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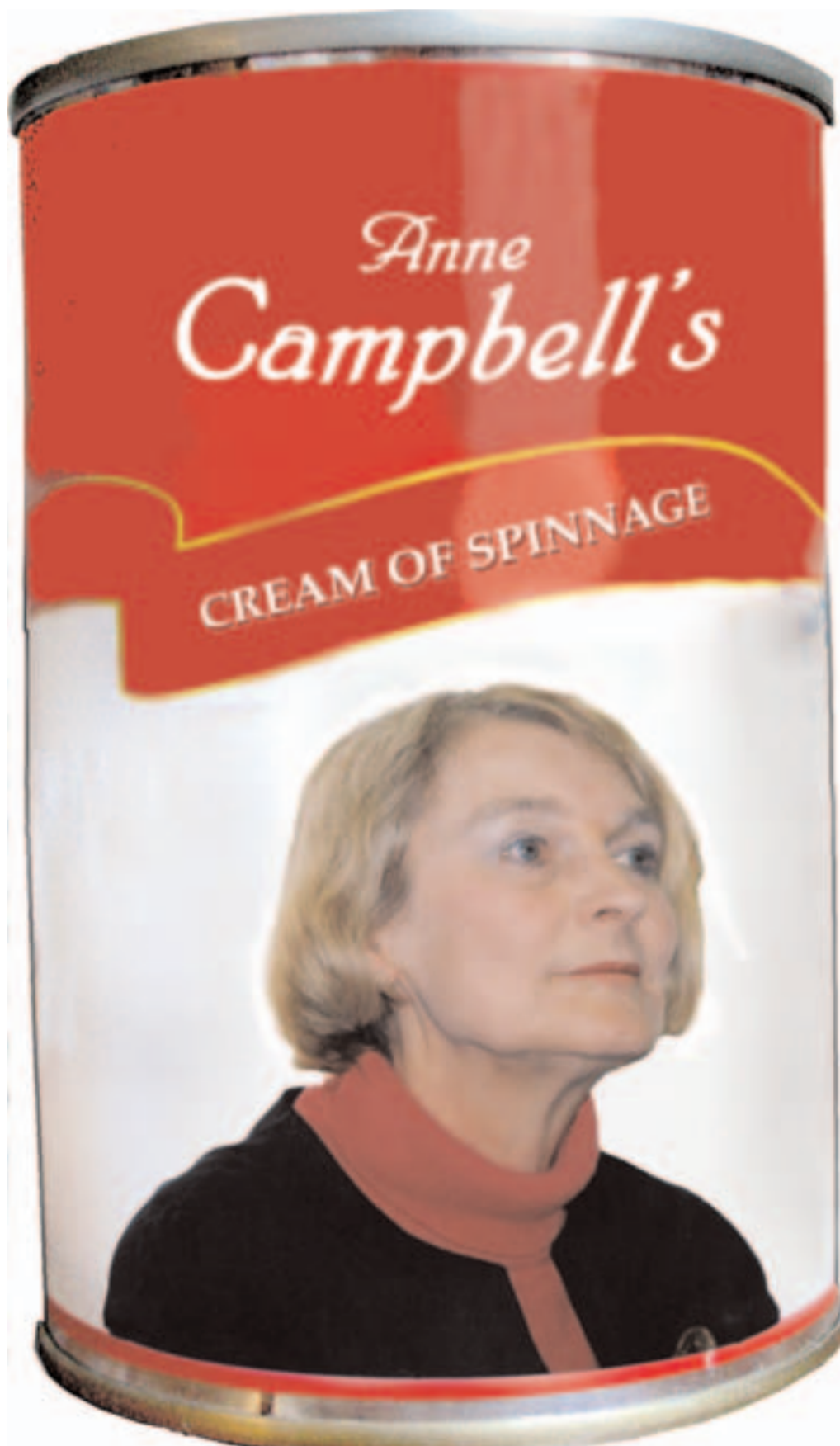
What is it good for?  
Page 15

VARSITY NEEDS YOU  
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Details Inside  
Page 4

INTERVIEWS  
Spin King Al  
"I was a bit pissed off"  
Page 08



# Campbell's Dupe



## Contents

**"If the Higher Education Bill proposes differential fees at its third and final reading, despite the many excellent initiatives contained in it for Higher Education, I will have no choice but to vote against the Government again"**

- Anne Campbell

**Expiry Date: 31st March 2004**

### Bryan Coll

As students returned to Cambridge this week, local MP Anne Campbell was faced with angry accusations of a "spectacular u-turn" following her failure to vote against top-up fees. Despite her high-profile opposition to variable fees and her pledge to vote against the government, Mrs. Campbell voted with her party during the third and final reading of the Higher Education Bill on 31st March.

Her change of heart was described by The Guardian as a "crucial turning point" in thwarting a backbench amendment proposed by Norwich MP Ian Gibson to remove variable fees. Campbell defended her actions as necessary to prevent a "wrecking amendment" which "rather than providing any alternative ... would leave the fee structure completely unregulated." In a statement published on her website

she insisted that "important safeguards had been introduced into the bill to counter my concerns about variable fees," and claims to "have noted everyone's comments" which "have guided her voting decisions."

Campbell pointed out that her efforts had secured a 'cap' on fees, meaning that universities attempting to charge more than the maximum amount would be fined. She also submitted an amendment to ensure that this £3000 cap could only rise above the rate of inflation if approved by both the Commons and the Lords.

Campbell's endorsement of the Bill appeared to conflict with her earlier views on the issue. In a statement released by the MP in October 2003, she described differential fees as "a dangerous leap in the dark" and added that certain academic subjects and universities would "inevitably suffer" as a consequence of the proposed scheme.

*Continued on page 2*

# Campbell in the soup on fees switch

CUSU condemns local MP's about-turn on top-up issue; Campbell argues "I did what you wanted"

...continued from front page

After abstaining in the vote following the second reading of the bill in January, the MP claimed that she moderated her stance after receiving letters from undergraduates who supported the proposals. One of these came from Becky Bowtell, an SPS student from Robinson, who urged her to support the HE Bill on the basis that it would reintroduce grants to poorer students. Her decision to do so, according to CUSU Higher Education Funding Officer Robin Sivapalan, went against "a clear mandate to vote against top-up fees" given to Campbell by the majority of Cambridge students. Campbell has disputed this, arguing in a letter to Cambridge students this week that she "voted for what the majority of you wanted".

Campbell's stance on tuition fees has wavered significantly since the Labour government came to power. In 1997, she opposed the abolition of maintenance grants and the introduction of tuition fees; but when it came to the vote, she sided with her party. Campbell had been vocal in her opposition to top-up fees ever

since the Government first unveiled its proposals. She was part of a high-profile core of MPs opposed to the scheme during most of the debate.

**"she went back on her word. I believe she has broken Cambridge students' trust"**

It was, therefore, a surprise to many of her colleagues and constituents that she abstained in the crucial vote in January when the Bill was passed by the narrow margin of five votes.

Campbell gave strongly-worded assurances to the student population of Cambridge that she would oppose variable fees in parliament.

In a statement made to Cambridge undergraduates in October 2003 she wrote, "If the HE Bill proposes differential fees at its third and final reading...I will have no choice but to vote against the Government again." The opinions of local students were also made clear to Mrs Campbell in a joint survey organised by the MP and CUSU. Over 850 students took part in the survey, with 80% voting

against variable fees and 71% urging Campbell to oppose the bill in the Commons.

CUSU President Ben Brinded told *Varsity*: "Anne Campbell promised that she would vote against variable top-up fees but she went back on her word. I believe she has broken Cambridge students' trust".

In contrast to her stance on the HE funding issue, her opposition to the war on Iraq has been consistent. She has frequently rebelled against the government on the issue and resigned from her position as Parliamentary Private Secretary to the Secretary of State and Industry in order to vote against military action in the Gulf.

Her voting record on top-up fees has, however, led some to suggest that the cause was never close to her heart. Robin Sivapalan told *Varsity* he felt "utterly dejected" as a result of Campbell abandoning her "supposed personal commitment to opposing variability".

Anne Campbell was on Select Committee business in the USA when contacted by *Varsity* and was unavailable for comment.

## The Case for the Defence

extracts from Anne Campbell's letter

Dear Editors

The readers of your paper might be interested to know what I did do for Universities, students and their parents in the vote on Higher Education Bill on Wednesday 31 March. I voted for what the majority of you wanted. 57% of your survey wanted no upfront fees. 66% of you wanted the reintroduction of £1,500 of maintenance grants. 73% of you wanted a more generous student loan scheme.

I have not changed my mind on variable fees; but I believe I have secured important safeguards from the government to prevent a damaging market in higher education. I forced the government to change its mind on key issues:

- To strengthen the Bill and ensure that no universities are able to charge higher fees - those that try to do so will be fined
- To ensure that fees do not rise above inflation before 2010. After that, fees would only be able to rise after a debate and vote in Parliament.

Being an MP is about making hard decisions - and I did that on 31 March.

Yours sincerely,

# Curate wins abortion battle NUS Vote

Bryan Coll

**A former Cambridge student and Church of England curate has won her battle to have a police inquiry into a late abortion she describes as an "outrageous, unlawful killing". The decision by West Mercia police taken on 16th April follows a series of hearings for a judicial review into the legality of the termination. The results of these hearings will be made public later next month.**

Rev. Joanna Jepson, a former student of Ridley Hall, previously challenged the failure of West Mercia police to investigate the late abortion of a baby with a cleft palate. She believes the abortion was against the law and is calling for the doctors involved to be prosecuted.

According to the Abortion Act of 1967, terminations after 24 weeks of pregnancy can only be performed if there is a substantial risk that the child would be born 'seriously handicapped'. A cleft palate, Rev. Jepson believes, does not constitute a 'serious handicap' and therefore renders such an abortion unlawful. Rev. Jepson describes the 1990 and 1967 laws as containing 'a dangerous element of subjectivity' which permits abortion on comparatively trivial grounds. The abortion on which the case is based took place in Herefordshire in 2001 and was performed at six months by a local doctor who cannot be named for legal reasons.

The 27-year-old curate of St. Michael's church, Chester has a personal connection to the case. She herself was born with a severe facial deformity and endured painful corrective surgery to treat her condition. She now has no visible disfigurements. Rev. Jepson fears that women today are increasingly likely to terminate their pregnancies if they discover their baby has a similar defect. "There is

such huge pressure on women to have a perfect baby", comments the former barmaid, "the mother is in a very vulnerable position." "Our enslavement to physical perfection and superficial beauty has now become so great", she commented in a recent interview. As the sister of a Down's syndrome sufferer, Rev. Jepson is also critical of the government's policy of compulsory screening of pregnant women for Down's syndrome. She believes it will lead to increased abortion of Down's babies. "Disability is not a negative thing, she states, but it is nonetheless

seen as something that needs to be eradicated."

Abortions taking place after 24 weeks are generally rare as the foetus has a relatively good chance of surviving outside the womb. The fact that the pregnancy in question was terminated due to a cleft palate was particularly controversial, as the defect can usually be corrected with simple surgery. Around 1000 babies are born each year in the UK with a cleft lip or palate.

Rev. Jepson insists that she is not being judgemental or condescending

towards women: "I'm doing this so that women aren't traumatised and babies aren't lost for trivial reasons."

The Cleft Lip and Palate Association (CLAPA) welcomed the decision and lended their support to Rev. Jepson's campaign. Chief Executive Gareth Davies believes the case may dispel common myths surrounding the condition and improve public understanding. "We (CLAPA) believe that if the general public had a greater knowledge of the condition the option of termination might not be considered."

Archie Bland

**NUS's conference at Blackpool saw the Labour Party's hold over the leadership of the student union broken as Kat Fletcher, founder of the left wing Campaign for Free Education, was elected by a margin of just two votes. Fletcher succeeds Mandy Telford, by whom she was defeated last year in a similarly close race.**

In a conference which also saw controversial clashes between the Union of Jewish Students and the Federation of Islamic Students over the extension of the No Platform policy to include more Islamic groups, Fletcher's victory was a moment of high drama. The defeat of Labour candidate and NUS Scotland president Rami Oshaka was hailed by CUSU delegate Dan Mayer as "a reflection of anger on campuses at the government over fees and the war." Mayer added that the result would mean "an NUS that doesn't just help the government write the white paper." Seb Dance, a delegate from Manchester University, said that despite the defeat, for Oshaka to "come within two votes of winning - particularly when the Labour Party is taking a lot of crap at the moment - is amazing."

Some students had predicted an upsurge in support for the Conservative party in the wake of its opposition to fees; but this failed to materialise. Instead, Fletcher became the first non-Labour NUS president for more than 15 years. Her policy, seen as either uncompromising or extreme, was outlined in her manifesto as "No to tuition fees, no to top-up fees, no to graduate tax - yes to a non-means-tested living grant for every student in further and higher education. An NUS campaign based on mass direct action."



# Discount mates

One friend, good working condition - £22 on eBay

Chine Mbubaegbu

They say that you can't put a value on good friendship - but a group of Cambridge students has found that you can. The value is £22. Jonathon Richardson, Sheridan Halls and Jack Lankester of Hughes Hall, decided to follow in the footsteps of Rosie Reid of Bristol University who recently sold her virginity on the internet for £8,400 and Adam Burtle from the University of Washington who made \$400 when he sold his soul online.

The group wanted to sell something that they thought "people might want that is definitely worth having". Deciding not to sell their virginity or souls, they chose instead to put up for sale that most prized of possessions - friendship. The particular friendship in mind was that of 'Big John' (John Elmer), a PhD student from Hughes Hall who was away for the weekend when his

friends came up with the idea.

The bidding started at £5 and Big John's friendship had received 20 bids by the time the online auction ended. A London student, Karim Baloo, was the highest bidder and ended up paying £22. He is now the proud owner of Big John's friendship. Included in his purchase are regular updates from Big John for a period of up to 12 months and a 'Big John friendship pack,' which the sellers say is excellent value for money.

Included in this friendship pack are: a Big John cardboard doll complete with wardrobe, the official history of Big John, an official certificate proclaiming friendship with Big John, an 'I'm Big John's Friend' badge and an audio recording of Big John. This audio recording includes a welcome message from Big John and generic Big John phrases such as "Alright," "See you," and "You coming down the pub later?" Mr. Baloo is believed to be visiting Cambridge in the near future to inspect his new companion and make use of his £3 voucher entitling him to one drink with Big John.

Big John said of his friends' exploits at his expense, "I must admit that initially I was slightly dubious about the whole thing, then I decided it was actually extremely funny." He was not optimistic about the amount of money that would be raised, however, and said "When it started, I thought I would make a tenner from some charitable soul in college or something. Then when the bidding started to hot up a bit, and some utterly random people were bidding, I was fairly surprised, and had no idea how much I was going to go for in the end." His friendship was in the end sold for double what he expected and John will be receiving a 25% share of the profits.

This growing trend in unusual Internet sales appears to be a particular pastime of students. With tuition fees, college bills and the impending threat of top-up fees, there has never been a more financially demanding time to be in higher education. Selling non-material items such as virginity, souls or friendship seems to be a way to make easy money and the craze is set to become even more popular in the future.

Second year English student Jack Lankester, one of 'Big John's Mates,' says of prospective ventures, "We are considering selling Big John again, since there was such interest, especially from America, and have other schemes, such as selling a yearly subscription to a collection of our photos."

Big John's mates aren't the only Cambridge students to make use of the potential goldmine that is eBay. Recent items to have gone under the virtual hammer include a personal, guided tour of Corpus Christi College which was snapped up by an American tourist for £80. A quick online search reveals a number of cash-strapped students keen to flog their academic credentials in some shape or form. College gowns and scarves are particularly popular items. Beer and wine stains come as added extras of course.



No friends? Just buy one on your computer!

