCO showed itself fully capable of meeting the demands being made of it, producing a quite remarkable string sound at times. Equally impressively, in the concerto's exquisite central movement, the orchestra responded with enormous sensitivity and control to the serenity of Cohen's playing. It would seem a great challenge for a student orchestra to adequately respond to a soloist of Cohen's rank, and yet soloist and orchestra created a musical relationship that left no sense of their being any serious imbalance. The product was hugely expressive music-making.

Cohen's playing itself was quite astonishing. From the galloping pas-

sages of the outer movements to the gentleness of the work's centre, his phrasing was always sculpted. Two moments were particularly stunning. The first was the short but thrilling first-movement cadenza. The second came in the Adagio, as Cohen let his left hand fall away from the fingerboard to allow his right to freely bow an open string. The result was a huge and beautiful sound that left me with mouth open and eyes agog.

The evening ended with Beethoven's *Symphony No. 7*, and this too was remarkably accomplished and hugely enjoyable. The orchestra's sound was consistently controlled and full, with perhaps the odd exception of an overly enthusiastic violin. It did feel that Cohen rather laboured the opening of the piece and the middle of the Allegretto, so that some of Beethoven's most powerful symphonic writing didn't achieve its full force. But the finale was very well handled and this was ultimately an enormously impressive performance.

Overall, this was a quite wonderful concert. Hyperbole or no, the performance of the Haydn shall stay with me for a very long time. I'm not sure if music gets much better.

Jonathan Gross

# Fitz String Quartet shine

Fitzwilliam String Quartet  
Fitzwilliam Chapel, 29 February

★ ★ ★ ★ ★

**From the clarity and purity of Purcell's incidental music to King Arthur to the harmonics and strange portamenti of Liz Johnson's recent composition Intricate Web, the Fitzwilliam String Quartet displayed a virtuosity and sensitivity which imbued the music with transcendental brilliance.**

Their corporate sound is a joy to

hear, such is their knowledge of each other's playing style. Less pleasurable on the ear was Antonio Rosetti's Haydn-esque Quartet in C minor, which despite the FSQ's exquisite execution could never be a compositional equivalent to Mozart's B flat Quartet *The Hunt* which followed.

Fitzwilliam Chapel provided the perfect acoustic for the Purcell, whose music for *King Arthur* was undoubtedly the highlight of the evening. The brightness and harmonic intensity of the music flew from the FSQ's bows and may still be echoing timelessly

around the building. The Fitzwilliam String Quartet certainly preserved their reputation for performing varied and unusual repertoire, yet it was in the familiar territory of Purcell and Mozart that they truly shone.

*The Fitzwilliam String Quartet and friends play Bach's Brandenburg Concerto No.3 and Corelli Concerti Grossi Numbers 1 and 3 Op.6 in Fitzwilliam College Chapel on March 7th at 8pm. Tickets £10/5/1 available on the door or in advance from Fitz P'lodge 01223 332000.*

Ciarán Rhys Jenkins



# Dare to paint about South Africa?

Laura Pechey A Daughter's view on the Truth and Lies of the Artist

In February 1988, my mother, Nola Clendinning, wrote in her journal: 'Theme? Any theme. Try painting about South Africa and Namibia? If you dare'. These are the words of a South African émigré-artist trying to negotiate the responsibilities of her craft.

Her words must ventriloquise the feelings of other South African artists, like photographers Alf Kumalo and Jillian Edelstein. These artists' media and modes may be different: Kumalo and Edelstein's work is overtly representational, political and "South African" where my mother's work is

non-representational (albeit non-abstract) and apparently at a remove from this world and its politics. The difference between them is, however, only apparent.

Kumalo, a self-taught photographer, who began his work in the 1950s, has photographed most of the prominent South African political leaders from the past few decades: Biko, the Mandelas and Mbeki to name but a few. Kumalo's photo-journalism of the 1960s and 70s took into its own hands the power to represent, to tell the truth or, at least, a truth that was not being heard by the world. In October 2003, he opened a photographic school in Diepkloof, Soweto for aspiring photographers from under-privileged backgrounds. The legacy of social



"truth gave way to  
lies and lies gave way  
to truth"

documentation by those largely marginalised by the powerful (even in an ANC-run 'new' South Africa) continues. If photographs are, to borrow the words of CNN's Christine Amanpour, 'the first draft of history', then Kumalo has taken responsibility not only for the first draft but the second, third, fourth...

Edelstein's photographs are black and white. Their collective title, *Truth and Lies*, and the Truth and Reconciliation Commission to which they allude are not: the TRC was a social and ethical space in which Edelstein photographs the perpetrators who pleaded for amnesty and the victims who were asked to grant it.

She is, like the perpetrators, a South African "taking responsibility" for the actions of her fellows and, like the victims, involved in the delicate process of coming to terms with the legacy of apartheid: death, pain, tension, separation, grief. To what extent can South Africans like Eugene de Kock and Dirk

Coetzee, two notorious commanders of the counter-insurgency unit at Vlakplaas and Joe Mamsela, a former ANC undercover agent, be seen to take responsibility for their brutal and murderous actions? Coetzee, De Kock and Mamsela were, they stated, just following orders from above. For so many South Africans, "white" and non-white, taking responsibility is not easy and often impossible.

Until recently, I never would have described my mother as a South African artist or a political one. The exhibition has changed all this. Mum's *St George and the Dragon* is a

man of colour cast in the colours of Ethiopian art. It is, of course, an immense irony that St George whose flag is so cherished by British Neo-Nazis was not a white man but one

"All colours can be all  
things, and all things  
can be all colours."

who hailed from what is now Turkey. *St George and the Dragon* and *St Anthony in the Desert*, another non-white central to the history of Western beliefs, perform the function of adding colour to the white-wash of Western Christianity or modernity. In the context of an apartheid system upheld and justified by a highly distorted Christian ethic, this re-colouring is not purely aesthetic.

The truth of Edelstein's and Kumalo's social documentation (that is also, of course, art) does not make paintings like my mother's lies. In the words of my mother, so perfectly balanced between her personal artistic and politically committed beliefs: 'All colours can be all things, and all things can be all colours'.



An Exhibition of Two South African Photographers: Jillian Edelstein & Alf Kumalo. 3-29 March. Clare Hall. Mon-Fri 9am-5pm. Free entry. Opening with Jillian Edelstein: 3rd March 6-8pm. Drinks provided. All Things Can be All Colours: An Exhibition of Painting by South African artist, Nola Clendinning. 1-29 March. Michaelhouse Centre. Mon-Sat 9.30am-5pm. Free entry. Opening with guest speaker, celebrated South African novelist, Dan Jacobson: 4th March 6-9pm. Refreshments available.