# Williams' war of words

Archbishop gets political on visit to Cambridge

Gabriella Jozwiak

Cambridge hit the headlines this week when one of the University's oldest endowed sermons was used as a platform for political critique. The Archbishop of Canterbury, Dr. Rowan Williams, delivered a sermon on the theme of obedience that inexplicitly criticised the government's current involvement in Iraq.

Dr. Williams implied that the government's conduct in the war had seriously affected the country's political status. Speaking at St Bene't's Church in the town centre he preached: "There were things government believed it knew and claimed to know on a privileged basis which, it

emerged, were anything but certain". He added, "It is more that we face a general weakening of trust in the political system of our nation."

Despite not mentioning the Labour government, the prime minister or Iraq, the remarks were reported as a "devastating critique" by *The Times*. Whitehall spokesmen rejected the address, claiming it said nothing new. The Church of England, however, untangled the syntax and agreed with the Archbishop's attitudes. The Archbishop's spokesman insisted that the sermon dealt with principles rather than attacking specific incidents. He commented, "The Archbishop's [attributed] views on Iraq were extrapolated from previous things he has said. I don't think it was intentional."

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# Varsity Editor Michaelmas 2004

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**NEWS 03**  
Mar 05, 2004

### New boys, New Hall? Pickets stay put

President adds voice to debate over single-sex status

Charlotte Forbes

Despite St. Helen's College in Oxford recently deciding to remain a women-only one, 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, Miss Ann Lavelle, decided to tackle the question head-on in an open debate with students of the college.

The JCR recently passed by just 20 votes a motion that would see the college's status as a single-sex college being reviewed, rather than advancing the rights of women who are currently the only students at the college. In the motion, it was stated that the college should be open to both sexes, and that the college should be able to accommodate both sexes in a way that would be fair to both sexes. The motion was passed by a narrow margin, with 20 votes in favour and 18 against.

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**12 PAGE FOURTEEN**  
Feb 12, 2004

### PAGE PHWOAR-TEEN!

STUDENTS SORDID STEAMY SEX SCANDAL (Sort of)

Family homes were left reeling last night after it was found that three "hook ups" between a 17-year-old student and a 19-year-old student were sordid and steamy. The pair had been seen together in a public place, and the pair had been seen together in a public place.

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**06 FEATURES**  
March 05, 2004

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

The sins of the fatherland investigated by Dina Gusejnova

14th March, Russia will hold its presidential election. In the recent parliamentary election in December, a single democratic party opposing President Vladimir Putin's party received more than 7% of the vote.

Putin's Russia: A return to the cold. The sins of the fatherland investigated by Dina Gusejnova.

Putin's Russia: A return to the cold. The sins of the fatherland investigated by Dina Gusejnova.

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# Grads to share pad

University Centre opens its doors to undergraduates

Aisleigh Sawyer

**Undergraduates are to be given membership of the University Centre for a trial period of two terms.**

The University Centre, situated next to Silver Street and previously used only by graduates and staff, offers one of the cheapest bars in Cambridge, a coffee shop, restaurant, large dining hall, a poolroom, television room, computer rooms and much more. Tonight, CUSU will be hosting a launch night and acoustic evening in the downstairs bar at the Centre, providing a good opportunity to find out more about the Centre and what it has to offer. Other events are planned throughout exam term.

The Centre is open seven days a week and last year welcomed 350,000 visitors, making it one of the most visited buildings in the University. Opened in 1967 to provide a social centre for graduate students, its membership has gradually widened to include staff, alumni and now undergraduates. Dr. Timothy Mead, Registry of the University welcomed the council's decision: "The move to open the Centre to undergraduates is another step forward in the provision of a wide range of social facilities to all members of the University." "The trial period will enable us to assess the benefits and uses that undergraduates

receive from the centre. The wide range of services provided are intended to supplement the already excellent benefits that students gain in their colleges."

Ben Brinded, CUSU President, was instrumental in putting forward the proposal to the University Council: "One of the real benefits I see from this expansion of membership will be the increased interaction between staff and students of the University." So far, publicity of the move has been mini-

mal and, according to some undergraduate students, unsatisfactory. They claimed that they would be likely to use the facility but had no knowledge of their new privilege. Other undergraduates say they do not feel the need for access to further facilities as they feel "fully catered for by [their] college". However, Brinded encourages undergraduates to make use of the centre: "The University Centre is a fantastic facility that I hope undergraduates will want to use."



Undergraduates could soon be dining in style at the University Centre

Cat Hockley

# New Posh Idol



Cambridge has its fair share of wannabe popstars, writes Naomi Christie. CUSU's Popsuperstars concluded this week, with finalists strutting their stuff on stage at Ballare. Some budding singers, however, can find luck on the long road to fame. Cambridge graduate Helen Joynson-Hicks, lead singer of folk band Honeyriders, released her debut album this week. A self-proclaimed close friend of TV's 'Ali G', Sacha Baron Cohen, Helen was recently dubbed "the real Posh" by the Daily Mail due to family links to the fourth Viscount of Brentford. Proving popular with Radio 2 listeners, her album 'Letting in the Light' and single 'Colour' are on sale now. Buy early to beat the rush.

# Cambridge under fire over US research

National Audit Office report renews criticism of MIT project which Tories claim will hurt university's reputation

Aisleigh Sawyer

**The publication of the National Audit Office's report on the Cambridge-MIT Institute at the end of last month has spurred further allegations of incompetence, misdirection of funds and disappointing progress of the £84 million project.**

The Cambridge-MIT Institute (CMI) was established by Cambridge University and the Massachusetts Institute of Technology in 2000 to create a new form of academic enterprise. It received funding to the tune of £84 million - £68 million coming from the Department of Trade and Industry with a further £16 million raised from private industry.

CMI's function is to undertake research and education to improve UK productivity and competitiveness, to develop research programmes and improve technology and to provide common courses in science, technology, engineering and management for students. But Conservative MP George Osborne, who called for an NAO investigation in 2002, claims that the project has "delivered few obvious benefits" thus far while "half of the taxpayers' money has gone to one of the best-funded American universities at a time when the government is telling us that all

UK universities are under-funded."

A spokesperson for CMI's UK office told *Varsity* that the Tory MP's claim that CMI is largely of benefit to the Americans is out of date. CMI was "set up for the UK economy" and each University benefits equally with a 50/50 split in everything down to the staffing. Any discoveries made by CMI remain the joint intellectual property of Cambridge and MIT.

However, shadow secretary of state for education, Tim Yeo, has also criticised the planning and handling of CMI. He asserts that the project was "not thought through properly and important departments like the Department of Trade and Industry were not involved in the negotiations early enough". The NAO report concurs that, as a result, conflict between civil servants and academics has developed, despite the aim of CMI to increase the effectiveness of knowledge exchange between university and industry. Yeo goes as far as to state that the failures of the project to date have damaged Cambridge's reputation in the US, "where the impression has been formed of a Cambridge University shackled by civil service incompetence".

A CMI spokesperson commented that both Conservatives' criticisms are not only "blatantly inaccurate" but also "directed at the wrong people". Any criticism to be made, she asserted, should be made of the gov-

ernment. The NAO report agrees that it was the Treasury's failure to involve other departments sooner that led to delays in the early stages and that it is only in the light of overly ambitious goals that early progress appears disappointing. Yet in 2003 Sir John Bourn, Controller and Auditor General, found that CMI's "internal controls" were also "extremely weak".

Executive director of CMI at

Cambridge, Professor Michael Kelly, said: "people outside CMI have underestimated the scale of the challenge involved in getting CMI off the ground". As many of CMI's research projects are complex and difficult to measure in terms of success, their outcomes are not expected for some time.

Yet since it was established in 2000, a range of research projects have been undertaken. In 2002 a

joint team of researchers began work on developing better artificial bone to replace damaged and worn-out human bones. Now CMI is setting up an innovative research community that will look for specific ways to reverse the relationship of man serving computer - and put humans firmly back in charge. Whether the results are worth the government and taxpayers' £68 million remains to be seen.



www.mit.edu

Trouble in the ivory towers: Cambridge's multi-million pound partnership with MIT has been called into question

**When it's 3:30 a.m. and I'm still playing Nintendo, I start to worry about my mental health. Surely it's not worth the lost hours of sleep just to get that gold trophy for killing sixty duck-human hybrids in less than three minutes? But the clock ticks, and I've made it to 57 man-ducks twice already, and if I can only improve just a little, I can feel certain that I've achieved something in the last three hours.**

Computer games have come to pervade culture in a way which the inventors of *Pacman* could never have imagined. For example, there are games columns in the broadsheets and dedicated awards ceremonies attended by Hollywood stars; celebrities from John Motson to David Duchovny scramble to 'star' in videogames. Their effects are wide-reaching – do they have an adverse effect on children? Are they too violent? Do they help with hand-eye coordination, concentration or puzzle-solving?

Yet computer games are not cool. The computer gaming industry is on a par with the DVD industry in terms of revenue, but to admit that you shoot at duck-human hybrids until the early hours of the morning is to invite derision. Games are unique in that they are everywhere, but are still largely seen as nerdy. Imagine that you're in a bar, trying to chat

up a gorgeous new acquaintance: "I was up late last night watching *Apocalypse Now*, I loved the battle scene with Robert Duvall", is an acceptable thing to say in this situation. "I was up late playing *Zelda* and Ganondorf kept killing me before I could rescue the princess – man I hate Ganondorf" will send the object of your attentions running for the bar, where she will attach herself to someone watching the football. You've been labelled as nice but eccentric, and even though you just know the football-watching boy has a secret fixation with *Championship Manager*, there's nothing you can do.

So why is *Zelda* so geeky? It's one of the longest running franchises of the last twenty years, selling millions upon millions of copies in countries worldwide. I bet I know the answer – have you made it through this far in an article about games, and been female? If so, do you think staying up until the early hours playing video games is totally normal? I bet that if your answers are yes on both counts, you are one of maybe ten in this whole university.

The gender gap with regard to video games is stark – they are almost exclusively played by males. A study carried out by Scandinavian scientists last year on a group of gaming addicts concluded that gaming increased concentration, hand-eye co-ordination and generally speeded up the mental process when puzzle-solv-



## Henry French's quest for the gaming girl

Game Over!  
Please try again

Saying "I was up late playing *Zelda* – man I hate Gandorff" is likely to send the object of your affections running

ing. But the scientists were only able to make conclusions about male gamers – because they could find only one female gaming addict for the trial.

This relates to theories of mind. Psychologists like Simon Baron-Cohen suggest that male minds are analytical whereas female minds are empathetic, proposing that this is why women are more likely to enjoy emotional melodramas, like soap operas while men are more likely to enjoy puzzles – and videogames.

This is a very simplistic way of looking at things – not all men like videogames by any stretch, and the variety of games is dizzying. I go for the tame *Zelda* rather than the civilian-annihilating violence of *Grand Theft Auto*: genres of games are comparable with genres of film, so to lump together all games is impossible. Psychology does, however, help to explain why explaining the intricacies of *Timesplitters 2* in conversation is unlikely to make women fall at my feet.

But this situation is ripe for change. Not only do videogames increase concentration and lengthen the attention span, but the newest games are incredibly complex and highly involving, with great plots. Their popularity comes from the fact that they are an enjoyable way to spend time – they are like films, but instead of being a viewer, you are a participant.

Unfortunately, men seldom dare to say this in front of women, because they don't want to challenge the public perception of gaming as uncool. From now on, I say *Halo* and *MarioKart* should be as acceptable as topics of conversation as Hitchcock and Spielberg; my epic struggles with half-human, half-wildfowl adversaries are nothing for me to be ashamed of.

Try Varsity webgames@varsity.cam.ac.uk

# Kosovo's Ethnic Cleansing - An Eyewitness' View

**The sky above central Belgrade was filled with plumes of dark noxious smoke. Below, the city's seventeenth century Ottoman mosque, a symbol of the region's multi-ethnic past, lay in smoldering ruins.**

"Football hooligans and idiots," said local resident Anna Jovanovi disapprovingly, "the same fools that fought for the militias in Bosnia and Kosovo. We are all disgusted by what is happening to us Serbs in Kosovo right now, but they've gone too far. They are frustrated and want revenge. They give Serbs a bad name."

Belgrade's media and politicians echoed Anna's condemnation of this act of vandalism. Nevertheless, the behaviour of this

extremist band of nationalist thugs reflected a wider sense of outrage after the latest spate of ethnic-cleansing in Kosovo that has left dozens of Serbs dead and hundreds more seriously injured and homeless.

This was the worst outbreak of violence seen in the province since its civil war ended nearly five years ago. It was seemingly sparked by the death of three ethnic Albanian boys who drowned in a river after allegedly being chased by a gang of Serbs.

However, the UN, which has administered Kosovo since 1999, has accused Albanian hardliners of using the incident as a pretext for an attempt to drive the remaining Serb minority out of the province to create an ethnically-pure Kosovo.

The latest spate of ethnic cleansing in Kosovo has left dozens of Serbs dead and hundreds homeless

On the streets of Belgrade this is an unsettling prospect. For Serbs Kosovo is much more than just another region of the former Yugoslavia looking to disentangle itself from Belgrade's control. The scene of an epic battle fought against the expanding Ottoman Empire in 1389, Kosovo represents nothing less than the birthplace and symbolic heart of Serbian national consciousness.

Many perceive the current conflict in the province as a continuation of Serbia's historic struggle against Islam, with ethnic Albanians cast as Ottoman occupiers. This misleadingly monolithic treatment of Muslims even led one young man demonstrating against the recent atrocities in Kosovo to proclaim that "Al-Qaeda has shown that the West should have supported us in Kosovo."

But the strength of protest I witnessed in Belgrade has also been fuelled by a more recent upsurge in an aggressive and xenophobic nationalism rarely witnessed in Europe since World War II.

Last December, Vojislav Seselj's neofascist Radical party, benefiting from a deep sense of national humiliation and despair, was victorious in the parliamentary elections. After a botched transition from communism and a decade of war, sanctions and international isolation, Serbia has descended into an economically-depressed state, rife with corruption at all levels.

Serbs have failed to acknowledge their own role in the decline, instead perceiving themselves as the innocent victims of a malicious international conspiracy. Their instinctive animosity towards the war-crimes tribu-

nal in The Hague represents an alarming failure to engage and acknowledge the ethnic atrocities undertaken in their name.

At opposing ends of the spectrum, those on the extreme Right continue to demand Kosovo's return to control from Belgrade and Albanian hardliners are impatient for an autonomous ethnically pure Kosovo run by themselves.

However, the conflicting demands of both sides are entirely out of sync with the UN's plan, which aims to reintegrate the communities prior to any negotiations on the province's final status. Such procrastination, combined with the recent outbreak of violence, is damaging the UN's prestige in the Balkans and beyond.

One commentator attacked European governments for pressing so hard for self-government in Iraq, whilst denying the Kosovars their own sovereignty. But in Kosovo, with two fiercely polarised communities and no history of self-rule, the UN has had the momentous task of trying to build a nation from scratch.

After five years they have made limited progress and the legitimacy of imposing a multi-ethnic state on inhabitants that simply do not want it seems questionable. The international community had hoped that time would heal differences, but the continued uncertainty is only strengthening both Serbian and Albanian extremists, making a settlement in this region an increasingly distant prospect.

James Weston

James Weston was in Serbia during the uprisings



Race riots in Kosovo

# George and Ariel sitting in a tree...

...K. I. L. L. I. N. G. (and ripping up the 'road-map' for peace while they're at it)

President Bush last week brought into question America's long standing role as a mediator in the Middle East peace process by giving his endorsement to Israeli plans to retain some West Bank settlements and to drastically limit, if not reject outright, the Palestinians' 'right of return.' The plan endorsed by Washington calls for the closure of all 21 Israeli settlements in Gaza, along with the withdrawal of Israeli troops, but it requires the removal of only 4 of the 140 Jewish settlements in the West Bank. The withdrawal from Gaza has been dismissed by Palestinians and Arab leaders in the region as a ploy to retain West Bank territory annexed by Israel during the 1967 Six-Day War.