## Slotover @ the Visual Arts Soc

The inaugural cover of *Frieze* magazine netted a delicate butterfly, Damien Hirst's early work, 'Life and Death', pinned to a royal blue background. An adapted version of the Emigre 'Triplex Serif' font in lemon yellow spelled out *Frieze*, a name that, according to Founder Matthew Slotover, would not immediately codify it as yet another art world publication. This marked it out from contemporary rivals such as *ArtForum*, *FlashArt*. *Frieze* was the perfect title for a London based cultural publication with an international perspective - an elegant composition of elements; a balanced critical voice and informatik for the visual arts and its extended cultural family; the worlds of fashion, architecture, and design.

*Frieze* arrived back in 1991 when Hirst was fresh from successes of exhibitions *Modern Medicine* (1989) and *Freeze* (1988), Nicholas Serota was just three years into his significant appointment as Director at Tate, and Tate Modern was still Giles Gilbert Scott's derelict power station. *Frieze* arrived and subsequently expanded alongside a

growing interest in movements in British art.

From the outset *Frieze* was an ambitious project, and consistently built on its successes, examining art and popular culture with a fine tooth critical comb, yet not in the exclusive language all too

"most of the art on  
show was really some-  
what 'obscene'."

often spoken by art publications. Independent, accessible yet critical, covering art to non-art and with an enthusiastic interest in platforming the talents of younger artists in a critical context, *Frieze* magazine was a triumphant project. As Slotover was quick to emphasize, the magazine should never be seen as an appendage to the Fair, which is perhaps better known internationally.

Concurrently, the somewhat odd phenomenon that is the modern art fair, that hybrid of trade fair and public exhibition, had expanded throughout Europe and the USA, with destinations as vari-

ous as Cologne, Paris, Turin and New York. Multitudes of pavilions chorused contemporary updates from around the world. Art Fairs offered a variety of experiences further to their obvious commercial and professional value, mobilizing a contagious excitement in their host cities. London had never before entertained a full-scale art fair with such a strong international presence before *Frieze*. Slotover, armed with the magazine's established network of contacts and supporters was more than equipped to realize the city's potential. Although London could not, mid October, possibly offer sun and sand, there were the vast Royal Parks. Regents Park agreed to host the maiden landing of David Adjaye's triumphant white tent, hosting the first *Frieze* Art Fair and in those frantic four days, over 27,700 visitors from all over the world.

The *Frieze* Art Fair was instrumental in introducing British talent to the international arena. Leading UK architect David Adjaye designed the temporary structure that housed the show, and London based design company GTF were responsible for the graphic schemes authoring the Fair's brand. Liverpool's

"a balanced critical  
voice and informatik  
for the visual arts"

White Diamond Projects selected a programme of film and video screenings and food was provided by Mark Hix of London's Ivy and Le Caprice restaurants. *Frieze* duly welcomed the tread of the great and good of the collective creative worlds to its chocolate carpets. Nigella and Charles were spotted perusing Warhol's lithographs for his infamous cookbook *Wild Raspberries* whilst the



Tate invested in a smaller scale Eliasson. Editor of *Dazed* and *Confused* Jefferson Hack with girlfriend Kate Moss, Richard Hamilton and Tracey Emin were all spotted. As well as attracting these recognizable figures, it welcomed everyone from the informed collector to the curious public, some of whom had found Adjaye's tent blocking the route of habitual Sunday afternoon wanderings. It also administrated an educative programme for local schoolchildren, who were most vocal in commenting that most of the art on show was really somewhat 'obscene'.

'...And as for this year?', a voice in the audience ventures... The man sat calmly at the front of the room, requisite white ibook unfolded before him nods. Matthew Slotover, publisher of *Frieze* magazine and co-director of the *Frieze* Art Fair smiles, and reminds himself that October is now only seven months hence. All the world's a stage.

Hannah Barry

## Women United

Heather Welsh-Sarin's exhibition *Recent Indian Paintings* is testament to the diversity of exhibitions that are shown in New Hall. Recent exhibitions at New Hall have included the works of Roberta Booth, and the late Birgit Skjöld.

Welsh-Sarin's work is made up largely of her acrylic paintings and silk collages, which are typified by their bright optimism. In addition to her exhibition, her cushions and greetings cards are on sale in support of the charity *Conserve the Elephants*. Naturally then, elephants are a recurrent feature in her work, appearing in a variety of contexts including her colourful renditions of Indian street scenes, and more naïve, textile-based designs. While some of her compositions capture the vibrancy of Indian life, such as the charming *Boatrace*, pictures such as *Happy Birthday* and *Kia Ora My Valentine* have about them a more sentimental quality, depicting elephants bearing flowers and hearts in a child-like, colourful style.

While in New Hall, make time to have a look at some of the works in their Women's Art Collection. This is the largest collection of art by women in Europe and the works are hung all over the college. It aims to cover a wide range of the art being made by women at the moment and includes works by Barbara Hepworth, and Maggi Hambling, with works on loan from the Fitzwilliam Museum by such figures as Bridget Riley and Vanessa Bell. My personal favorite is Hambling's thought-provoking *Gulf Women Prepare For War*, which hangs in the dome.

Ruth Roberts

*Recent Indian Paintings* is being exhibited in New Hall until March 7th.





# Amy Winehouse whines

Nabeela Ahmed talks to the ambitious North-London singer

**I**n today's bland market-orientated music culture it's hard to see the Britneys and Beyonces strutting their musical prowess free from record company and press compromises. Amy Winehouse, however, looks and sounds like she's doing exactly what she wants, making music in a way that's true to her soul. Her debut album *Frank* showcases her unique brand of soulful jazz fused with contemporary beats and is winning critical acclaim.

Fresh from a British tour and a double Brit nomination, it's proved that 'Frank' is an extremely apt moniker for not only the album but her persona when she talks about herself. "Everything is inspiring to me, the way you talk to people, the way you have sex with people...even walking my dog! I find anything and everything can be inspiring".

An illustrious array of jazz, blues and soul artists are regularly name-dropped in reviews of Winehouse's work. "I'm influenced by Sarah Vaughn, Thelonius Monk, Dinah Washington, but I also listen to a lot of Beastie Boys and Missy

Elliot". This blend of classic and cutting-edge influences works to create a sound which is unique, even within the group of new artists such as Kate Melua and Jamie Cullum tagged as 'jazz-revivalists'. In response to whether she likes being categorised along with such artists, she says, "The press can say what they want, but what I do is completely different to those people. Joss Stone sticks to old-school soul, and Jamie Cullum does jazz. My stuff is more 'beats-rhythm'." Indeed, her lush, classic soul grooves layered over garage and hip-hop beats are not a style favoured by many current artists. She stresses that as her output grows people will realise how different she is from artists she's currently banked with.

What is most awe-inspiring about Amy Winehouse is her sultry, sexual voice, imbued with shades of Billie Holiday and Sarah Vaughn... and the fact that she is less than two decades old. The sardonic wit and love-worn wisdom which exudes from her stunningly mature song-writing is rooted in a lifetime love-affair with all things musical.

"I wrote poetry from about the age of six, picked up the guitar at thirteen, and started writing songs at about fifteen". It's clear that Amy's passion is for music, not attention, when speaking about her Brit nominations, "The minute you start thinking you're a 'superstar' is when you're dead. It was obvious which kind of artist would win those awards and I wasn't one of those types, and to be honest, I don't think much of the winners anyway".

Amy plans to build her own studio this year and is excited by the possibility of collaborations. "There are loads of people I'd love to work with, Mos Def, Missy Elliot, Timbaland... not the Neptunes though, they're too boring now". This aversion to the current scene's saturation by the over-exposed production duo is testament to Amy's artistic independence and unique attitude. Despite being hailed as a 'hot, young talent', Amy doesn't care about the current trends, and as her debut album will go on to show, "trusting life to the ear" rather than the raptures of the zeitgeist will always prove timeless.

Courtesy of Wild PR



Courtesy of Wild PR



## Garage Flowers

George FitzGerald witnesses a rare event

**M**aking my way across Market Square on an icy Wednesday night, heading towards Kambar for a night of "Pure Garage", I felt the distinct pain of loneliness; the decision to attend left me totally devoid of mates, a sensation that is, I assure you, hideously alien to me. Pleading in the bar with randomers I received the standard rebuff, "Kambar? Garage? Shite. Let's go to Rumboggie's and dominate". How could I blame them?

Like drum 'n' bass, garage has now returned underground and become a far more simplified, dance-based medium, viciously stripped of its vocal and instrumental frills. As organizer DJ Rip pointed out, "Garage is now dance music. It's just pure energy." This energy stems from a cultivation of the drum 'n' bass influences that existed in 2-step, originally provided by the crossing over of experi-



Courtesy of Amit Gudka

enced d'n'b producers such as Zinc. Thankfully, as a result the anaemic beats of yesteryear have now been brutally substituted for hard-hitting drums and disgustingly huge bass-lines.

"Pure Garage" offered the refreshingly unique chance to witness this new direction. Having said that, no self-respecting garage night would be complete without a seasoning of classic bangers, and DJs

Rip, Blaze and Wesley C did not disappoint, armed to the teeth with accomplished selections and blends. Having expected very little indeed, I was pleasantly surprised by the way this night rose above the limitations of the venue that looks and feels like an abattoir, with a crowd of dedicated ravers firmly rooted to the dancefloor throughout. That said, the night was essentially undermined by its inability to match the level of its crowd's dedication with real numbers.

Cambridge is not renowned for its receptiveness to developments in the musical world, yet for a student community so hypnotized by the charms of drum 'n' bass, it should be suited to this new wave. As one of the 100 or so garage-heads present lamented "What a heavy night, I wish Cambridge would wake up to new-school garage." Amen: more garage and less pole-dancing.

## Competition

LateNightTales -Turin Brakes

LateNightTales provide artists with the opportunity to choose a selection of laid back tunes for, erm, late night listening. Although I find them best suited to those moments when you find yourself staring through a smoky haze at four in the morning thinking you're on a spaceship, it recently occurred to me that they may also be ideal for hard-working students in the grip of an all-night essay crisis. Whichever side of the Cambridge spectrum you prefer, you should check the latest release in this long-running series, selected by Balham bluesmasters Turin Brakes. From Scandinavian cowboy laments to upbeat latin jazz tracks, the selection is incredibly diverse but still consistently good. You even get a cover of the Rolling Stones' *Moonlight Mile* done exclusively by Turin Brakes boys themselves, and it's all rounded off by a story read by the great British baritone MC Brian Blessed. Best of all, we have 3 copies to give away! To enter just send the to answer the following question:

What was the LateNightTales series previously called?

- a) Another Late Night
- b) Ladies of the Night
- c) Nights of the Round Table

Answers to music@varsity.co.uk; closing date: March 10th

## Babylon Shall Fall

Katy Wells @ the Silver Mt. Zion

**T**he Silver Mt. Zion Memorial Orchestra & Tra-la-la Band with Choir, as they are succinctly known, have only played fifteen gigs. Begun in 1999 by Efrim Menuck of 'Godspeed You! Black Emperor' fame, reputedly to help him get over the death of his dog (a Polaroid attached to his amp presumably depicts the unfortunate canine), the band's commitments to other projects has left little time for touring. But in the wake of their latest album *This is Our Punk-Rock, Thee Rusted Satellites Gather & Sing*, the seven Canadian musicians have finally graced London with their presence.

The Scala provides a perfect venue, intimate enough to allow the audience to catch every last note emanating from the stage, as well as to engage with the band between songs in what became a rather heated political debate. But it wasn't the politics the audience came for, and the first thirty seconds of opener *Take These*

*Hands and Throw Them in the River* were enough to drive all thoughts of current affairs from our minds.

It's easy to be sceptical about post-rock bands' ability to entertain at live shows but Mt Zion never bore, and have about them a freshness and informality that is lacking in the more established Godspeed.... Rather the songs act as the ideal form of escapism. The 'orchestra' and 'band' elements combine to give a sparse but fluid structure which swells and subsides through the course of lengthy instrumentals, while intermittently overlaid are mantra-like lyrics repeated to extraordinarily powerful effect. The leading voice is that of Efrim, whose thin and desperate tones sit on top of the melody, addressing his usual themes regarding the decay of his society and surroundings: "Hang on to each other/any fucking thing you love", and as we stumbled reluctantly back out in the cold February air, it was the last two hours we would be hanging on to.

## Reviews



Courtney Love - Mono  
Virgin, March 15th

★★★★☆  
Amy Stockwell

If KISS was right and God gave rock and roll to you, then Courtney Love uses *Mono*, the first single from her debut solo album *America's Sweetheart* to call the Almighty to account. In a blistering tirade, Love bemoans the probable death of Rock and demands that God owes her "One more song/ So I can prove to you that/ I'm so much better than him". Fortunately, the song works: it has an addictive hook and some decent satire that is showcased by the sneering rock that Love delivers so well. "Did you miss me?", Love asks a little too literally at the start of the track. I guess it turns out that I did.



Paddy Casey - Living  
Sony, March 15th

★☆☆☆☆  
Amy Stockwell

*Living* is the second album from Irish singer/songwriter Paddy Casey. With an acoustic guitar, a heartfelt, folkish voice and some fairly hackneyed lyrics, this guy covers the same kind of ground as fellow countryman David Gray - which doesn't see him aiming very high. While Casey has some impressive support gigs under his belt (REM, Ani Di Franco, The Pretenders) it's rehashed, overdone and repetitive folk pop. Which probably means he'll be absolutely huge.



# Get Warm'sley

Meet songwriter Jeremy Warm'sley



Jeremy Warm'sley

Jeremy is a singer-songwriter from Churchill. He runs a fortnightly night at Clown's Cafe with Simon Mastrantone called Songs In The Dark, as well as playing assorted gigs throughout Cambridge.