In a significant policy shift, Mr Bush claimed it was 'unrealistic' to expect full Israeli withdrawal from lands occupied during the 1967 war, relaxing Washington's objections to Jewish settlements in the West Bank. Bush's agreement with Ariel Sharon's rejection of the so-called 'right to return' is in particular expected to provoke anger in the

Arab world, as it will have a direct impact on countries such as Jordan, Syria and Lebanon which have substantial populations of refugees.

The Bush administration is distancing itself from principles which have previously guided Middle East diplomacy, abandoning the idea that the Palestinians and the Israelis should arrive at a

## Bush is abandoning the idea of a negotiated settlement

negotiated settlement, and that in the final settlement Israel would broadly adhere to UN resolutions and withdraw to its pre-1967 borders.

The unqualified support of the Bush administration for the plan, thought to be the least pro-Palestinian of the four options presented by Israel, is a huge coup for Sharon, as this American backing will make it easier persuade his right-wing Likud party to endorse his plan to withdraw from the Gaza strip.

Although the message from the White House

was that the reformulation of the policy on Israel was simply a public recognition of political realities, Downing Street is concerned by Bush's unqualified endorsement of Israel's claim to parts of the West Bank. For the past three years Blair has encouraged Bush to put pressure on Israel to make concessions, and it is thought he will continue to urge Mr Bush to give his full support to the 'road map' agreed last year, an initiative which envisages the creation of an independent Palestinian state after reciprocal concessions by both Israelis and Palestinians.

America has also been criticised over its muted response to the attack on Saturday night on the Hamas leader Abdel-Aziz al-Rantissi, who was assassinated by Israeli helicopter gunships. His death follows the killing of another Hamas leader, Sheikh Ahmed Yassin, an act which provoked an escalation of violence. Many Arab countries have accused the US president of giving Israel the go-ahead for continuing its assassination policy, which has been widely condemned as contravening international law, and creates unnecessary



Winner of the week

Ariel Sharon

Present a stupid, violent policy to a stupid, violent President of America, and hey presto, a place in history beckons.

obstacles in the already difficult peace process. Nonetheless, Sharon remains firm in his intention to hunt down and kill the leaders of terrorist organisations such as Hamas, while standing accused of being himself a terrorist. CD

## Diana on TV

The American TV network CBS caused a furore on Thursday when it broadcast photographs of Princess Diana dying in a car after the Paris road accident that ended her life. Tony Blair condemned the "distress to her family" caused by the programme, and Mohammed Al Fayed, whose son, Dodi, was also killed in the collision, fumed that CBS "simply want to cash in on the tragedy."

The pictures, showing Diana's battered body in the wreckage of the vehicle, had never before entered the public domain. They were taken by paparazzi at the scene, adding to their controversial nature: many have blamed the snap-happy freelance photographers for causing the accident by incessantly hounding the princess. Under attack from all sides, CBS protested that the images were shown "in a journalistic context", although it is unlikely that this defence will win over their critics.

Although the pictures may have been previously unseen, the controversy surrounding Diana's last moments is nothing new. An inquiry held in Paris in 1999 put the blame for the accident on Henri Paul, the car's chauffeur, whose blood contained alarming levels of alcohol and evidence of drug use. This has not satisfied Al Fayed, who still periodically pops up in the newspapers to insist that his son and the princess were murdered by shadowy establishment figures who were unhappy with their relationship. accusations, such as his claim that the chauffeur's blood samples were fixed to blame him for the crash, have been dismissed as conspiracy theories, and his reputation for eccentricity has contributed to his image as a fantasist. Nonetheless, Al Fayed's refusal to drop the matter means that the details of Diana's death will continue to be controversial for the foreseeable future.

Andrew James



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

# This is not bull

Bulls have feelings too, they're just shy

The News Review's ongoing interest in issues of animal intelligence has been spurred on this week by the extraordinary story of a very special bull called Barnaby.

His late owner, farmer Alfred Gruenemeyer, nurtured a close relationship with his animals, allowing them the run of his house. After his death, Barnaby the bull became unhappy, and finally disappeared from his field. He was later discovered to have pilgrimaged from German

town Roedental, to his owner's grave in a cemetery one mile away. Barnaby had surpassed many obstacles in order to pay his respects, including jumping over a wall. After a vigil lasting a number of days, he allowed himself to be led away. While scientists have known for some time that chimps, elephants and dogs all seem to exhibit a consciousness of death and loss, the bull's bereavement experience is unprecedented.

Here at News Review, we're desperate for more fascinating

animal stories like this one, especially ones about animals who act like humans, so if you have any, email them to or219 - everyone who emails us gets a mystery free gift... EB

Contributors:

Esther Bintliff  
Cath Duric  
Ollie Rickman  
John Slight

## Mel Gibson and the friars who want a piece of him

Mega-rich Passion of the Christ director Mel Gibson has been asked by the Franciscan friars of Renewal to make a film about their founder, St. Francis of Assisi.

The friars have demanded that Gibson make the film in a letter and a petition. They want a Passion of the Christ 2, 'to produce a sequel about a man many claim to be the Church's greatest saint', which could be called Man of the Passion. The friars believe the film would 'show the world what happens when a person totally and unequivocally responds to the Passion of the Christ.'

Like Jesus, St. Francis has been portrayed on screen many times, but the friars believe this 'has been done poorly'. They clearly feel the need for a hyper-violent re-make of the religious figure's life, a skill that Gibson perfected in the Passion of the Christ. Father Sudano, head of the friars who live

the head of the friars admitted Gibson probably would not listen to their pleas

in New York, said 'This powerful figure has too often been reduced to a pious, and peace loving character in the past.' This caricature is wrong, because St. Francis is much more 'interesting and engaging', and Father Sudano wants him to receive a Gibson style Hollywood makeover. Sudano, head of the 82-strong community, admitted Gibson will probably not listen to their pleas, as he would be either making other controversial religious films or spending some of his hundreds of millions of dollars on expensive things like precious gems and gold bars. Nevertheless, he hoped the petition would raise the issue of the need for more violent religious films. 'If Gibson chooses not to do this, maybe there will be a Polish director or whatever' said Father Sudano, banking on the idea that Poles are pre-disposed to want to make religious films or become the Pope.

Loser of the week



Barnaby the Bull

This bereaved mammal had to be forcibly removed from his vigil at the grave of beloved owner, Alfred Gruenemeyer. The bull loses but at least it makes a story.



Courtesy of Grayson Perry

# Not spin... just fact

Will Gallagher meets Alastair Campbell

A year ago, Alastair Campbell had just completed the London Marathon and seen the government through its rockiest patch since taking office - victorious but not unscathed. Three months later, a renowned government scientist was dead, and Campbell faced the blame. Soon after that, Campbell left Downing Street "for the last time." And now, whilst the government recovers from an immigration scandal, a ministerial resignation, and a worsening situation in Iraq, Alastair Campbell is in an airport

lounge, on the phone to Varsity, reflecting on it all.

A year ago, did he envisage where he would be now? "Yeah, I think I did. What is interesting is that I had finally got permission from the Prime Minister last May. The events that took place kept me in the job longer than I wanted really."

But did he have any idea the government would be where it is now? "Look, I'm not going to pretend the situation in Iraq is perfect, but I still maintain that an Iraq without Saddam Hussein and on the road to recov-

ery is an achievement." Haven't we heard that somewhere before? It is eerie at times how, even down to their tonal inflection, Blair and Campbell can sound alike. Who picked it up from whom, it is hard to tell - they both sound perfectly genuine.

"It's easy to look back with rose-tinted spectacles. But every period in opposition and government it's always been a struggle... even the day after the General Election."

Yes, but surely he would be doing things differently? "I don't sit in judgement," he says carefully. "Often, whoever you are, the prime minister or a football manager, you end up defending judgments where people don't know all the factors. After Bev Hughes resigned [from her post as immigration minister], I was watching the media frenzy, and all I could think was 'Thank God, I'm not there'. Of course if the Prime Minister wants to call me up, which he does, then I can give my perspective. But I'm not fully informed anymore, I don't follow the papers closely. I've just been away on holiday for a week and not seen a paper or the news."

So he's not an armchair spin doctor then? "No. I miss Tony," he says with added reflection, "but I don't miss the press," he follows up quickly. "There are only two times when I would have liked to have been there. First, when Tony met Gaddafi." Was he right? "Yes." His conviction is apparent. "And on the day Saddam was caught, I was a bit pissed off. I was out running when I got a call from a journalist asking for my comment. 'On what?' I asked. 'On Saddam?' 'What about Saddam?' 'That he's been caught!' 'Well, I don't bloody know.' I missed it then."

Campbell and spin have been almost synonymous. Campbell has left Blair's side; has spin had its day? "Yes" He says assertively. I await the regrets or the confession. "But I don't think that's what I did." He is emphatic. "Spin has become a meaningless term of abuse. I find it frustrating. In the aftermath of David Kelly, I was watching TV at home with the kids and Fiona, when I got a call from a journalist outside, asking me a few questions. I gave some not very revealing answers. Next thing, on the news, the same journalist is discussing the spin coming from Alastair Campbell. It's not spin. Its just fact." He is now being absolutely serious. "The media need to grow up. We live in a 24-hour media age, and this has forced politicians to adapt. They have got to get their voice heard, and the media are trying to de-legitimise that. My job was not to let them. I didn't work for the papers. I worked for the government" He says, with pride.

**"I miss Tony ... but I don't miss the press"**

One of the most striking things, talking to Campbell, is his constant reference to "Tony." There is genuine affection; it might even be reverence - it's hard to tell, but Campbell doesn't seem the reverent sort. So, do we know the real Tony Blair? "No. He, like Beckham, is one of the most analyzed people, and people will have a view regardless of how he is portrayed. I think the public conception is gross. It's just not accurate. They think he's dishonest, deceitful, all things to all men. In fact, he's a professional politician, doing what is best for the country. Tony is bold, and very radical. He's not afraid to do things that upset people. That's not just spin. It's not bullshit. It's true." Reverent or not, Campbell is determined to make the case for "Tony." He is convincing.

Does the Labour Party need Blair? This seemingly innocuous question provokes a pause from Campbell. "I don't understand the question." The conversation had become quite chatty; Campbell had been talking away, telling his anecdotes, making me feel comfortable. But he wants to stay very much in control. He won't get caught damning the rest of the

party, or questioning the ability of Blair's potential successors. He is not going to be drawn on Brown. "I think what you're asking is whether New Labour runs deep." He knows that's not what I am asking. "Yes, it does. But there is no doubt that Tony is a huge asset too." What about successors, I persist. "There are plenty of people able to take over," he replies, safely.

How does he think the Tories are doing? "They are doing better than they were, but that's a limited achievement. They are a more effective attack machine, but they don't have a remotely thought through political strategy." He spits the words out. His contempt is strong. "That's what Tony has."

So why are young people apathetic about politics? "They're not. They are just not interested in party politics. When I go to speak, I find lots of young people very eager to talk about politics, they are just sick of the way it's conducted." But how much of that is his fault? It's the next obvious question, but before I even ask, his flight is called and he says a polite goodbye.

Alastair Campbell is chatty and charming. But he is more than that too. He has great conviction in what he does, and what he believes in. He tells me to "Vote Labour" several times. He is very clever. He is a brilliant communicator. How much more, or less, than that he is, I still don't know.

## Jamie Cullum

Now Relevant

The best place to listen to my music is on headphones in the middle of a desert.

I think that some people are automatically resistant to listening to Jazz because intellectual barriers are sometimes hard to scale. It is rarely instant music, like so much modern music, and it is often considered musically inferior to classical music. So it lies rather awkwardly somewhere in between serious and pop music. Also, not many girls seem to hang around jazz clubs.

The musician I admire most is probably Miles Davis. His changing, groundbreaking music will last for centuries. Also he was a groovy muthafucker and very snappy dresser.

You should come and see me live because as a performer I offer a lot of things - fun, spontaneity and stupidity coupled with energy and occasionally intense and intelligent music.

I'm still working myself out really. With every album and live gig I am getting closer to how I really want to express myself. I would eventually like to integrate all the musical styles. I love, covering jazz, rock, dance and hip-hop.

People sometimes compare me to Sinatra. People envisage a crooner which is not what I am or want to be. However, a comparison to one of the 20th Century's most important artists is a wonderful thing.

The most important component of a Jazz record is the hole in the middle.

My style is Easy-going and passionate.

I would say to Cambridge that the act of learning is a wonderful and useful exercise whatever it is. It teaches you good disciplines. My only concern is that you don't learn anything truly useful - maybe all you actually learn is how to teach in a University. The real lesson begins with life - and this can start at 16 or 21 or 24 or however long you put it off for

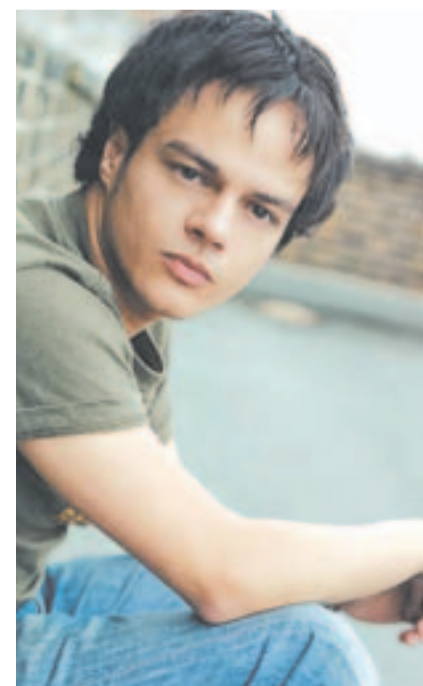
I could never do the same thing forever. No way. Life is about change and development. The only thing that will stay the same is a desire to do better.

London's best Jazz venue is the 606 club, lots road, Chelsea My favourite thing is being immature. People grow up too quickly these days.

I would advise any aspiring musicians to play music because you love it and never to look down on other styles.

All I want to do now is to get better and better.

Jamie Cullum was questioned by James Dacre







1) **Have a clear idea of what it is you want:** Most hairdressers include a pre-styling consultation in which to discuss your ideas and what is feasible, consult hair magazines beforehand (Borders have the best selection) and take hair accessories along with you.  
2) **Book Early:** Hair appointments start selling out around now so it's worth skipping the rush. It'll also get you the best time slots; you don't want to find yourself in at 9am of your ball day, hungover getting your hair viciously back-combed. Most hairdressers require a deposit in advance so take your cheque book.



*Hairstyles available at Stilo Nuevo, 13 St Johns St, 01223 355339. Price £50.*



3) **Accessorize:** And don't just go to the shop namesake; be a bit creative; buy paper flowers, feathers, ribbon or strings of small pearls to have entwined in your hair. Robert Sayle and Heffers Art Shop are best.  
4) **Don't wash your hair:** Well do, but it's best to do it 24-48 hours beforehand; freshly washed hair is too slippery to stay in place for long.

## HAIR



*Hairstyles available at VIP hair-cutters & Co, 56A Mill Rd, 01223 314364. Price £30.*

*Photos by Ria Cooke*

# THE MAY BALL BIBLE



A tendency amongst us with May Balls is to focus on getting the ticket, the date, then neglect all the details of one's appearance until the last minute on the grounds that they are unimportant. At this point in term we should be sitting at our desks debating in our minds the questions of capitalism or communism- not high-heels or flats. But we all know what we'd rather do - right? So Lifestyle hopes you find the following tips helpful, either for the big week itself or just as a source of procrastination. And remember; a little effort goes a long way- if only the same could be said for exams...

## MAKE UP

## BODY

## DRESS



Molton Brown offers the following tips:  
1) **Remove all make-up, exfoliate and cleanse the face thoroughly:** Make up will last longer as a result and your overall complexion will be fresher. minimal to suit her dark hair and tan.



2) **Think about colouring and which features to emphasise:** For Jenny Stocks (above, left): Zoe, the make-up artist, decided to complement her fair complexion by using summer pastel shades, focusing attention on her lips by using a deep red. On Jenny Quinn (below, right): Zoe enhanced the eyes, opting for a 'smokey' effect around the lids and keeping all other make-up

*Makeovers by Zoe Emely at Molton Brown, 5 Rose Crescent St, 01223 353954. Price £15*

With low-cut backs, strapless bodices, plunge cleavage lines most of you will be wearing dresses that reveal parts of your body not usually on display, especially the arms, back and shoulder area. The following should ensure they are in good nick for the night:

**The Fake Tan:** Best to book a day or two before the ball itself, tan treatments are usually pricey (in the region of £40) however Stilo Nuevo (13 St Johns St) offer a half-body tan for £18 to students. Choose from either the Fake Bake treatment for the dark tanned effect or the Dermalogica treatment for a softer, golden glow.

**The Facial:** Especially good for men as it's the one area on show when in DJs. Stilo offer a special gentleman's facial including an optional tanning agent for £22.50.

**For alterations:** Robert Sayle provide a complimentary list of seamstresses and dress makers in and around Cambridge.

**For bras:** For strapless or halterneck Marks and Spencers do a 'Smooth-lines' range of bras with interchangeable/ removable straps in black, flesh and white, normal cup and push up, priced £16. Robert Sayle sell transparent bra straps (£3.45) and halterneck straps (£1.95), for a low-backed dress they also sell a back strap converter (£5.95) which lowers the back strap of a bra significantly, all can be used with normal bras.

For more sheer dresses Robert Sayle also do a flesh coloured body priced £25. If straps must be on show, Gossard do a bra with diamante straps in between the bra cups as well as around the back (see Figleaves.co.uk). For keeping necklines of dresses in place 'tit-tape' (double sided sellotape) is available at WHSmith and Robert Sayle.

**For pants/thongs:** Marks and Spencers do 'The Virtually Seamless Knicker' in black, white and flesh as well as about a zillion shapes and sizes. They also do a range of 'hold-in' pants which are a god-send for turning alcohol and kebab-abused tummies into washboards, they range from light control to firm control and are available as pants or thongs in black, white and flesh.

## Last Term's Date

Last issue's man of the week, Willy, chose Katherine, an SPS student from Magdalene for his date. They enjoyed a romantic evening of punting together with champagne and strawberries as the perfect accompaniment. Later, they enjoyed a drink at The Anchor pub looking over the beautiful River Cam as the sun set on a perfect spring day. Katherine said of her date; 'We had a great time. Willy was the perfect gentleman and we were so lucky with the weather!' Willy said; 'I definitely made a good choice! Katherine was lovely and we chatted non-stop all evening.'



## Date of the Week

Your chance to date Cambridge's most eligible singletons  
**Ella**

Our date of the week is Ella Boughton, a 2nd year Magdalene student studying English and Education.

From: Beaconsfield  
Favourite Song: I touch myself.  
Favourite Book: Love in the Time of Cholera  
Describe yourself in three words: Up for anything  
What I'm best at: Backdiving naked.  
What I'm worst at: Whispering  
To pull me: Be outrageous!



To date Ella email date@varsity.co.uk with 'Ella' in the title by Sunday. Send answers to the same questions, your contact details and a photo if possible.

## Mixed Principles

No one could have envied Anne Campbell's position on 31st March. The top-up fees debate is one issue where it's impossible to keep everyone happy. Campbell would have faced strong criticism regardless of how voted after the third reading of the Higher Education Bill.

As the political representative of one of the world's leading academic institutions, Mrs. Campbell has an important voice in higher education. This voice, however, is one that is fast losing the support of many Cambridge students. Despite repeated promises to oppose variable fees she has failed to act on her word. The amendments she claims to have secured seem too little too late for those who believed she would act on the mandate given to her by the majority of Cambridge students.

We respect our MP's right to her own opinion – and her right to change this opinion. What is most disappointing about Mrs. Campbell's behaviour, however, is that she has failed to keep Cambridge students abreast of these opinions. Her last-minute abstention in January came as a great shock for the majority of her constituents and Westminster colleagues. The reassurances she made after this initial failure to oppose the government's proposals led some students to believe that she would still fight, as she had so openly promised, for the removal of variable fees from the HE Bill after the third reading. These continual failures to act on her word have left many Cambridge students strongly disillusioned with their chief representative.

Anne Campbell's strong position on Iraq would suggest that she is a politician of principle. She has remained true to her personal opposition to the war, despite the government's attempts to tame rebel voters. Varsity was dismayed to note that such commitment to her personal beliefs was not reflected in the promises she made to her student constituents.

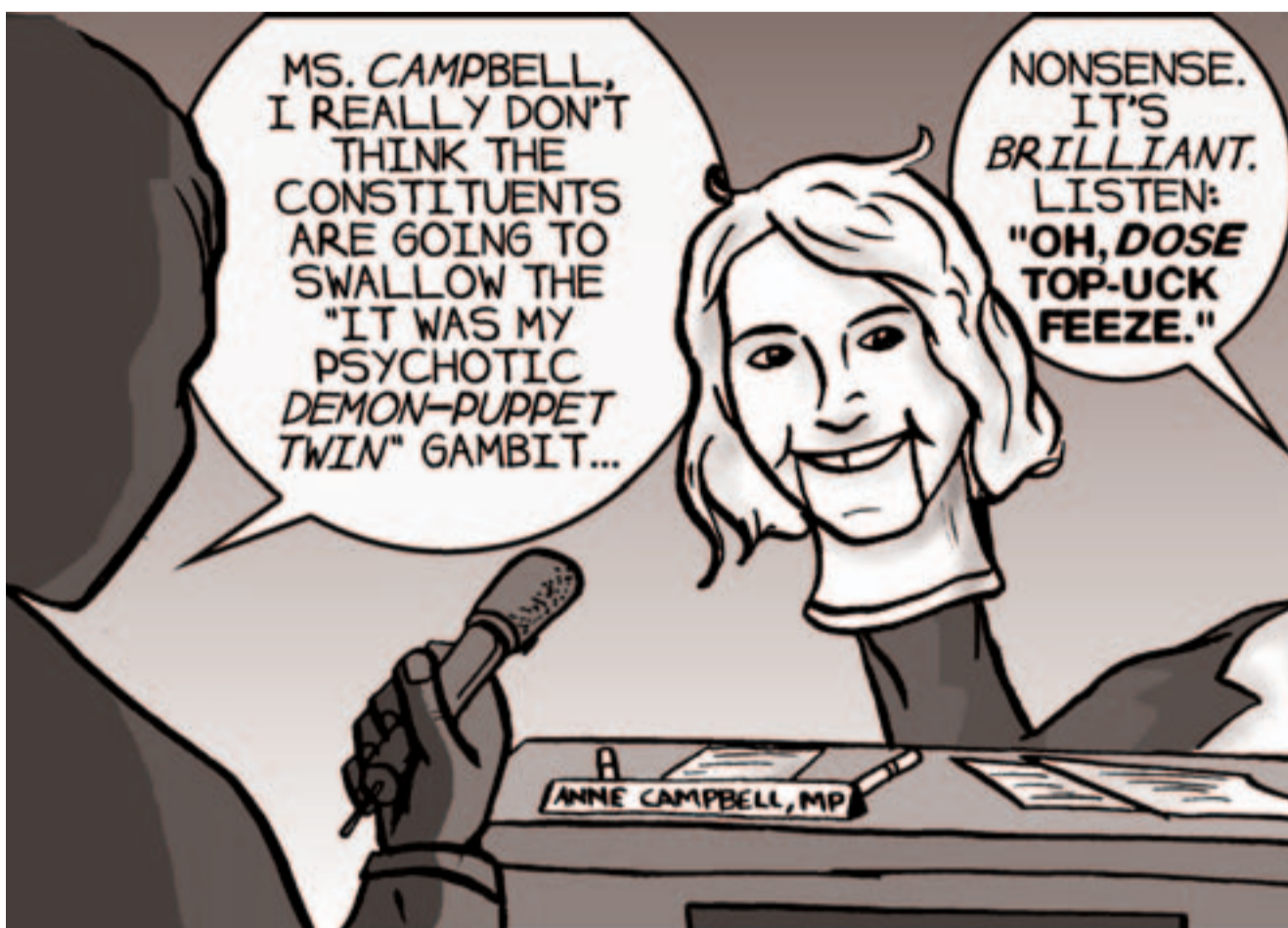
## D'you wanneBay in our gang?

A peculiar trend is beginning to emerge. First Bristol undergraduate Rosie Reid sold her virginity for £8,400 – and claims to have gone through with what began as an anti-fees publicity stunt; then an American student parted with his soul for \$400. This week Hughes Hall's own John Elmer – better known as Big John – has flogged his friendship – for the paltry sum of £22. As part of the deal his new bezzie mate gets a badge ('I'm Big John's Friend') and a tape of John saying things like "You coming down the pub later?" Such larks!

Poor Big John, who sounds like a slightly second rate Robin Hood character, can't have a very high opinion of himself, because he's absolutely delighted with the valuation. "The bidding started to hot up..." he marvelled, "and I had no idea how much I was going to go for in the end." Well, blimey, John. It's time to confront those self-esteem issues. That's less than most of us pay for a pair of shoes.

Still, at least he's being honest. Friendship is always a kind of transaction, a relationship inextricably linked with power. I like him because he condescends to speak to me; he likes me because I make him feel good about himself. An exchange is performed. All the great writers know it, from Shakespeare to Pinter. Perhaps Big John should be nervous – his new owner, Karim Baloo, does have rather a hold over him. Who knows what he'll demand in return?

But even if John has Blackadder's sweet nature and Baldrick's sense of personal hygiene, he's got to be worth more than £22. When money and career and lovelife go to pot, your friends are what you're left with: they never break up with you. Without them, life would be a miserable thing. Especially in exam term.



## The Week in Words

**"Fucking lazy nigger"**

How disgraced 'Big Ron' Atkinson described Marcel Desailly after Monaco beat Chelsea 3-1.

**"About 50% of the security forces that we built over the past year stood tall and stood firm... about 40% of them walked off the job because they were intimidated... and about 10% actually worked against us."**

- General Dempsey, Commander of the US Army's 1st Armoured Division, after an upsurge in violence in the Iraqi city of Fallujah.

**"The electorate should be asked for their opinion when all our questions have been answered"**

Prime Minister Tony Blair on offering the public a referendum on the adoption of the new EU Constitution.

**"There's no point asking David Blunkett what it means to be British. He's forgotten too".**

*The Times* columnist Mick Hume on the nature of multiculturalism in Britain.

**"We face a general weakening of trust in the political system of our nation"**

Archbishop of Canterbury Dr Rowan Williams on the fall-out from the Iraq war

**"I fell for a con and I was incredibly embarrassed by it, so I went to the police and said I'd been mugged. Now I'm bleeding relatively profusely, I'm extremely upset and I feel like the biggest fool that has ever lived."**

Actor Kevin Spacey on an 'accident' he had whilst walking his dog through a park in London.

**"We remind the public that Michael Jackson, like any other person accused of a crime, is presumed to be innocent,"**

An announcement by lawyers of the pop superstar ahead of his appearance in court on April 30.

**"They're all fucking Nazis"**

*Daily Express* owner Richard Desmond after the German media group Axel Springer bid him out of the running for ownership of *The Daily Telegraph*.

## VARSlTY

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## Ellen E. Jones



HOW THE INDULGE-ME GENERATION PURSUES PLEASURE

Zig-zagging home on a Friday night, pulling the hem of my skirt down with one hand and shoving handfuls of kebab meat at my face with the other, gently murmuring I Will Survive under my breath, it sometimes occurs to me that perhaps I've forgotten how to really have a good time, y' know, a proper rave up.

"Surely not!" they cry. "Review the situation!" they implore. "From the sounds of it you were very, very drunk (good work), you were obviously wearing an unfeasibly short skirt (you must've been beating them off with a stick, Ellen!) and you even had the good sense to purchase a nourishing late night snack. These are all the ingredients of a great night out. You simply must have had fun!" Well, I thank you all for your kind words, but I'm afraid the situation is more serious than it may first appear.

Here we are, you see, stuck in the middle of exam term, and all we have to spur us onwards through the coming hours of darkness is the

promise of a glorious May Week - rampaging from Garden party to Garden party to May Ball, and not a moment of sobriety in between. Ibiza Uncovered, eat your heart out; when it comes to debauchery, posh kids do it better. What a japes we shall have! What larks! And what a wizard wheeze! Come on Cuthbert! Come on Tabatha! Bring the Bolly and off we go! Rah! etc....But before we get too carried away, an uncomfortable, almost traitorous question must be asked: Is May Week actually fun?

I know it looks like fun, smells like fun and when you step in it, it sticks to your shoe like fun, and in fact all the usual hallmarks of fun are apparent: boys in tuxedos and girls in silly dresses? Check. More free booze than you could throw at a pig? Check. Fireworks? Why not! But isn't this just the agreed upon short hand for fun? The one-size fits all, fun-by-numbers, rent-a-goodtime type of fun? Ladies, be honest with yourselves - big toilet-roll pink dress and rock hard ringlets piled two feet

above your head are not going to up your fit rating from an "I-haven't-left-the-library-in-weeks" 5 to a "hello-boys!", 8. Gentlemen, please, getting so drunk you pass out before 21.30 because this is first whiff of alcohol in a month is not classy. It's the very opposite of classy. But we've only got ourselves to blame. It's only to be expected that when the under 25s are asked to bottle up two months worth of hedonistic urges and then splurge them all out

'pottering' on a Sunday morning. We have nightclubs; they have the shed. They are just so much more civilised than us.

This is all pure speculation, of course. I have as little idea about what the older person really gets up to in their spare time as I do about the minds of boys (I don't know about boys. They're a bit icky really, aren't they? They're all "Championship Manager this..." and "Championship Manager that..." and who the hell is Terry Onree anyway? No, only joking, I love rugby). But the key point here is to find out whatever floats your boat, while lighting your candle and tickling your long-neglected fancy, and do it. Lots. And don't be ashamed, either.

For example, there's nothing my old Mum finds more relaxing (bless her soul) than reading detailed accounts of

gruesome murder trials. My Auntie Pat collects celebrity exercise videos. She's already got *Patsy Palmers Urban Workout* ("with a real UK Garage soundtrack!") and she's currently saving up for *Fern Britton Does Yogalates*. My friend, Rachel, likes a little flutter on the horses, Trav likes putting things in the blender to see what happens, and as for me, well, I've really started getting into Frasier, lately. All we really need to do is stop largin' it and start medium-sizin' it instead.

# Jolly japes, wizard wheezes... But do you really enjoy May Week?

**We are asked to bottle up two months worth of hedonistic urges and then splurge them all out in one evening**

in one evening the result wont be fun, exactly, but more a big, grotesque, parody of fun.

For the sake of May Week then, its important to remember, in exam term particularly, that pleasure doesn't only come in super sizes. Just because the rolling around in your own vomit type of fun isn't really an option till after exams, doesn't mean you can't indulge in some smaller, simpler pleasures. Take a leaf out of the Older Persons Guide to Weekend Pursuits. We have 'raving' on a Saturday night; they have

## 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

### CUSU: Ugly?

Dear Editors,

Please never print that photo of Tim Stanley again. I certainly don't think he should have been banned from hustings on the basis of what he said, but, frankly, his face is reason enough to bar him from office altogether, and possibly send him down.

Wes Streeting is better looking, perhaps, but not really up to our recent presidential standards. Are expectations slipping? Lewis was boyband, Brinded is boy-next-door; Streeting, it pains me to say, is more bell-boy.

Leadership is all about image, Wesley: before you ascend to power, take my advice and get yourself a nice makeover. In the meantime, keep it under you hat. And let's hope next year the Fashion Show and elections are sensibly combined, for all our sakes. Now Gardies is going, presumably you need a new campaign: save us from ugliness, *Varsity!* You're our only hope!

Lesley Morton

raise a toast to our hulking land economist heroes.