## How did you start out?

I picked up a guitar and started playing two chord versions of Beatles songs when I was about sixteen and got more and more into it. I was in a bunch of shit bands but from that I put on these nights at the County Arms and called it Jeremy Sings The Classics, but people didn't come

along to it because they thought it was an old man singing jazz songs. Then I started playing solo gigs with Simon, and I would say it's snow-balled but it hasn't gone anywhere yet.

## What do you think of Cambridge as a scene for song-writers and bands?

The night I've started with Simon, Songs In The Dark, has definitely started feeling like something's happening. We get another person to come and play every week, and we get someone to come and do some

jokes or a bit of poetry. I think Akira are great, and I think Simon is wicked, but apart from that I don't really know many other student bands. The bassist in my band, Dan Terrins-Rudge, plays these really sweet acoustic songs. You wouldn't think to look at him because he looks just like Jack Osbourne, but he's my tip for next year in Cambridge. He's got some really top songs.

## How would you describe your sound?

I've got these two ways of playing, acoustic gigs and full band gigs, and I do try to make them sound really different, the songs I play and the way I play them. A lot of people have said my new stuff sounds like Talking Heads, XTC, 80s new wave, which I suppose it does. I try not to have any particular ideas about what sort of songs I write.

## Where are you going with all this?

I want to live my life playing music, and it seems to me that the only way I can do that is if lots of people listen to my music and give me money for it, and the best way to do that is to sign to an established record label. We're thinking of taking Songs In The Dark to London when we graduate and try and get a little scene going there. I've still got a lot to learn, but isn't that what we're here for?

The next Songs In The Dark is this Sunday at Clown's Cafe.

# Seachange

Live @ The Portland Arms, 1st March

Perhaps it's the brain-stabbing tinnitus left ringing in thirty pairs of ears by the unspeakably awful scream-core sensibilities of tonight's opening act. Possibly, it's down to half the audience's early departure, having only ever been there to carry the drums for the aforementioned noise-merchants. I'd personally like to think it more attributable to the crowd's mutual shock on realising vocalist Dan Easton's astounding resemblance to that Big Issue seller from opposite Barclay's who makes up rhymes. But for whatever reason, the atmosphere inside the Portland Arms' backroom for Seachange's second recent Cambridge appearance is verging on non-existent.

Which is a damn shame, because Seachange are a fine band, earnestly lugging their impressive repertoire around such venues as this with, truth be told, scant apparent prospect of either commercial success or cult indie favour, despite their being signed to the prestigious Matador imprint - home to such luminaries as Guided By Voices, Yo La Tengo and Cat Power.

While not nearly as limited as my unforgivable, irritatingly restrictive means of description might suggest, the band's sound is locatable somewhere between the clipped-bass sparseness of Ikara Colt and the naggingly beautiful orchestrations of Hope of the States. Easton's disgusted, anglicised vowel sounds recall both in the fantastic *Do It All Again*, while Johanna Woodnutt's violin strains are chillingly affecting in *Glitterball* and *News From Nowhere*, surely a must for a single release.

Unfortunately, the band seem at an absolute loss when faced with the admit-

tedly daunting combination of an air full of tension and an audience full of non-chalance. Four-fifths of the band look and sound born for bigger things, yet Easton repeatedly insists on making embarrassingly humble patter - constantly thanking us all for coming; even attempting to hawk CDs and T-Shirts mid-performance.

With a large amount of luck and a dash of self-confidence, Seachange and their imminent *Lay of the Land* LP could deservedly go far. Equally, Kelly Jones might develop bird flu, or my neighbours might stop existing. Unfortunately, these things just don't, and won't, happen.

Jon Swaine



## Cam Stories

Caroline Roberts feeds off Hughes and Plath's vampirism in her poem T.H.S.P

Her: You betrayer and you deceiver,  
I hate, hate you.  
My poet, my passion,  
My eternal muse.  
I would reverse this:  
Escape me in this life  
But never in my death.  
My rival, my heart.

Him: You haunt me, my punishment  
Never ends. Regret colours my day

And self hatred burns my night.  
Too much emotion, too much to give  
It drove me away as  
The grass was greener but  
I choked on it; forever  
Stained with your juice.

Her: I loved fiercely as you  
Stood aloof with intelligence,  
Burning with potential.  
Knew as I bit your lean cheek  
You were mine if I could keep...

Him: You claimed me, branded me  
My cheek bore your mark, my  
Soul followed suit. I was trapped  
In domestic bliss, hating, and  
yet

My love, my only love...

Her: ...you.

Him: ...you.

# Beats Defeated

Alex Runchman exposes the cool hell of Naked Lunch

**I** saw the best minds of my generation destroyed by madness, starving, hysterical, naked...'  
It's the best-known line to come out of the Beat Generation, and any literary-minded would-be-revolutionary adolescent of our own generation (probably repressed by sanity, well-fed, middle-class and groomed) is likely to be able to quote from Ginsberg's long and terrifying poem at length (though it's such a relentless diatribe that to memorize the whole thing would be quite an achievement).

Madness, hunger (for drugs, but also for writing and for some missing spiritual condition), hysteria and nakedness (of the body, of the soul): these maladies are definitive of Beat writing. Take Kerouac, for example, as Sal Paradise at the beginning of *On The Road*: 'the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved.' Madness has always fascinated writers, and for the Beats it has to do with defying convention, both social and literary. Dean Moriarty, Paradise's hero and taboo-blasting road-companion, wonders 'How to even begin to get it all down and without modified restraints and all hung-up on like literary inhibitions and grammatical fears...' This is just what Beat writing attempts, and, of course, we're not just

talking literary inhibition here.

William Burroughs probably went furthest. *Naked Lunch* with its graphic, maniacal chaos of needles, blood, hetero and homosexual sex, giant centipede, and sperm-filled water pistol etc. transgresses all that would have seemed acceptable to 50's middle America - 'A cry from hell.'

*Newsweek* called it echoing what William Carlos Williams wrote in his Preface to *Howl*: 'Ladies, we are going through hell'. It's no wonder that attempts were made to suppress both works on grounds of obscenity. And it's a shame that much of the hellish shock has now been lost, partly because these works have become clichéd through their association with teenage rebellion. Hell now seems kind of cool, not horrifying.

## 'Ladies, we are going through hell'

If I sound merely cynical about Ginsberg and co.'s reactionary readers, this is because the Beats suffer, more than any other writers, from being associated with a way of life, to the extent that their writing becomes compromised. It's partly their own fault - the drug-addled raving and egomaniacal narration eventually becomes monotonous. But they're also

twist.lib.utoua.edu/beat



partly victims of their own popularity. It's easy to forget that they were as addicted to literature as they were to drugs; that they were infatuated with Rimbaud and Blake, and influenced by American writers such as Whitman and Theodore Dreiser who had been just as radical in their own time. (I suppose most readers encounter the Beats before these others: I certainly did). Lucien Carr, part of the gang though not a remembered writer, recalled that they were a "rebellious group trying to look at the world in a

way that gave it some meaning. Trying to find values... that were valid. And it was through literature that all this was supposed to be done."