Yours sincerely,

Robin Friday  
Churchill

### Becks Text Sex Ex

Dear Editors,

I have an offer to make you. I am one of David Beckham's lovers. I have asterisk free text messages, three sarongs and an alic band, and detailed measurements. I am considerably better value than Rebecca Loos, and I'm proper posh, not like her. I think we have things to offer each other: what do you say?

I eagerly await your reply.  
Yours faithfully

(name and address supplied)

### TCS in letter faking scam?

Dear *Varsity*

How low can they go? The word on the street is, your 'rivals' have started making up letters for publication. Take this week's issue, for instance: one of their letters, from someone called Zoe, praised *TCS* for being 'a pleasure' - surprising enough in itself - and goes on to sing the praises of the, er, captions: 'a blend of American brahsness (sic) and British dry wit.'

Right. This is compelling evidence: does anyone outside their immediate circle really know (or care) about their transatlantic connections? If the editors really imagine so, well, it's very sweet. A remarkably similar tone to Editor Strimpel's own musings, as well, especially when she Gets To Thinking. If Zoe Leigh really exists, I apologise for my libellous suggestions instantly; otherwise, *TCS*, j'accuse.

Yours sincerely,

Allan A Johns

### Merrily Down The Stream

Dear Editors,

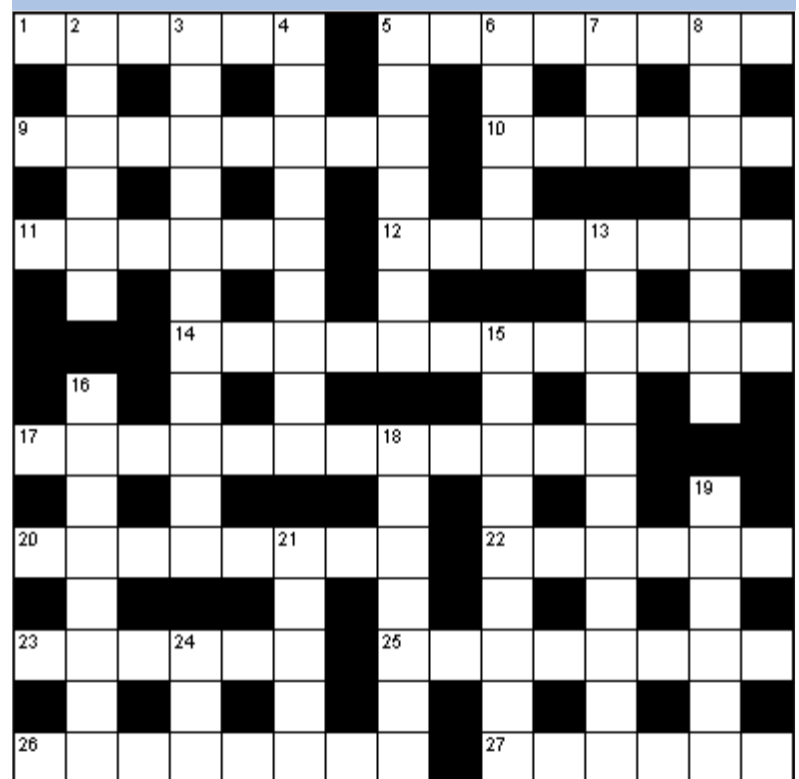
Finally, a reason to be proud of Cambridge. I am referring, of course, to the 150th boat race, which our proud lads won by a thumping margin. One of them was even an undergraduate!

Have machiavellian brains and disproportionate brawn ever combined to such devastating effect? These men - demi-Gods, I should say - deserve our adulation. Can anyone with a link to the university deny shedding a little tear when cox Acer Nethercott spotted the chance of victory?

A picture of sporting excitement, his innocent little bottom lip aquiver with glee, young Acer, oblivious to his microphone and the 8.9m television audience, cried: 'Now let's fuck them!' And a legend was born, for fuck them we did.

Noble sentiments indeed, and what a relief it is to see the Corinthian ideal living on in our best and brightest. I

### Cryptic crossword No.7: Set by Luke Pebody



ACROSS	DOWN
1 Worker near the border of a northeastern county. (6)	2 Female trumpeter who escaped the ring. (6)
5 The king's namesake or half of a comedy double act? (8)	3 Period since sea ran around. (11)
9 Cold antiseptic. (8)	4 Ancient farmer, or newscaster. (9)
10 Clothes wrapped in vinyl on silk. (6)	5 Character of a bore. (7)
11 Willingness to look about the same. (6)	6 Nick's back at NASA, almost. (5)
12 "A kind of magic": a hit for a recorder. (5,3)	7 Combine elements centrally to get a fish. (3)
14 One who doesn't respect boundaries must be shot down! (5,7)	8 Introvert is hiding a fellow capitalist. (8)
17 Can our lad cut around a batty Eastern European? (5,7)	13 Backwards country in the style of french swelling and the middle of returned capital. (5,6)
20 Journalists in a kitchen installation, originally for social events. (5-3)	15 Ate sundae, danced and became ill. (9)
22 Throw suede around unknown issues. (6)	16 Cartoon character with insignificant voice. (3,5)
23 Crystal invites Joe inside. (6)	18 This girl is a considerable bother! (7)
25 Counter is untidy in a depot. (8)	19 It is best to take care, if he is around. (6)
26 Act slimy, confused, and strange. (4,4)	21 Sensory ring collector. (5)
27 Area with sound of matching entrances. (6)	24 Allow a free service.(3)

### Last week's answers

ACROSS: 1. BRIGHT EYES 7. GOLF 9. STABBING 10. LEAGUE 11. BON MOT 13. UNHEEDED 14. MANUFACTURER 17. TOTAL ECLIPSE 20. SPLIT PEA 21. LASSIE 22. BOXERS 23. LIAISONS 25. TSAR 26. OF THE HEART  
DOWN: 2. RATIONAL 3. GOB 4. TWIST 5. YOGHURT 6. SULPHURIC 7. GRAPEFRUITS 8. LAUREL 12. MOUNTAINEER 15. ANTIPASTO 16. ASSIGNER 18. LEAFLET 19. SPOONS 21. LEAVE 24. SUE

## Ben Brinded



THE CUSU PRESIDENT ON HIS FIRST 6 MONTHS IN THE JOB

**M**any people have different views on the role of CUSU and how it relates to Cambridge students - some people don't believe that we do much at all. Maybe one of the problems is that we don't communicate often enough what we do. This article is a chance for me to tell you some of what we've achieved in the last two terms.

Any consideration of the last 6 months warrants some mention of Higher Education funding and variable top-up fees. Both within the University and on a national stage, CUSU has worked tirelessly to protect the idea that access to education should be based on ability and not affordability, whilst simultaneously ensuring that universities are adequately funded.

Our Alternative White Paper contributed to the national debate, whilst Cambridge students were involved in action ranging from marches in London and lobbying MPs in Parliament to candlelit vigils outside the Senate House. These actions were crucial in informing the debate, and resulted in a vital Government concession that saw graduates' debts wiped clean after 25 years.

As the funding campaign has shown, equality of opportunity is a central principle for CUSU. We have continued to break new ground with our access work, successes

including the Target Campaign (over 600 volunteers visiting their local schools), the shadowing scheme (150 school pupils visiting Cambridge over 3 weekends) and Open Days. Although Cambridge has come a long way, there is still much to do before we can be sure that students from every social background feel confident applying to and being at this University.

Following this principle, CUSU's Campaign for Change has worked to ensure that the education environment within the University suits all students and that improvements continue to be made to the education that students receive. Campaign for Change has worked with the University to promote supervisor training and has looked to improve accessibility to teaching materials by campaigning for lecture materials to be placed online and lectures recorded.

Most recently, CUSU's Quality of Supervisions report, based on over 1,000 responses, has been collated and, over the next term, we are looking to act on its recommendations with support from the University and the Colleges. CUSU has furthered links with the Colleges this year, leading to the acceptance of our proposals for student representation on the Senior Tutors' Committee, and the Bursars' Committee for the first time in the 800-year history of the University.

# Six months of work that prove CUSU is as necessary as ever

Just as we have looked to 'the big issues', CUSU has also done much that touches on the day-to-day lives of students, whether this is providing them with study skills resources, free pregnancy tests, cheap photocopying or the largest Societies Fair in the UK. CUSUents has continued to grow this year, providing a range of entertainments from club nights and Popsuperstars to acoustic music nights and the upcoming Diablo '04 summer event. With a brand new CUSU website, CUSU Alerts getting messages across to students through email and SMS, and a 'What you Want' postcard consultation, CUSU continues to look for new ways to communicate and respond to your interests and concerns.

time for Disability Awareness week, LBG Awareness Week, events around World Aids Day, a programme of events in International Womens' Week, anti-racism events, and campaigning and supporting international students on the issue of visa charges.

Summarising the role of CUSU is an immensely challenging task, and I am sure that I haven't completely covered all the varied and diverse work of the last 2 terms. This term, CUSU will be focussing on lobbying for the University to anonymise the class lists that publicise exam results; running a full exam term programme; putting the final preparations in place for Diablo '04, and pressing for improvements in the lighting around Parker's Piece.

Within these short-term goals, CUSU will continue to pressure for a central, accessible student union building which can add to our current services provision. We have already achieved a great deal, but there is still much to do before the current sabbaticals hand-over to the new team. Not everything I've tried this year has worked, but in every case I've worked with students' interests at heart, and with the hope that when I leave in July, things will be better than when I started.

**CUSU has looked at 'the big issues' but we've also done much that touches on the day-to-day lives of students**

**B**ehind the scenes the CUSU Individual Student Support Service has continued to support graduate and undergraduate students on many different issues, ranging from exam appeals to accommodation to sexual health. It is time-consuming work that is not often recognised, but it has continued to make a huge difference to the students involved and remains a vital part of Union work.

In amongst all this, there has still been

## Wes Streeting



THE PRESIDENT-ELECT ON HIS PRIORITIES IN OFFICE

**D**uring the summer I take over the reins as CUSU's twentieth president. I'm looking forward to the challenges of the job, especially now that my mates have stopped taking the piss out of me for looking like a gimp on the front page of Varsity last term.

Yet most of you won't have voted for me, won't have been to hustings, won't

but rather seemed to me to sum up best the ideas that I have for CUSU next year. It became clear to me before the elections began that many students feel that CUSU has given too much attention to the campaign against top-up fees, to the detriment of its campaigns and services for students in the here and now.

I don't believe this is true, but it is clear

**If CUSU is going to make a positive impact next year it needs to mend fences with the University.**

complained about the lack of a full Freshers' Week, but we need to channel our discontent in a constructive way to actually instigate change. It is too late to campaign for a full Freshers' Week for the coming academic year, but in the long term there is a strong social and welfare case to make to the University and the colleges to allow Freshers to come into residence a week earlier. We will make that case.

In the short term, CUSU's role needs to be directed at supporting our college student unions with their Freshers' Week activities and overhauling our University-wide Freshers' Event. CUSU has the potential to organise the Freshers' Event, but it needs to be centrally located, more mainstream, and most importantly something that people will want to go to year on year. It will also be a great way to kick-start the exciting plans we have for re-launching CUSU's club nights next year, so look out for that after the summer.

**S**upporting student activities is a core part of CUSU's work and one that needs developing. We need to develop our provision for societies, but CUSU currently does very little to support sport in Cambridge, unlike other student unions up and down the country. By working with the Hawks, Ospreys and other sporting clubs in Cambridge, CUSU can help tackle a range of issues, such as the relentless decline in funding for sport across the University and colleges, improving sporting facilities and advertising the range of funds already available.

CUSU suffers from the lack of a central Union Building and this is something that needs to be addressed. Thanks to Ben Brinded, undergraduates have, for the first time, trial membership of the University Centre, which has potential to

be a fantastic resource for all students - both undergraduates and postgraduates - as a place to eat, drink and socialise, as an events venue and as a meeting place for societies.

**B**ut this can be no substitution for new CUSU services and office accommodation; the dingy offices on Trumpington Street are overcrowded, unwelcoming and, most significantly, inaccessible. It is simply unacceptable (and will soon be illegal) that the Students' Union, student charity and both the student newspapers are housed in a building that is inaccessible to students with disabilities.

If CUSU is going to make a positive impact next year it needs to mend fences with the University, in particular the Vice-Chancellor. Behind the headlines over top-up fees, the University has been impressed by CUSU's work ranging from its Individual Student Support Service, right through to its recent paper on the quality of supervisions. The Vice-Chancellor has recently begun a series of consultations with student representatives across the University and this is something we should welcome. The constructive dialogue in committees has seen success for CUSU and its members so far, but can become a really positive wider debate if we engage with the Vice-Chancellor on issues ranging from funding for access initiatives right through to the educational equality work that is being undertaken by CUSU's Campaign for Change.

There is much to look forward to next year and much to be optimistic about. I know how people feel about CUSU and I know that it's not often positive. It's a perennial problem. I will work to bring CUSU's focus closer to you. I hope you will keep an open mind and meet me some of the way.

# New priorities, new focus: CUSU is coming back to Cambridge

have read my manifesto and possibly don't even have a clue who I am. An indictment on CUSU's proximity to its membership? Yes. A reflection of its potential to work for students? No.

I ran for the CUSU presidency with the aim of "bringing CUSU back to Cambridge". It was no empty sound bite,

that next year there needs to be a change of focus. My priority will be building the kind of students' union that enables its members to get the most out of their time here and actually listens to the concerns of everyday students.

One of my first priorities will be Freshers' Week. For too long we have

# /23/04/04/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



*Rubbernecking* is a provocative new drama combining cowboys, tramps, Cambridge students, housewives, little girls, poets and a even a waitress - HATS invites you to experience this inventive-piece of new writing. *Homerton College Auditorium* 23rd and 24th April 7.30pm £3 /£4

## FILM



This is the kind of slow-paced U.S indie which is currently enjoying an overdue renaissance. Tom McCarthy's Sundance-winning *The Station Agent* tells the story of a young man born with dwarfism who inherits a disused train depot in rural New Jersey and all the friends he makes along the way. *Opens 23rd April, Arts Picture house*

## CLASSICAL LITERATURE



Two concerts will be held this weekend to herald the opening of Fitz's new auditorium featuring Anthony Rolfe Johnson performing Schubert's Mass in G and a concert performance of Dido and Aeneas with accompaniment from the Fitzwilliam String Quartet. *01223 332000 Tickets £5/10*



Poetry evening including readings and projections. Rupert Mallin will be reading from 'Rant Score - pavement poems' - a compelling portrait of England's most easterly seaside town literally gathered from reading the streets of Lowestoft. *Poetry at the Scout Hut Next Door* 25th April, 7.30pm

## VISUAL



Taking its inspiration from the slurred title-track of Iron Butterfly's bestselling LP of 1968, *In-A-Gadda-Da-Vida* is an equally distorted vision of the Garden of Eden by three infamous contemporary artists. As with the old BritArt formula, you'll either love it or loathe it. *Tate Britain until 31st May*

## May Week Editorship Deadline 15th May



Applications welcomed for the Editorial Team of our celebration May Week Review Edition.

This is a great opportunity to get some experience or come back to *Varsity* for one last crack of the whip.

Enthusiasm is far more important than experience

Contact Sam Gallagher for more details  
[business@varsity.co.uk](mailto:business@varsity.co.uk)

# MISC

**Friday**  
**Cambridge Dancers' Club:**  
 Ballroom and Latin Dancing Crash Course. St Columba's Hall, Downing Street. 7pm. £2.

**Saturday**  
**Cambridge Dancers' Club:**  
 Ballroom and Latin Dancing Crash Course. St Paul's School, Coronation Street. 2pm. £2.

**Ceilidh! from The Round:**  
 Traditional-ish dancing to live music. Beginners welcome, no partner needed. Parkside Community College, Parker's Piece. 8pm. £Students £3.

**Kathara Biospiritual Healing System INTRO Workshop:**  
 For FREE information pack call 01223-700864. Kaetsu Educational & Cultural Centre, 10am. £35.

**The Pembroke College Winnie-The-Pooh Society:**  
 Where minutes get taken and hours are lost. Jesus College, M5a, Second Court. 4pm.

**Monday**  
**Cambridge Dancers' Club:**  
 Ballroom and Latin Dancing Crash Course. St Paul's School, Coronation Street. 7:30pm. £2.

**Culanu:**  
 YOM HA' ATZMAUT PARTY! The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria. 8pm.

**Tuesday**  
**Cambridge Dancers' Club:**  
 Ballroom and Latin Dancing Crash Course. St Matthew's School, Broad Street. 7pm. £2.

**Cambridge Dancers' Club:**  
 Salsa Crash Course. St Paul's School, Coronation Street. 7pm. £2.

**Cambridge Dancers' Club:**  
 Swing Dance Crash Course. St Columba's Hall, Downing Street. 7pm. £2.

**Cambridge Dancers' Club:**  
 Offbeat Dance Class. St Columba's Hall, Downing Street. 9:15pm. £2.

**Wednesday**  
**Cambridge Dancers' Club:**  
 Ballroom and Latin Dancing Crash Course. St Columba's Hall, Downing Street. 9pm. £2.

**Cambridge Dancers' Club:**  
 Salsa Crash Course. St Paul's School, Coronation Street. 7pm. £2.

**Thursday**  
**Visual Arts Soc:**  
 Helaine Blumenfeld, Latimer Rooms, Clare College, 9pm

**Cambridge Dancers' Club:**  
 Authentic Rock and Roll Dancing Crash Course. St Paul's School, Coronation Street. 7pm. £2.

**Culanu:**  
 Lunch & Learn: Come feast on beigels, hummous and gems of Hebraic wisdom!. King's College, The Chetwynd Room. 1pm.

**Kick Bo:**  
 Non-contact aerobics using kicking and punching moves of Martial-Arts (tc25). New Hall, Long Room. 7pm. £2.

**Friday**  
**Cambridge Dancers' Club:**  
 Ballroom and Latin Dancing Crash Course. St Columba's Hall, Downing Street. 7pm. £2.

# MUSIC

**Friday**  
**Clare Ents; Def fly and real present:**  
 live UK hip hop from Phi life cypher and Rawganics DJs. Clare College, Clare cellars. 9pm. £4.

**CU TM Soc:**  
 Indian Classical Music; Kiranpla and Davinder Singh, Santoor and tabla!. West Road Concert Hall, Indain snacks available!. 8pm. £5.

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

**Saturday**  
**CU TM Soc:**  
 Indian Classical Music; Kiranpla and Davinder Singh, Santoor and tabla!. West Road Concert Hall, Indain snacks available!. 8pm. £5.

**Fitzwilliam College Music Society:**  
 AUDITORIUM OPENING CONCERT 1: Fitzwilliam String Quartet & guests. Fitzwilliam College, Fitzwilliam Auditorium. 8pm. £10/5.

**Serenity Concert:**  
 Featuring harpist Rohan Platts, and new pieces by Yen-Lee Loh. Newnham College, Clough Hall. 8pm.

**Sunday**  
**CU TM Soc:**  
 Indian Classical Music; Kiranpla and Davinder Singh, Santoor and tabla!. West Road Concert Hall, Indain snacks available!. 8pm. £5.

**Fitzwilliam College Music Society:**  
 AUDITORIUM OPENING CONCERT 2: Fitzwilliam String Quartet & guests. Fitzwilliam College, Fitzwilliam Auditorium. 8pm. £10/5. Monday

**Tuesday**  
**Claire Martin:**  
 One of Britain's finest female Jazz Vocalists. Mumford Theatre, Anglia, East Road. Box Office: 01223 352932. 7:30pm. £12.00 (£10.00 concessions).

**CU TM Soc:**  
 Indian Classical Music; Kiranpla and Davinder Singh, Santoor and tabla!. West Road Concert Hall, Indain snacks available!. 8pm. £5.

**Wednesday**  
**CU TM Soc:**  
 Indian Classical Music; Kiranpla and Davinder Singh, Santoor and tabla!. West Road Concert Hall, Indain snacks available!. 8pm. £5.

**Jesus College Music Society:**  
 Philippa Boyle sings Parry, Britten, Nicholas Moor and Graham Ross. Jesus College Chapel, 9pm.

**Thursday**  
**Bad Timing:**  
 Leafcutter John (Planet Mu): The Portland, Mitcham's Corner. 8:30pm. £5.00/4.00 conces.

**Friday**  
**APU:**  
 Chris Ingham Jazz Trio. Mumford Theatre, Anglia, 1:10pm.

**Cambridge Gamelan Society:**  
 Traditional gamelan music and dance from Java. West Road Concert Hall, Faculty of Music. 7:30pm. £4.

**Clare ents:**  
 Fat poppadaddys party hosted by the Fez boys. Clare College, Clare cellars. 9pm. £4/3.

## The Visual Arts Society

Invites applications for a committee for the year 2004/5

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## May Week Staff Required

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Evening/night work at our studio £7.00 per hour Day work £6.00 per hour

Please contact [john@jetphotographic.com](mailto:john@jetphotographic.com) stating your availability and contact phone number.

# TALK

**Tuesday**  
**Clio - The Cambridge University History Society:**  
 Professor Francesca Loetz (Zurich University) 'How to do things with God? Blasphemy in early-modern Europe'. Emmanuel College, The Old Library. 8:15pm. £1 for non-members, free for members.

**Thursday**  
**Kettle's Yard:**  
 William Congdon, Sebastiano Barassi - lasting approx 30 mins. Kettle's Yard, 1:10pm.

**Visual Arts Society:**  
 Artist Helaine Blumenfeld speaks about her work. All welcome. Clare College, Latimer Room. 9pm. £3.

For more listings visit [www.varsity.co.uk](http://www.varsity.co.uk)

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# THEATRE

Friday  
**Amateur Dramatics Club:**  
Hedda Gabler, April 27-May 1. The Octagon, St. Chads, . 7:45pm. £5.

**HATS - Homerton Amateur Theatre Society:**  
Cowboys, poets, tramps and housewives - devised/new writing extravaganza experience!. Homerton College, Auditorium, Mary Allan Building. 7:30pm. £3/4.

**Homerton Amateur Theatrical Society (hatsdrama.co.uk):**  
RUBBERNECKING - brand new drama devised by 7 actors. Homerton College, Auditorium. 7:30pm. £3-4.

Saturday  
**HATS - Homerton Amateur Theatre Society:**  
Cowboys, poets, tramps and housewives - devised/new writing extravaganza experience!. Homerton College, Auditorium, Mary Allan Building. 7:30pm. £3/4.

**Homerton Amateur Theatrical Society (hatsdrama.co.uk):**  
RUBBERNECKING - brand new drama devised by 7 actors. Homerton College, Auditorium. 7:30pm. £3-4.

Friday  
**Framed Theatre:**  
Iniquitous - dark comedy exploring the understanding of mental illness. Mumford Theatre, Anglia, East Road. Box Office: 01223 352932. 7:30pm. £9.50 (£8.00 concessions).

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# THEATRE ADVERTS AND AUDITIONS

## Jesus College Drama Society Announces Auditions for

### The Zoo Story By Edward Albee

Two male actors needed for this one-act tragic-comedy about human connection. Auditions are in N4, Jesus College, on Saturday and Sunday the 24th and 25th from 2 - 6pm. Questions Email Rebecca (rml33)



Actors, Dancers, Singers, Acrobats, Musicians, Artists, Cooks!  
Greenworld Production announces auditions for  
**The Greenworld Musical at Cabaret Voltaire**  
Edinburgh Festival 2004  
12- 4 Sat 24th  
1 - 5 Sun 25th

On Fitzpatrick Stage, Queens'  
We are looking for talented friendly people with diverse skills to form close-knit cast. Also seeking producer (+ assistant), visual arts director, costume + make up people, TD

## The Uncertainty Division

Announces open auditions for its Edinburgh and summer tour show, **An Extremely Memorable Emergency**. Experience with narrative improvisation and puppetry an advantage but not essential.

Sun 25th April, 2-5pm,  
School of Pythagoras, St John's.  
For further information, email james.aylett@uncertaintydivision.org



## reD\$ Announces Auditions FOR

### Mayweek Garden Show Grimm Tales by Carol Ann Duffy

Auditions to be held Saturday 24th April 12-4pm, Upper Hall, and Sunday 25th 1-5pm in Queen's Theatre, Emmanuel College  
Any queries email Sophie (sam2)

## CLARE ACTORS

Announces Auditions for their Mayweek Show "Sweet Corn Under Water"

Saturday 24th and Sunday 25th 1:00 - 6:00pm  
Clare Cellars

Contact eje25 for more info



## BATS

BATS Announces Auditions for their Mayweek show, Shakespeare's 'The Merry Wives of Windsor'.

Sat 24th 12- 4,  
Angevin Room, Queens'.

All welcome. For more details contact Keir on kas44

The Dryden Society presents its exciting and unusual May Week Show to be performed in Trinity Fellows Garden...

## 'DRACULA'

by Bram Stoker, adapted by Luke Pebody  
AUDITIONS THIS WEEKEND  
(Wolfson Party Room, Trinity College)  
Fri 23rd April 1.00-5.30  
Sat 24th April 12.00-6.30  
Sun 25th April 12.00-4.30

Contact: Claire cla31(producer)  
Luke ltp1000(director)

## EDINBURGH FESTIVAL 2004

Solve your accommodation problems by calling Carole Smith/ Anne Goring on 01620 810620  
email address: festflats@aol.com  
or write to  
Festival Flats, 3 Linkylea Cottages,  
Gifford, East Lothian, EH41 4PE

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

Direct / Produce  
at the Corpus Playroom  
Michaelmas Term 2004

Application forms available now from  
Corpus Prter's Lodge

Deadline: 12 noon on 8th June

All applicants and players welcome.  
Contact Sarah (sc399) with any questions

## The Ariel Society

All's Well That Ends Well By William Shakespeare

To be performed at the Edinburgh fringe  
9th-21st August, Rocket Venues

Auditions: 2pm-5pm, Sat 24th April @ School of Pythagoras (St. Johns)  
or email Duncan, dwab3



# The best of Cambridge at one address

## www.varsity.co.uk

To keep up to speed with all the news, views and reviews over the exam term visit Varsity Online.

To help out with our Online service and gain some journalistic experience, contact Jonny Wood on [webeditor@varsity.co.uk](mailto:webeditor@varsity.co.uk)



# Exam Guide For the Totally and Utterly Unprepared

## The Page Fourteen Survival Manual

You've done no revision, and suddenly that comfortable two weeks you'd set aside to revise your entire course has gone. In fact, 'vising' might have been a more appropriate word since you hadn't done any of it in the first place. You've blagged your supervisors all year (I swear I handed it in - you must have lost it); they think your computer has all the stability of Stephen Hawking after ten pints - what with all the essays it's lost. Now it's crunch time. But never fear. As ever, Page Fourteen is here to help and this is your guide to getting out of jail...

### 1. Stay calm.

Positive thinking will get you a long way. Have a few pints before. Hell, you're gonna be in there for 3 hours with nothing to do - you may as well be hammered for it.

### 2. Try answering questions with a question.

Think back to junior school - outfox the examiners:  
"Describe Einstein's postulates of special relativity and the phenomenon of

time dilation". "Yeah. But if I am, what are you?"

### 3. Cause as much disruption to those around you as possible.

If you're not getting any marks, then sure as hell no-one else is. Remember, every mark everyone else loses makes your mark better on average. Possible tactics include: asking for so much extra paper there's none for anyone else, flicking bits of rubber at everyone, humming incessantly - think infant school.

### 4. Demonstrate your general knowledge around the question:

"Describe the fragile coastal environments that shingle beaches host"

"Did you know that shingle is the only anagram of English? Yes - I was as surprised as you. Incredible, isn't it?"

### 5. Blackmail your way to a starred first.

Call over the examiner during the exam. Whisper quietly in their ear that you saw them fornicating with a horse

last week and you have photos to prove it. 6. Send round an email to your subject year group informing them that the time and venue for the exam has been changed. Simple but effective.

### 7. Complement the examiner's questions

"Can there ever be a peaceful revolution?"

"That is such a great question. Makes you think doesn't it? Gosh you're so clever. Your work generally is so underrated - you should be famous. I'd probably like you to have my children."

### 8. Bring in a snake hidden under your jumper.

Let it loose. Hey presto, exam abandoned, firsts all round.

### 9. Make a mental note of the guy (or gal) who starts the exam - they're the chief examiner for the paper.

Wait 'til they walk near you and show a bit of leg (ladies), ripple those pecs (guys), pout seductively (ladies), waft that aftershave (guys). Then wait til the end, take things on further and sleep your way to a degree. Be careful though - if they're old the excitement might kill em and then you've got a murder charge as well as a big fat fail.

### 10. Arrive early to your exam.

Find your seat. Take the cover sheet from the person next to you and put some thin sellotape over the space where you write your exam entry number. Sit back smugly and do nothing for three hours. Wait for your neighbour to leave, remove the sellotape and write in your number. Job's a goodun. NB. Make sure you're not sitting next to anyone worse than you.

**Note: Page Fourteen is not responsible for anyone who attempts to use these suggestions. Though we would be flattered.**

heard causing disruption to literally four shoppers. CUSU plans to introduce a new sabbatical position for the organisation of marches in the hope that by 2009 there will be at least one a week, Page Fourteen can exclusively reveal.

A Spokesman for the Protesters spake thus, "These are dark days for student politics. Back in the 70s we had the union strikes. In the 80s we had 'Thatcher the Milk Snatcher' to get angry about. What have we got now? All the politicians are dull.

There's bugger all to complain about. Bring back David Mellor - at least he was entertaining. And Scargill. Come on people - give us something to work with here!"

The plans for this weeks march, hastily written on the back of a beer mat stolen in a fit of drunken hilarity from The Eagle, are to be mounted and framed to take pride of place in the CUSU offices as a reminder of Monday's historic event. The trial continues. Probably.

# Horror Scopes

## What's your subject-sign



Big fat Uncle Russell predicts your future

PA Pic Select

### Land Economy

Time will be an issue this week with almost half an essay due in by the beginning of 2005, try to organise it well or you may end up with too much to cope with. You may wish to further your skills over the summer period; perhaps taking a job in a well-known fast food restaurant will stretch your creativity. Beware of small kittens falling asleep in your tractor. Also try to avoid the urge to kick seven bells out of an unsuspecting horoscope writer on completing this sentence. Tame your anger and all will be fine.

### Compsci

The summer can be a difficult time for compscis, especially those of pale complexion. It may be wise to start burrowing a labyrinth of tunnels before the sun reaches its full strength in order to avoid gaining any vitamin D whatsoever. Tracking down your sun-sign has sadly proved to be impossible although *Unreal Tournament* may offer some solace during those long summer nights!

Translation: 11000011 11010100  
10010010 10101010 10010000  
11111001 11101000 11100111  
10011010 11111000 01110000  
10100111 10001011 00110011  
00111000 10110100!

### Thesp

Uranus is in a weak astrological position at the moment, so try to

avoid talking out of it for any considerable length of time until Sunday when Mars regains its domination of the chocolate machine. Although the foremost premise of the ninth seminal work essentially manages to juxtapose the savage unreality of gritty reality with the gritty reality of unreality, what occurs is nothing more than an absolute stream of meaninglessnessness.

### SPS

With Mercury suggesting that exams loom about to rudely disrupt a hectic social calendar, it may be important to arise a little earlier than normal. The stars recommend lunchtime starts for those of you who are finalists and unlucky enough to be sitting three SPS quizzes this year, although for the rest of you mid afternoon should suffice. Make sure you counteract the pressures of study with plenty of R and R.