And it was through literature that they made their mark, even if, ultimately, their writing seems limited. And it is in part thanks to the Beats that these days, in literature, anything goes. They collapsed the boundaries between the acceptable and the unacceptable, and we are now more or less unshockable, which is both a blessing and a curse.



# Creme de la Prem poised to reign again

Rajan Lakhani

**For years fans have argued that the Premiership is the best league in the world but the evidence to back it up has been wafer-thin.**

The Champions League has only had one Premiership winner (Manchester United in 1999) as has the UEFA Cup (Liverpool in 2001). Arsenal is the only other club to have reached the final of a European competition. They claimed a final berth in the now defunct Cup Winner's Cup on two occasions, losing the second final famously as Seaman was lobbed from the half-way line by Nayim, and the club lost the UEFA Cup final to Galatasaray in 2000 on penalties.

It is a poor return from an era in which Serie A, and then La Liga, have dominated European competition. The reasons why the Premiership clubs have struggled in the Champions League are twofold. The first is the lack of quality in defence. The sides that have been most successful in the Champions League have been built on strong defences.

Some might argue that Real Madrid is the exception, but however much flair and creativity their attacking players such as Raul, Ronaldo and Figo possess, they failed to win the Champions League last season because of deficiencies in defence, especially in the absence of Claude Makelele, who was suspended in the semi-final against Juventus.

The success of the likes of Valencia, AC Milan, Juventus and Borussia Dortmund were all predicated on a strong defence. English clubs have struggled in this respect. It was only with the expensive signing of Jaap Stam that the Man Utd defence was strong enough. His partnership with Ronny Johnsen together with the goalkeeping of Peter Schmeichel was one of the major reasons for Man Utd's success.

The Red Devils are now struggling in the absence of Rio Ferdinand, which was especially the case in Porto where the side was thoroughly outplayed. Except for the debacle against Inter Milan, the Arsenal defence has looked solid throughout the competition, while Chelsea's defence has been imperious,

with Terry and Cudicini superb throughout.

The second factor in the lack of success for the Premiership in European competitions has been the lack of competition for the league. In the 10 seasons of the Premiership so far, Manchester United has won the league on 7 occasions, Arsenal twice and Blackburn once. In contrast, the Italian league in the same period has seen four different winners, and the Spanish five. Manchester United and Liverpool completed their remarkable treble wins in those seasons where the competition for the Premiership went to the final stages.

Thanks to Roman Abramovich's money, Chelsea has emerged as a rival

to Arsenal and Man Utd. With Newcastle's young team emerging, competition for the Premiership will be more intense than ever before as the duopoly finally seems to be coming to an end. Those who say that this season has been the worst in Premiership history need to have their heads examined. Not only have we had three teams competing for the Premiership title, the race for the final Champions League spot and the fight to avoid relegation are both going to right to the wire.

The Premiership can safely claim to possess some of the great players in world football today. It has been too long since England's top division dominated the European competitions, but their time just might be around the corner.

# John's and Fitz in final as Girton stay no. 1

## College Football

**Girton went top in Division 1 this week, although Jesus and Catz remain firmly in the title race. Meanwhile in Cuppers, St John's and Fitz booked a place in next week's final.**

Girton ousted Catz from the summit of Division One to move within touching distance of the championship, courtesy of a pulsating 1-0 victory, writes Gavin Versi

"I'm over the moon," said Girton captain/manager Bob Griffiths. "Catz put up a good fight but we created more chances and deserved to win." Indeed, the home side showed enough attacking verve to have won by more convincingly, thanks largely to the classy triumvirate of Rohit Trivedi, Paul Touil and Joel Turner.

In the first half, Girton stopper Rob Jones produced one of the saves of the season as he leapt, salmon-like, across his goal to deny a header by Bal Ghoman. Girton launched wave after wave of attack in the second period, but the game stayed scoreless until ten minutes from time when Greg Smyth lashed home from two yards out after Trivedi had hit the post. Smyth let out a war cry as he celebrated his seminal strike, while the typically strong Girton support collectively ejaculated.

There had been plenty of bad blood between these two teams: last season Ghoman violently assaulted Girton stalwart Mickey Villa after their Cuppers quarter-final blockbuster, an act he apologised for before this game. Weeks later, Catz desperately tried to arrange their final game of the season, from which they needed a point in order to wrap up the league title – against Girton – but then captain Smyth refused. In light of this historically volatile relationship, the serene disposition of the visitors' players and fans was laudable.

On the pitch veteran Lee Everson presented with a golden opportunity at the death, but to their utter despair his free header went over. Captain Dave Mills responded after the game, "If Girton were as good on the pitch as they talk themselves up off it, they'd already have the title secured".

Luckily for the home side, Smyth found it easier to locate the net than he had a bed only twelve hours earlier, for the amiable Irishman had enjoyed less than satisfactory preparation for this six-pointer: having played in the Kestrels' Varsity match the previous day he found himself wandering around Oxford at 1am looking for a place to sleep.

"They all count," said Smyth, with characteristic self-deprecation. "I was



Midfield general Greg Smythe pounces to score Girton's winner against Catz

just in the right place at the right time." His teammates will be hoping the man from Londonderry can repeat the trick when they square off against Jesus tomorrow, in another titanic clash.

Meanwhile there was a big match at the bottom of the table as Trinity beat Pembroke 2-1, writes Shanaz Musafer.

Billed as the crunch relegation battle between two sides both desperate for points, not to mention pride, this clash did not disappoint. It was only settled by a last gasp winner from Trinity's Anil Stocker that sent the home fans wild and condemned Pembroke to almost certain relegation.

Rob Ogilvie's men dominated the first half but could not make the pressure tell, despite the lively work of Thomas Cheongvee up front, and were punished when Pembroke took the lead. Whether or not Trinity keeper Jack Willis was put off by the cry of "Ian Walker" from a Pembroke fan we'll never know, but his flap at the ball caused mayhem in his own box and Dan Chambers capitalised to scramble the ball into the net.

Yet the game turned on one minute of jam-packed action in the second half. Pembroke almost doubled their lead from a corner but the ball was hit straight at Willis, whose quick clearance found Cheongvee on the halfway line. The long-haired forward made straight for goal, beat the last defender and fired the equaliser.

With the final whistle approaching it seemed that both sides were resigned to a draw, but Trinity made one final attack. Ogilvie summed up his side's determination when, crying out in pain from cramp, he made a last-ditch effort to keep the ball in down the right wing, before collapsing to the ground. While most eyes were on him, Stocker was busy winning the match for Trinity.

## "forty-five minutes to die for your college"

The win lifts Trinity above Pembroke in the table and they still have matches in hand. Pembroke, however, played their last league match on Wednesday, drawing 2-2 with fellow relegation candidates Long Road to take them level on points with Trinity but with a far inferior goal difference.

The Cuppers semis also got underway, with John's winning a thriller against Jesus. 'A game of two halves' is probably one of the most over-used clichés in football, but this tie really did warrant the phrase. Having beaten Jesus 4-0 in the league earlier in the season, John's played some superb football in the first half which suggested that a repeat scoreline could be on the cards.

The Jesus eleven, in comparison, had a former Finnish Under-12 international playing up front, although he will

probably be remembered for the chances that fell at his feet and went begging. It is a wonder that John's were just 2-0 up at the break, the goals coming from Mike Adams and Mike Gun-Why.

Jesus came more into the game in the second half but never really looked like scoring until, almost out of nothing, Tim Swain hooked a ball back into the box for Darren Turner to volley home. The John's defence was suddenly rattled and, with five minutes to go, gave away a penalty, when speedy substitute Steven Pike was hauled down in the box. Turner held his nerve and converted the spot kick, sending the game into extra time.

Jesus tails were up and they looked the hungrier of the two teams. So they would have kicked themselves when they conceded an absolutely shocking goal. Keeper Sam Richardson flapped at a cross, and the Jesus defence combined to bundle the ball into their own net. The Jesus players had not given up hope though, and supersub Pike popped up with a header from another Swain cross to make it 3-3.

Just when it seemed that the tie was heading for penalties, an unlikely hero appeared in the form of John's defender James Bryan. A ball over the top found him in space on the left and he calmly slotted it into the net. Try as they might, Jesus could not muster another equaliser. They left with a sense of being robbed.

The news that John's struggled for the

second Cuppers game in a row will be welcomed by Fitz, who face John's in the final after beating Girton in the other semi, writes Gavin Versi

Fitz reached the final by outclassing archrivals Girton 2-0 yesterday afternoon. It was a huge reversal after the Green had triumphed 4-0 at Oxford Road earlier in the season.

Fitz began the game in stunning fashion, as captain Matt Clamp explained: "I thought that we had a good chance if we could make a fast start and catch them on the back foot." Johnny Hughes and Luke McNally were a class apart early on, while the movement of their teammates caused chaos in the Girton defence.

John Cheshire and Danny Griffiths went close in the opening twenty minutes before Griffiths gave Fitz a richly deserved lead on the half hour, lifting the ball over Rob Jones, whose handling was abysmal throughout.

"Forty-five minutes to die for your college," was how Girton's Mickey Villa summed up the situation his besieged troops faced at the break. The visitors were a different side in the second period as they bossed the opening exchanges, but when Donald Davidson headed over when it would have been easier to score, one sensed the outcome was inevitable.

The match had been scheduled for a neutral venue, but Girton chief Bob Griffiths conceded home advantage to his Huntingdon Road counterparts rather than face a trek to Clare pitches. He may live to regret this decision: the vociferous home support victimised Alex Mugan, the revelation of the season, and caused nervousness throughout the Green line-up.

Cheshire sealed it ten minutes from the end, as he rammed the ball home after Hughes' header had cannoned off the crossbar.

Afterwards, Clamp put his team's turnaround down to being able to field a full-strength side for the first time this season. "Unbelievable," he enthused. "I'm absolutely chuffed. It was a brilliant performance from every player."

	Pl	GD	Pts
<b>Girton</b>	6	12	20
<b>Catz</b>	8	16	19
<b>Jesus</b>	7	7	16
<b>St John's</b>	8	14	15
<b>Fitz</b>	7	-7	8
<b>Darwin</b>	8	-13	8
<b>Downing</b>	7	6	5
<b>Trinity</b>	6	-9	3
<b>Pembroke</b>	9	-24	3
<b>Long Road</b>	4	-2	0



# Varsity Games Victory

## Varsity Games

OXFORD 37  
 CAMBRIDGE 40

Sam Richardson, in Oxford

Cambridge snatched victory from the jaws of defeat with a sensational comeback in the Varsity Games. Two weeks of games came down to the final event, the Men's Basketball, which Cambridge had not won for years against an Oxford side traditionally packed with Rhodes scholars.

But, as hundreds of spectators crammed into the gym on Oxford's Iffley Road sports complex, it was the Light Blues who stormed to a deserved 79-69 victory.

As news filtered through that this meant overall victory for Cambridge, members of the other Light Blue teams were able to revel in their victories.

Most impressive were the results in Oxford's stunning new pool, where Cambridge won the clean sweep of water polo and swimming. The Light Blue men won a thrilling victory by 6-5 in a pulsating match. Meanwhile the women blew their opponents out of the water by 13-2.



Fred Pauquay tastes Varsity glory in an emphatic win

A clean sweep at table tennis delighted captain Andy Sims who said, "Team spirit was the key factor. We worked hard for the win and it was clear we wanted it more".

The victory was all the more sweet because Cambridge took a substantial points deficit into the final weekend. Oxford had the significant home advantage, and the benefit of an Iffley Road sports complex which is rightly the envy of any Cambridge sportsman. If Cambridge truly expects to continue

competing at the top level, the attempts to provide renewed sports facilities must kick into top gear.

As the Varsity games return to Cambridge next year, Varsity would like to urge everyone to get behind them. Last year's event was bailed out from financial ruin by the generosity of the Ospreys. This year we would urge potential sponsors to get behind this most inclusive of Varsity events, and make it three in a row for Cambridge.

Andy Sims

# Sport in Brief

## Women's Rugby

This week sees the climax to the Blues' and Tigers' (second team) Varsity preparations. Both teams were in action this week, the Blues taking on a Birmingham side hoping for victory in the BUSA knock-out competition. The Tigers took part in a friendly against old rivals Doncaster. The Blues were victorious by 26 points to 12, taking them into the last 8 for another match against hot favourites UWIC. The Tigers, in their third match together, battled strongly and had a try disallowed to end up losing narrowly by 12 points to 10. Both sides hope to move on to achieve victory on March 7th against Oxford.

## Varsity Squash

Friday the 20th of February saw the Varsity squash match, and another victory for the Cambridge women's team. Emma Pickwell, the Cambridge reserve, set the tone for the match with her win, which preceded two swift 3-0 victories for Cambridge by the number 5 seed, Ann Babbie, and the number 4 seed, and captain, Hettie Briscoe. The match, it transpired, was to be decided by the number 2s. Nicky Dee, despite losing the first game, came through in a very convincing manner to win the match three games to one, and the Varsity trophy for Cambridge, 3-2. Had protocol not determined that the winning team decide the man of the match from the losing team the trophy would most certainly have belonged to Nicky.

## Lacrosse

This Saturday (6th March) promises to be a thrilling display of "the fastest game on two feet" in its various forms. The women's and mixed teams are defending their Varsity titles, whilst the men's teams look to avenge last year's double defeat. Return coach tickets available from hcd25 - supporters will be well nourished...

# Oxford in a different League?

## Rugby League

OXFORD 29  
 CAMBRIDGE 16

Mike Henson

Clashing with popular conceptions of what Oxbridge should be alerts those media hounds who are so keen and quick to catch the scent of a fresh story.