### Boatie

With the arrival of the equinox, early mornings are not as wet, dark and miserable as once they were. Planetary positions mean bugger all, obviously, but we'll make something up anyway. Erm...May (or is it June?) looks set to be a busy month, some of you may suffer setbacks, but for others among you, Venus suggests you could be moving up in the world. Try to indulge in other interests for once, you know it makes sense.



PA Pic Select

"I was like, no way, and he was like, for real, and I was like, Oh my God, and he was like way..."

# We can't think of a headline for this article - Let us know if you think of one. Cheers.

Cambridge students have yet again gone on a protest making the entire area just between Boots and Lions Yard totally inaccessible for a whole 15 minutes early on Monday morning. It is thought the lack of current protest-worthy issues sparked the pathetic demonstration.

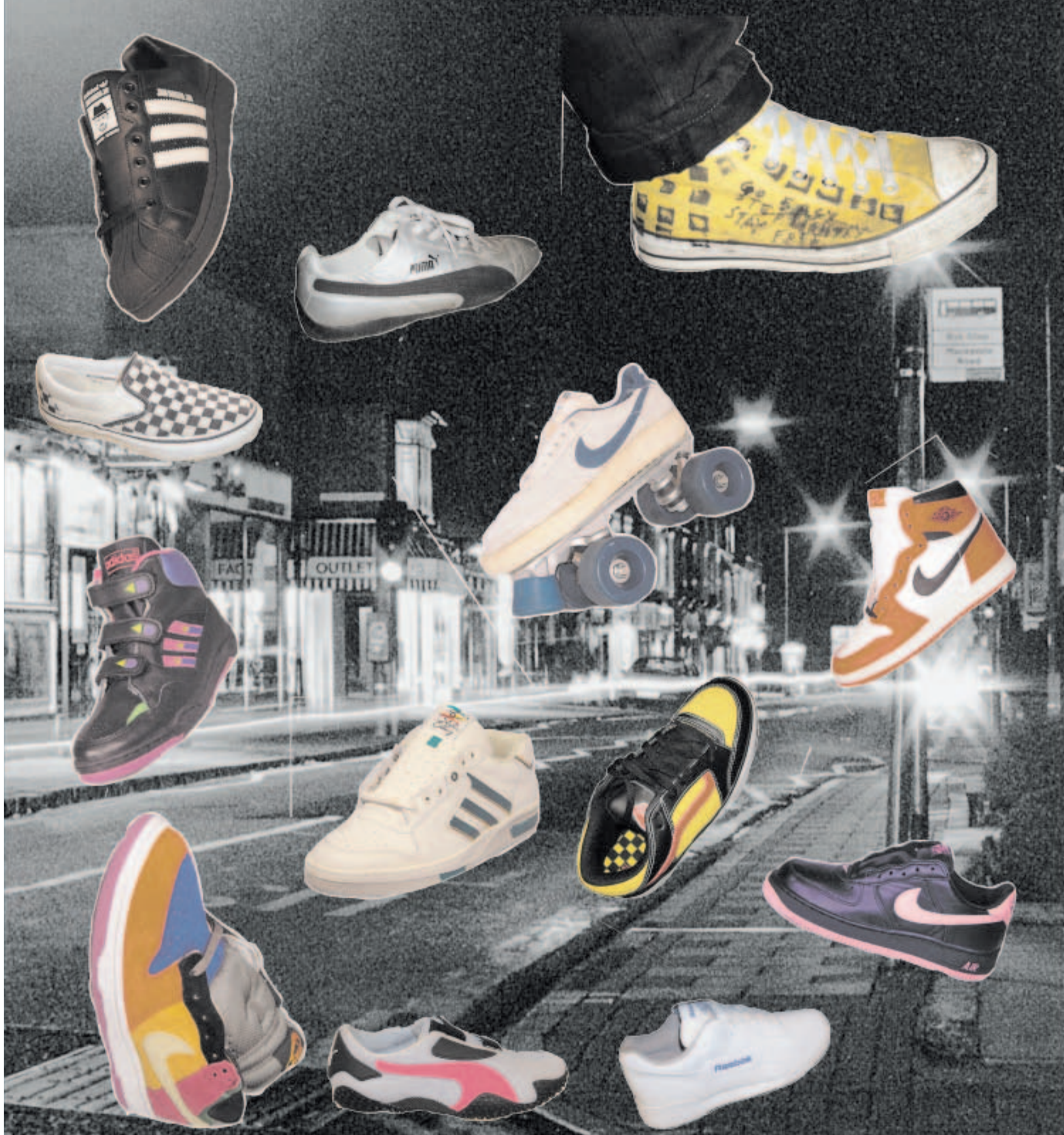
Such powerful chants as "What do we want? Something to get angry about! When do we want it? Now! How long will it last? Until something else comes along!" and "Fight for your right to fight, right?" were



Trinity College suffered heavy losses during the miners' strike

Varsity Archive

# Step Lightly - Stay Free



Trainers - smekers - pumps - crepps... Whatever you call them it's all about rocking the freshes flyest footwear you can. Find limited edition pairs on eBay and at [www.crookedtongue.com](http://www.crookedtongue.com) or rummage through the stock of the local sports shops. You can't go wrong with Nike period. Sweat shop chic is a wonderful wonderful thing.

# varsityarts



Lydia Wilson

## THIS MEANS WAR

Isabela Chick

War is VarsityArts' theme of the week. I tried to make light of the concepts behind it but I feel a little under-qualified. To summarise the conclusion I came to: war is absurd. It follows then that any article on war will be more absurd, because it is by platonian argument, twice removed from the reality of war; and can therefore only scratch at the surface of things. I stopped writing my philosophical discourse on war and was more inspired by my homesickness for a little bit of conflict.

Conflict is the genesis of much great art and it's something we don't see enough of in quiet Cambridge. It's what makes London so much cooler - that much more edgy and with an element of culture that is a little bit more relevant than punting tours down the Cam. A conflict calls for the most primitive elements in us: a sense of loyalty, belonging and pride. You might feel attached to your college, wear the scarf, run about playing fields in their kit. You may even engage in some futile banter about why all other colleges suck and why yours is just so great. You know who you are and frankly, getting pooled to a college doesn't mean much in terms of solidarity. We are only here for a little academia, and apart from a few solitary figures, run back to somewhere a little more dynamic the minute we finish with the

pointless mental gymnastics. Summersaults are just no good; we need to practice some contact sports.

The problem with Cambridge is that it's no one's real home. It's a picturesque place where you get dragged on a day trip from school when you are 8, see a few old buildings, get bored, have a tantrum and climb back onto the same musty coach. It's not somewhere where you fight out a little social Darwinism. Survival of the fittest seems like a distant idea. The only battles here take place in the libraries, and for the most part touch on some darker part of academia, totally removed from life's more actual needs and instincts. No one is prepared to fight for their background, home, family or ideas because we are, generally, separated from them by distance. And more importantly a wish to conform. It is so much easier to blend in to the college ethos, hang out in the alien drinking societies and play all the Cambridge games for three years as though there was nothing more natural to do. People quickly forget who they are, because they don't have to be anyone in particular, and this is why we need just a little bit of opposition, a little bit of thought provoking difficulty.

Cambridge breeds bland apathy and conflict destroys it. An argument at least can make you remember that you are alive and that you have

principles, agreeing is just an easy nod of the head. You might hate it or you might love it, but at least you wouldn't feel like you were in some dazed trance for three years, avoiding social problems in hermetic colleges. I don't advocate an all out war Hutu and Tootsies style, just a feeling of truth to yourself. Screw the college ethos. Keep your own.

### The VarsityArts Guide To War

1. *Dr Strangelove or How I Learned To Stop Worrying and Love the Bomb* by Terry Southern.
2. Vietnam War Films - *The Deerhunter*, *Full Metal Jacket*, *Apocalypse Now*.
3. *Blackadder Goes Forth*.
4. *I Like A Man in Uniform* - Gang of Four, *Fighter* - Christina Aguilera.
5. *War! What is it good for? Absolutely Nothing!* - Edwin Starr.
6. M.A.S.H.
7. Phil Silvers as *Sgt Bilko*.
8. *The Unknown Soldier* - Rupert Brooke, *Strange Meeting* - Wilfred Owen.
9. *Catch 22* - Joseph Heller.
10. *Guernica* - Pablo Picasso.
11. *Shaving Ryan's Privates*.

(List compiled by Ellen E. Jones)



**Music**  
Pop Wars  
Page 20



**Theatre**  
Staged Battle  
Page 19



**Literature**  
Pen vs Sword  
Page 16

# The Gospel according to Gibson

Edward Morgan wonders whether the tail will wag the dog

**One thing that could not be said about Mel Gibson's latest contribution to culture: *The Passion of the Christ*, is that it is not being talked about. What could fairly be said about it, though, is that it is principally a media phenomenon.**

From its outset, the film was bathed in publicity, not least in virtue of its treatment of a difficult topic. Its pre-release hype tended to focus largely on its reported anti-Semitism. These charges have not abated with the film's release. They have at best been modified. The criticism now tends to centre around Gibson's portrayal of the Jewish religious authorities rather than the Jewish people as a whole, of whom the chief protagonist is one of several that the film portrays in sympathetic terms.

Other responses to the film have been more accommodating. Especially amongst Christian audiences, the view has tended to be that the film depicts in a very powerful fashion the 'reality'

of the events of which the gospels speak. Although not all would agree, Roman Catholic audiences in particular have tended to view the film with sympathetic eyes, as it quite self-consciously situates itself in the tradition of meditation on the suffering of Christ that Catholics refer to as the "Stations of the Cross".

But what is most notable about the film is the extent to which it has cap-

Gibson has captured the public's imagination

tured public imagination and provoked discussion of a topic not usually at the forefront of the media's discourse – religion and religion's claims. This can function for bad or good. The mere raising of the history of anti-Semitism is bound to create unease in any contemporary mind. But at a positive level, it could provide

an occasion for the healing of some of the historical wounds of this part of the Christian tradition. Carefully managed, a meditation on human vio-

lence could provide the possibility of its naming and confrontation. All hinges on the pastoral management of the film's wider reception.

Some years ago, Hollywood director Barry Levinson produced the memorable *Wag the Dog*, a parable of the "the blurred lines between politics, the media, and show business." Robert De Niro as spin-doctor extraordinaire invents a war, misleads the public, and plays politics using the media as his vocal chords. Mel Gibson has, with this film, captured the public imagination and taken centre stage with his rendering of the suffering of Christ. The test of how far we, as public, will ourselves be "wagged" by Mel Gibson's film will be how we choose to respond to it. Will it be, as many have feared, the perpetuation of a sadomasochistic and anti-Semitic vision of the events of Christ's death? Or will it be, as more positively might be the case, an occasion for reflection on the meaning of human suffering? Perhaps it will simply ask us how far we are willing to be led by an account that, while visually powerful, it is nevertheless still just that – an interpretation. Let the reflective viewer decide.



www.papicselect.com

# Captured on camera

Oliver Tilley is captured by a debut documentary with a difference

*Capturing the Friedmans*  
Released April 9th

★★★★★

**Capturing the Friedmans is a debut movie from director Andrew Jarecki, nevertheless, he has managed to craft a masterful work of balanced documentary filmmaking, flowering far beyond its generic boundaries.**

The film charts the fraught history of the eponymous 'Friedmans', a family embroiled in appalling child molestation charges of a frightful volume. Jarecki then intersects home video footage taken by the family themselves (self-confessed movie nuts as they are) with subsequent interview material of all the living and / or willing members of the family, centring upon these proffered accusations (lev-

elled at the father Arnold and his youngest son Jesse). Jarecki is thus able to unfold with adroit pace and elegant narrative structure what soon reveals itself to be a saga, ambiguous and ambivalent beyond even its conclusion.

Indeed, it is at once a detective case, a scrutiny of judicial procedure and an (always sober) exploration of paedophilia and the horrors therein. The viewer is, essentially, asked to adopt the role of judge and jury, being presented with often contradictory and invariably fuzzy testimony. It is this intense subjectivity which provokes fascinating considerations of police procedure (in their questionable handling of the witnesses in this case), the fidelity of memory, the potential of mendacity and so on: indeed, not since *Twelve Angry Men* has a film raised such pertinent questions of criminal

justice in so artful a fashion.

The paedophilia in the film, potentially off-putting to a prospective audience, is handled with consistent prac-

ticality and delicacy, refusing to attenuate the issue into vapidly while similarly side-stepping the overblown hysteria which often surrounds it.

Moreover, the movie works as an almost autonomous dissection of the disintegration of a family and the strain exerted by the court-case is resonant, laid bare by the acutely revealing home-video, unflinchingly present. We get to view the power and gender relations laid bare and raw by such a trauma, with gangs and acrimony splintering the family.

Technically and structurally it is smooth and ingenious: Jarecki fashions the film in the best traditions of novelistic yarns, manipulating the sequence of his footage astutely, so that it feels snake-like with dénouement after dénouement and a procession of twists and turns.

Indeed, *Capturing the Friedmans* functions, fundamentally, as an exciting plot: that it achieves such profundity and political sophistication outside of this is exceptional.



www.image.net

## War

What is it good for?

**You know when your sitting next to a 'bloke' whose enjoying the film that little bit too much? Poised for action, the blond bombshell, with rain drops falling through the jungle canopy - covered in rain and sweat, a streak mud stylish marking one check with convenient rip across her top exposing a tit and maybe a nipple - ratings permitting.**

This is the result of the fact that war films are action films disguised as history, and history's boring. The initial solution was to tell a good story and successfully produced classics such as *Zulu*, but Hollywood realised that the best stories aren't 'good' but emotional and patriotic.

Mel Gibson attempted to snatch

the patriot pound (and now the god dollar) with his 'interpretation' of the American War of Independence in *The Patriot*. This included the portrayal of limies as child burners, French men as poofs (who like to dress well before battle) and the war itself as a fight against slavery. It was so hideously perverse that it even got American historians in a flap, let alone Radio Four Britain.

War films are unique in that they exploit the violence and death inflicted on real people, twist it, glamorise it, sell it and then claim the moral high ground. Gibson has yet to give up on it.

By Rupert Russell

# College film of the week

Simon Collins recalls a modern masterwork

**Memento is, quite simply, stunning. Anyone who's seen it will remember it immediately for the style and the editing, for the originality, as well as for the sheer confusion they must have experienced. Admittedly it's not the best film to watch half-heartedly. In fact, multiple viewings are essential.**

Only the second film from Christopher Nolan (who has since directed the remake of *Insomnia*) and based on a story written by his brother, *Memento* appears to be a typical film-noir thriller.

The central character, Leonard (played by Guy Pearce) is trying to track down the man who raped and murdered his wife, but, during the attack, Leonard himself is injured

and the resulting brain damage leaves him incapable of creating new memories: after just a few minutes, any new experiences or events fade away and his last memory is of his wife lying on the bathroom floor, dying.

The viewer is left dazed and befuddled

To aid himself in his quest for revenge, he devises a method of taking Polaroids and writing notes to himself, and even tattooing his body with clues; but this is far from straight-forward: these scraps of evidence are open to manipulation by

those people he meets – how can he be sure whether they're friend or foe? – and even himself.

But what makes this film so special is the way it is told: the scenes play out in reverse chronological order, and from different points of view, while the editing is so complex that the viewer is left dazed and befuddled, unable to distinguish fact from fiction, and unsure of exactly what is going on.

To some, the prospect of going to a cinema expecting to be bewildered isn't all that appealing; but it is most definitely worth it. *Memento* is a modern masterpiece and one of the greatest films that will ever be made.

*Memento is showing at Christ's on Sunday 25th April at 8pm and 10pm.*

# New concert venue Fitz the bill

James Crawford has your weekend sorted...

**S**omething big is happening on the Hill. After years of building works, Fitzwilliam College proudly presents its new Auditorium. Or at least it will, once all the builders get out of the way. Such an event warrants celebration, and to mark the occasion, Fitz has assembled a weekend of concerts with a healthy balance of student musicians and big names including Anthony Rolfe Johnson and the Fitzwilliam String Quartet.