As such Varsity Rugby League was packaged up in full Super League glitz as the Sky cameras came to investigate the collision of a game seen as Northern, dour gritty and two institutions who rarely attract such adjectives. Amid the fireworks, cheerleaders and soft-rock, they found a full-blooded game that crackled with the emotion and passion.

As Oxford's Bradshaw, one of a host of high profile Union converts in their side, launched into a showboating, swallow-dive under the Cambridge posts inside 45 seconds the chances of the audience being served up a tradi-

tionally tight contest looked small. That early jolt shocked the Cambridge team to life and the cutting edge that Oxford had allowed a glimpse of seemed dulled by complacency. The Cambridge forwards relished the confrontation, running hard and direct at their opponents. Bennett, Forrest, Bettinson and Thomas all fought manfully for the hard yards. Perhaps inhibited by nerves from the occasion and Oxford's evident ability to exploit any mistakes in free, open play, Cambridge's game was, however, more perspiration than inspiration. Too often sets of six were completed, leaving the Oxford defence pounded but not penetrated.

At the fifth tackle possession was returned cheaply as, with options exhausted, Marchand was forced into a series of indecisive kicks allowing any momentum or pressure gained to leak away. Buoyed by close-range tries from Forrest and Rusling and trailing by just six points, there has foundation for the hope that the Light Blues could snuff out the flair they faced.

Andy Charlton's high, straight-arm tackle, savoured in all its brutal, slow-

motion glory by the Sky commentators, signalled the recommencement of battle. Equally powerful, but more legal, tackles were called for, and delivered, as Cambridge dug deep into reserves of determination and discipline. Oxford had returned to the fray with a new drive and purpose, looking to stretch the lead beyond the means of Cambridge. A pair of tries did just that as a valiant defensive effort finally ran out of numbers and energy.

The game opened up as Cambridge took on a higher risk game in pursuit of the higher rewards they needed. Keeping the ball alive and spreading play to the flanks, they searched for any hint of a way back into the game. Forrest's neat step wrong-footed two opponents and earned him his second try of a fine captain's performance. It was, unfortunately, too little, too late for his team; their courage and aggression ultimately undone by the greater firepower in the Oxford side. The victors' superiority was marked by a drop goal at the death and the painful contrast of defeat and victory inevitably followed. It needed none of Sky's artificial additives to enthrall.

# On yer bike Oxford!

The 2004 Varsity Mountain Biking got off to a good start on Sunday 22nd Feb, a warm, but changeable day. The race was organised by Gorrick MTB club and took place on a standard length XC circuit through Eversley forest, Reading.

John Binham from Oxford got off to a swift start, hotly pursued by Andrew Cockburn with the rest of the team following not far behind. By the beginning of the third lap it was obvious that Cambridge had a strong lead over Oxford, and then went on to annihilate the opposition with victories in both the male and female categories. In the ladies event (3 laps), Mathilde Pauls pulled well away from her fellow competitors

early on and went on to win in a very respectable 1hr 19mins. Sarah Todd finished 3rd with Rachel Fenton coming 4th. A great ride for the ladies team overall.

In the men's category (4 laps), Andrew Cockburn came in with a strong first position having overtaken most of the category in front and finishing in 1hr and 20mins. Cockburn was followed swiftly by Steve Fancy, chased by a close pack consisting of Joe Grundy, John Binham(Oxford) and Jon Ellis. Jon Blackburn took sixth position with Ash Bown in 8th. A big thanks to those who participated and made the day a successful event.

Training is underway for the BUSA

mountain biking championships in 3 weeks time. The club would welcome any riders wanting to compete, and would especially welcome any female riders wanting to represent the University.



Colts	Colts	Colts	Downing
1st and 3rd	1st and 3rd	Emmanuel	Emmanuel
Downing	Downing	Colts	Colts
LMBC	Trinity Hall	LMBC	LMBC
Trinity Hall	Emmanuel	Clare	Trinity Hall
Emmanuel	Clare	Newham	Norham
Churchill	Churchill	Trinity Hall	Clare
Christ's	St. Catherine's	Queens'	Churchill
St. Catherine's	Robinson	Christ's	Christ's
Solway	Solway	Gordon	1st and 3rd
Robinson	Queens'	Pembroke	Queens'
Clare	Christ's	1st and 3rd	Solway
Cairo II	Clare	New Hall	New Hall
Queens'	Pembroke	Solway	Solway
Pembroke	Magdalene	Solway	St. Catherine's
Emmanuel	Cairo II	St. Catherine's	John II
Gordon	Emmanuel	Magdalene	Robinson
LMBC II	King's	John II	Solway
Solway	Gordon	Robinson	Magdalene
Magdalene	Peterhouse	CCAT	Emmanuel II
Peterhouse	LMBC II	Darwin	Darwin
King's	CCAT	Fitzwilliam	King's
Downing II	Solway	Peterhouse	CCAT
1st and 3rd II	Downing II	Emmanuel II	Pembroke
CCAT	1st and 3rd II	King's	Norham II
John II	Queens' II	New Hall II	LMBC II
Corpus Christi	Wotton	Norham II	St. Edmund's
Emmanuel II	John II	Wotton	New Hall II
Queens' II	Corpus Christi	Humerton	Humerton
Christ's II	Churchill II	Queens' II	St. Catherine's
Wotton	Emmanuel II	Corpus Christi	Queens' II
Churchill II	Darwin	St. Edmund's	Corpus Christi
Robinson II	LMBC II	Clare Hall	Corpus Christi
Trinity Hall II	Christ's II	St. Edmund's	Cairo II
Darwin	Robinson II	Pembroke II	Cairo II
LMBC II	Pembroke II	Clare Hall	Clare Hall
Clare II	Trinity Hall II	Cairo II	Gordon II
St. Catherine's II	St. Catherine's II	St. Catherine's II	Lacy Cavendish
Pembroke II	Humerton	Clare II	Trinity Hall II
1st and 3rd III	Clare II	Trinity Hall II	Downing II
Solway II	Solway II	Gordon II	Clare II
Gordon II	John III	Downing II	John III
Fitzwilliam II	Downing III	Pembroke III	Emmanuel III
John III	1st and 3rd III	John III	Christ's II
Humerton	Peterhouse II	New Hall III	1st and 3rd II
Downing III	Fitzwilliam II	Christ's II	Pembroke III
Solway II	1st and 3rd IV	Emmanuel III	Darwin II
Cairo III	Gordon II	Fitzwilliam II	New Hall III
Peterhouse II	Cairo III	Downing II	Downing II
Clare Hall	Solway II	1st and 3rd II	Fitzwilliam II
1st and 3rd IV	Queens' III	Downing IV	Downing IV
Corpus Christi II	Hughes Hall	Robinson III	Peterhouse III
Hughes Hall	St. Edmund's	Peterhouse III	Peterhouse III
King's II	Clare Hall	Downing IV	Downing IV
Queens' III	Magdalene II	Downing IV	Downing IV
Wotton II	Corpus Christi II	Downing IV	Downing IV
St. Edmund's	King's II	Downing IV	Downing IV
Christ's III	Churchill III	Downing IV	Downing IV
Magdalene II	Wotton II	Downing IV	Downing IV
Churchill III	LMBC IV	Downing IV	Downing IV
LMBC IV	Trinity Hall III	Downing IV	Downing IV
Clare III	Christ's III	Downing IV	Downing IV
Pembroke III	Pembroke III	Downing IV	Downing IV
Trinity Hall III	Darwin II	Downing IV	Downing IV
Darwin II	Clare III	Downing IV	Downing IV
Peterhouse III	Downing IV	Downing IV	Downing IV
Robinson III	Downing IV	Downing IV	Downing IV
Downing IV	Peterhouse III	Downing IV	Downing IV

## Bumps Charts

Caius retained their domination of the men's event, although their women were displaced at the Head of the River by Downing. See the back page for more details.



# BOATIES IN BUMPS BLOOPERS



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Jono Airey is ejected from his seat in the Jesus II boat after catching a crab. But nothing could eject Caius men from the headship. Downing, however, dominated the women's bumps, in a year when crashes and fines were more common than ever. See the full charts inside.

## Shock for men but women stick Oxford

### Men's Hockey

**OXFORD** 3  
**CAMBRIDGE** 2

Charly Lester

**22 hockey sticks; 104 years of rivalry; far too many short corner opportunities.**

Sitting comfortably at the top of the East Premier League, the light Blues were firm favourites in the lead up to Tuesday's game. Their dark Blue counterparts were described in the *Telegraph* as displaying 'moderate mid-table form'. Further reason for any pre-match confidence could be drawn from the line-ups. While Mikey Williamson's side lost only one of last year's starting eleven this year, the Oxford side were ten men short.

It was with this confident expectation that the crowds flocked to Southgate. The sun sparkled over a sea of egg-shell blue scarves and hats, and the weather only furthered the carnival spirit which had drawn coaches of 'tabs' away from seventh week blues, to London for the week's first battle of the Blues. Amid the masses the Wanderers, content with last month's Varsity draw, rallied the crowd, and heckled the 'scum' with the help of a megaphone.

The game opened well for Cambridge. Faster and more intense than most of the league games at Wilberforce Rd, the light Blues appeared unnerved made good use of their superior experience. Almost immediately pressure was applied, seeing Jamie Parker, on top form as ever, hit the back of the net as the whistle blew; and then hit the crossbar just minutes later. From an early

point the standard of umpiring was questionable, with Williamson temporarily suspended from play by a dubious yellow card. Meanwhile Patchett and Morley endured excessive yet unnoticed physical pressure from the Oxford defence.

Despite Cambridge's confident start it was Oxford who were first to score, as the light Blues gave away a short-corner that was Oxford's Frampton was quick to put away. With five minutes of the first half remaining Cambridge were punished a second time, the opposing captain, Dan Fox, this time whistling finishing a second corner, and securing the Oxford lead.

Fresh from the half-time break Cambridge retorted with an impressive shot by Rob Lancaster from the top of the D. The other Blue side was however quick to respond, making full advantage of an uncharacteristic lapse in the Cambridge defence, which saw a corner poorly cleared, and duly punished.

Despite admirable play by Dickie Little and Rob Fulford, only one of the six corners given away by the Oxford side was used to full advantage. With a trademark drag-flick, Fulford lifted the score to 3-2, yet as the minutes slipped away and the tension mounted, the team were unable to finish any more of the nail-biting opportunities Oxford offered them of equalising.

As the final whistle blew the light Blue crumbled to the ground, dejected. The crowd echoed their understandable disbelief, as arguably the strongest Blues side in Cambridge saw the cup in Oxford hands once again. The frowns were short-lived however. As blazers were donned and wine corks popped, talk turned quickly away from what some had joked of as the Blues' least important game, and to the National League.

### Women's Hockey

**OXFORD** 0  
**CAMBRIDGE** 2

Mary-Louise Daly

**On Varsity day the women of CUHC were filled with excitement, hope and a steely resolve to perform to their potential. Since New Year they have progressed well and have climbed to third position in the Eastern Premier league. Indeed Oxford had studied a video of a Cambridge match in an attempt to ensure a third consecutive Varsity victory.**

A last minute injury to Old Blue Sandra Healy brought alterations to the starting line-up with Helen Lloyd slotting into defence and the speedy Emma McIlroy playing up front. After the formalities were over the Light Blues seemed relieved that the hard work was to begin in earnest. Typically the early exchanges in the match were tense. Oxford showed ambition and after 5 minutes won the first of two short corners. Keeper Laura Kots made solid saves and the danger was cleared by her able defence. After this Cambridge began to find their passing rhythm. In the middle Parkinson endeavoured to work the ball from defence to attack. Quick thinking and passing by the captain herself and by Rachel Wheeler released inside forward Jo Tibbitt on two occasions. Tibbitt fought hard to retain possession and was able to link with McIlroy and Sissons to take the ball to the Oxford endline, putting their defence under considerable pressure.

After this, the game evolved into a series of midfield tussles. Any Dark Blue attacks were stifled with aplomb by the calm and brave tackles of Claire

Frith and Helen Wheeler. Both sides struggled to create opportunities in the 'd' and the game was scoreless at half time.

At the beginning of the 2nd half Oxford again asserted themselves well, won an early short corner and came close to deflecting a wide ball into the goal. Minutes later Laura Kots was on hand to save a direct shot from another short corner with Helen Wheeler completing the clearance. After 20 minutes coach Dave Richardson introduced fresher Jen Lees to the fray and gave some tactical advice to the forwards. Cambridge began to look truly dangerous now and dominated possession. In the 55th minute a clever ball from Rachel Wheeler released Reeve, who accelerated past two Oxford defenders with Eyre-Brooke and Sissons. At the top of the circle Reeve drew in the last defender before passing to Eyre-Brooke. Showing confidence, she controlled the ball before pushing it neatly under the

advancing keeper and across the line to make the score 1-0. For the next 10 minutes the Dark Blues fought hard and pinned all but Sissons and Lees into defence. The Cambridge girls were equal to the challenge, defending with assurance. From defence Frith, Wheeler and 'man of the match' Tibbitt linked on the right to release Reeve. Once again the fit Cambridge blues bore down on the Oxford circle. Eyre-Brooke received the ball again, deftly evaded her marker and shot on goal. This was saved initially but the blonde number 10 followed up to score her second goal of the match. There were only 5 minutes left.

A deflated opposition became error prone and Cambridge continued to drive forward. Parkinson came close in the last seconds from a short corner but the goal tally was irrelevant when the final whistle blew. The elation of all squad members was evident for all to see. Hard work and commitment had brought the sweet reward of a Varsity victory.



Thanks to Jenny Parkinson