Schubert's *Mass in G major*, which the Chapel Choir recently took on tour to Rome, will open Saturday night's concert, and taking centre stage as soloists are Anthony Rolfe Johnson and his daughter Elinor (a Fitz student), as well as Director of Music Peter Tregear. Father and daughter will sing together in concert for the first time and are particularly looking forward to the *Agnus Dei*, a duet with choir which, said Elinor, "sends a thrill right through you."

The Fitzwilliam String Quartet are no strangers to the Mass, nor to either of the Rolfe Johnsons - they currently coach Elinor's NewFitz String Quartet and have performed Bach's *St Matthew Passion* with Anthony - but they are by no means present purely to play second fiddle and, true to form, should thrill the audience with Shostakovich's *Quartet no. 5*. This work has not yet been performed by the current members of the Quartet, but Alan George (viola) considers it to be "one of the very best: the biggest, most symphonic, loudest, most aggres-

sive and energetic of his quartets, yet with the most amazing stillness and delicacy and extraordinary textures."

The same concert will see world premières of three pieces specially commissioned for the occasion. John Turner, himself a Fitzwilliam law graduate, will play works by Fitz alumni Andy Price and Nicholas Marshall for recorder and string quartet. Marshall's *Garden of Eden Suite* is a light-hearted interpretation of the story of Adam and Eve, even featuring imitations of wolf whistles, while Price's *Tudor Steps* is based on the music he wrote for David Starkey's television series *Elizabeth*, and is "very lush and really evocative of that time," according to first violin Lucy Russell.

The Fitz Quartet should thrill us with Shostakovich 5: "one of the very best."

Not content with a single concert, Fitzwilliam have seen fit to produce another on Sunday, which will feature a work by another of the Quartet's favourite composers, Henry Purcell. *Dido and Aeneas* will be performed in concert with Sally Bradshaw - a versatile soprano who has previously worked with Mike Oldfield and the Pet Shop Boys among others - taking

the role of Dido, a role with which she is very familiar and which she enjoys greatly. Kathryn Zerk will play Belinda, with a host of students taking on the smaller roles.

The Quartet are particularly looking forward to this performance, having played the work often in the past, even creating a concert suite from the instrumental passages. However, they have always wanted to direct their own production of *Dido*: a concept welcomed by the students, who will no doubt appreciate the stylistically thorough approach of a professional quartet.

The Quartet have performed Bach's *Brandenburg Concerti 2, 3 and 4* in collaboration with Fitz students in the last two years, but Sunday night's performance of *Brandenburg Concerto no. 5* features the eagerly anticipated appearance of Peter Tregear on *flauto concertante*. Peter Tregear is a Melbourne-trained ex-professional flautist who now masquerades as an academic - his return to the flute could prove the highlight of the evening!

The ambitious programme for the weekend comes to an end with a performance of John Blow's magnificent anthem, *God Spake Sometime in Visions* by the Quartet and chamber choir. A mixture of professionals with students, baroque with modern and instrumental with choral, this weekend has something for everybody, and if you only venture up the Hill once before you graduate, I can think of no better occasion than this.



David Knight

## Fiddling the payroll

**A** law suit in Germany is threatening to shatter the accepted conventions of orchestral hierarchies. It has come to the media's attention that sixteen violinists from Bonn's Beethoven Orchestra are suing for higher wages because they feel that they play more notes than their colleagues in the woodwind, brass and percussion sections.

Should they succeed orchestras across the world could erupt into civil warfare, with double bassists demanding more money to nurse fingers sore from excessive plucking or the back desks of the strings calling for a shampoo allowance to wash the spit, shot at them from the bells of wind instruments, out of their hair. Nobody doubts that violinists inevitably play more notes than the rest of the orchestra, but should they really be paid more, or is this simply the reality of their job? *Varsity* asked a number of professional musicians for their opinion...

**Gareth Jones**  
Conductor of WNO and Sinfonia Cymru, currently conducting *The Mikado* for ENO.

In a sense I can empathise with their case. The first violins have exceptionally difficult parts in some symphonies but they always have security in numbers. In Shostakovich's 'Leningrad' Symphony the bass clarinet plays only occasionally, however, for one or two minutes the entire work hinges upon a solo on this notoriously difficult and unpredictable instrument. The exposed nature of instruments such as this is worthy of recognition. We have to accept that the nature of what we do as musicians can't be brought into line with other places of work, it's a different commodity.

**Keith Hewitt**  
Associate-Principal Cello BBC National Orchestra of Wales.

Within the string section the first violins have the hardest part, but it is also the most interesting. As a cellist I enjoy seeing how our line fits into the orchestral sound, but I'd prefer to play the tune more often. I take an old-fashioned view on this. If you are given

a place in a first violin section it is a tremendous compliment about your playing. It is an honour to be given a place in a first violin section. Being a second violinist requires a special sort of player because much of the writing is for the lower two strings which causes more of a strain on the arm. However, this is the reality of orchestral playing and when you get into an orchestra you know what to expect.

**Bob Bird**  
Rank-and-file 1st Violin, BBC National Orchestra of Wales.

Artists shouldn't really worry about money, but when you are bashing through a Haydn symphony and look up to see the trumpeter reading his newspaper it does make you think. Being a first violinist is physically demanding, there is no rest in most of the pieces we play. In real terms we play more notes than much of the wind and brass and that means more rehearsals. They have more exposed parts but they also get paid more. I think we should perhaps be paid for the extra rehearsal time we put in. If I was the judge in this case I would advise the orchestra's directors to give the appropriate musicians subsidies according to the nature of the programme being performed.

**Brass section principal, wishes to remain anonymous.**

I wouldn't give them any more money. If you are a wind or brass player you are putting your head on the block for every single note. I have known rank-and-file string players not to play difficult passages because they can hide within their section. If the violins have more notes in a classical symphony then we have the pressure of counting the bars rest, they should not be paid more because we also have to concentrate for the duration of the piece. There is an opportunity for string players to earn more if they get a seat at the front of the section. Perhaps a solution would be to pay the people at the front less and divide the extra money between the rank-and-file players.

Ciaran Jenkins

## Reviews



**Juliet Roberts - Beneath the Surface**  
Dune

★ ★ ★ ★ ☆

Ciaran Jenkins

This is an album to remind you just how rich the female voice can be. Juliet Roberts sings like melted chocolate, and the addictive quality of her voice is superbly complimented by an all-star backing group. Courtney Pine and Denys Baptiste weave timelessly around Roberts's solos, and contribute to a corporate sound which is smooth but with an edge like the olive in your martini. Despite the slickness of this outfit there is an energy bubbling beneath the surface which cannot be suppressed. This is a sophisticated offering that should sit proudly on any cd rack.



**The HomeMade Orchestra - Inside Covers**  
Basho Music

★ ★ ☆ ☆ ☆

Ciaran Jenkins

This offering from the HomeMade orchestra is an eclectic collection of jazzy arrangements. The songs range from George Michael's *Careless Whisper* to *Who Will Buy?* from Oliver, and all are subjected to zany idiosyncratic interpretations. The acoustic approach of the HomeMade, featuring strings and percussion, often provides fresh colours for these popular numbers. Should you have a particular attachment to the original version of these tracks you may be shocked by some of the unconventional treatment of them on this album. The HomeMade's strains to revitalise these famous songs is sometimes transparent, and too often one longs to simply sit back and enjoy the original.



**Branco Stoysin Trio - Heart is the Bridge**  
Sun Recordings

★ ★ ★ ★ ☆

Edd Pickard

Enjoyment and warmth suffuse this album from beginning to end. Stoysin promises 'music which will warm your heart like the spring sunshine' on the back cover, and he does not fail to deliver: this is perfect summer term music. The album is largely composed of originals, and the desire to embrace many styles is evident here. We are treated to smooth, laid-back chill on Jobin's *Look to the Sky*, an engaging and thought-provoking version of Monk's *Round Midnight* and exciting, fast Latin rhythms on Booth's *Salude*. Stoysin is a wonderfully lyric guitarist, who improvises beautifully whilst avoiding redundant notes; his ability to throw in harmonics in the middle of solos reminding me of Jason Carter's playing. He is admirably supported by a tight rhythm section consisting of Leslee Booth on six-string contra bass and Paul Canton on drums. Overall the energy and the inventiveness of this CD makes it a pleasure to listen to - a real treat for the summer.

# Helen - On Writing *Whitening*

Chris Adams talks to Helen Oyeyemi about her new play



Mark Pringle/Bloomsbury

**C**ambridge undergraduate, Helen Oyeyemi hit the headlines earlier this year when her first novel, *The Icarus Girl*, was snapped up by publishing house Bloomsbury for a reported £400,000 advance, a figure later reported to be exaggerated.

Now, a few months later, the tumult of publicity surrounding Helen, a first year SPS student at Corpus, has died down. But, not content with causing just one stir in the literary world, Oyeyemi is back with a self-penned play, *Juniper's Whitening*, which is being staged for the first time next week at the Corpus Playroom, Cambridge's own intimate student theatre venue. "It's about three people, Aleph, Beth, and Juniper, who live in a house and just can't work out how they feel about each other," Oyeyemi tells me. Sounds a bit *Big Brother*, I ponder suspiciously. But Helen soon puts me right - all is not what it seems in the house of Juniper. "Quite a lot's going on in that Aleph keeps on killing Beth, Beth keeps coming back - to her own disappointment - and Juniper has hidden issues of her own to deal with whilst trying to stop this murder/resurrection cycle." Right. Not really like *Big Brother* at all, then.

Like her first novel, the inspiration for *Juniper's Whitening* came from

Oyeyemi's own experiences with the people around her. In fact, the tale of anxiety, paranoia and resurrection was never originally meant for the stage. "Before I started *The Icarus Girl*, I was obsessed for years with a little girl who couldn't seem to help but do her friends harm, and I ended up basing the story around her. It's a pretty similar thing with the play - for about six months before I finally got the play written, I'd been attempting a short story over and

"it flowed in a scary way"

over again about three people who shared a kind of nightmare house and couldn't get away from each other, even by dying." In the run-up to arriving in Cambridge, Oyeyemi read about The Fletcher Players, her college's drama society, who operate the Playroom, an acclaimed studio space attached to Cambridge Arts Theatre. Oyeyemi decided to transform her difficult short story into a piece of drama - and it worked. "I wrote *Juniper's Whitening* in my first term over three days in the dark of my room, and it flowed in a scary way," Oyeyemi tells me, commenting that her book deal legitimised her tendency to "binge-write".

She says that the sheer speed that *Juniper's Whitening* flowed onto the page made it feel as if she wasn't really the one writing the play. Oyeyemi cites one of her main influences as one of the first plays she ever read: *The Gods Are Not To Blame* by Ola Rotimi, which relocates the Oedipus story to a Nigerian tribal village. "It was the first play that actually electrified me," she says, mentioning that she's drawn by the universality of such tales. "Themes that could occur anywhere - that don't depend on a particular context in space or time - always seem to be the basis of a lot of the plays that get you thinking."

So, does Helen intend to make use of her newfound playwrighting ability? "I don't think I'd make sense as a playwright. I find just settling for dialogue very, very difficult - I'm always tempted to describe looks, expressions, atmospheres, and it's so difficult to get that across in a play text." For now, though, she needn't worry. After *The Times* slipped in a mention of Oyeyemi's current project, the playscript was snapped up by Methuen, one of the country's leading publishers of dramatic works, who are currently considering it for publication. All looks bright for Cambridge's rising literary star.

*Juniper's Whitening* plays at the Corpus Playroom, April 27th - May 1st

## Sweet Saga of Literary Lovin'

84 Charing Cross Road  
Arts Theatre. 19-24 Apr, 7.45pm

★ ★ ★ ☆ ☆

**I** think it would be only fair to say that students aren't really the target audience of 84 Charing Cross Road, a merry little jaunt of a play that recounts the true tale of a New York writer's blossoming friendship with a London bookshop owner over a twenty year period.

It's certainly a novelty being the youngest audience member in a Cambridge theatre audience - if your theatre-loving Grandma happens to be in town, this is the sort of thing that would go down a treat. Not a great deal actually happens for the majority of the proceedings - boisterous female writer Helene, played by Rula Lenska, starts buying books from stiff-upper-lipped shop owner Frank (William Gaunt) by airmail in the midst of the Second World War. The rest of the play is main-

ly made up of the two leads reciting their letters and witty exchanges about their loves of writing, reading, books and bookshops.

As time passes and their friendship develops, we see the staff, fashions and trends change around them whilst the dusty old shop remains the same. It's a

"not a great deal actually happens"

nice device - not entirely innovative, but carried off pretty well even if the format begins to grate after a while (there are points where you really wish something would just, well, happen, and small things like revolving walls begin to get very, very exciting where you know they really shouldn't).

Meanwhile, a band of cheery extras busy themselves by moving books about a bit. As the letters flow and the years pass, we see Lenska's character's dream

to finally visit her London chums (and the bookshop she has grown so attached to) fade as she encounters numerous financial problems. You can't help but think that buying your books from somewhere local, rather than expensive antique copies from Frank three thousand miles away, might perhaps have helped prevent such predicaments. Such trivialities aside - in the end it's an ironic twist of fate that means Helene's book is published and she is finally able to make her pilgrimage to the now-closed bookshop - albeit after her pen-pal has died, leaving the audience a tad sombre but perfectly charmed by the whole jolly affair.

84 Charing Cross Road is an amiable, perfectly inoffensive, pretty well-acted piece of theatre (kudos especially to Lenska for carrying off a decent New York accent through her reams of monologues) - but you can't help but feel that something, somewhere in this production isn't quite as fulfilling as it should be.

Chris Adams

## Funnier Things Have Happened...

A Funny Thing Happened  
The Playroom, last term

★ ★ ☆ ☆ ☆

**A** problem with the continual boast of Cambridge of its back catalogue of successful comedians seems to be that particular elements think that every acceptance letter suddenly bestows the ability to tell jokes upon them. Evidence to the contrary was amply provided by *A Funny Thing Happened at the Corpus Playroom*.

There were admittedly some performances of natural talent: Dan Stevens' inventiveness and chutzpah allowed him to get away with anything, whilst the

rather avian-monikered James Bench-Capon's energy and boundless enthusiasm was at the very least endearing.

Yet too often this felt like a sixth form production, with the feeling that more time had been spent choosing what to wear and getting the lighting right than in actually thinking about the material. Just because you're wearing a hat at a jaunty angle and delivering a line with the drollness of Jack Dee on diazepam doesn't substitute for having something worthwhile to say.

The main trio behind the piece - Jonathan Beckman, Roger Benson and Dec Munro - all had moments of potential in their performances, but these were flowers amongst some very obvious

weeds. As their one-liners continued firing off on the tired old soft targets of Iraq, Christianity and...yep, that would be Iraq again, the laughter muscles were wasting rather than being given the workout they had been promised.

Perhaps I am being harsh. I certainly would never have the courage to stand there in a venue so intimidating, with the audience right on top of me and only a mic for protection, and maybe some refining occurred since the first night I went on. Hopefully a few of the performers will use this as a learning curve, and come back next year having thought as much about material as presentation - funnier things have happened.

Ben Mullish

## Playroom with a View

The Balcony  
The Playroom, last term.

★ ★ ★ ☆ ☆

**A**nita Berber Furniture Removal's production of Jean Genet's *The Balcony* was very ambitious.

Not only did the script deal with such complex themes as the line between fact and fiction, perversion and innocence, but the play was a logistical nightmare, calling for a cast of thirteen, frequent set changes, and costumes ranging from a bishop to a general. On the whole they did an admirable job. *The Balcony* tells the story of a brothel called the House of Illusions, where men come to enact their fantasies, whether they fancy themselves judges, bishops, or - my personal favourite - a general who enjoys riding his 'horse'. But when the revolution which rages in the streets topples the monarchy, the madam of the house, with the help of the phoney judge, bishop and general, decides to replace the Queen.

The best performances were delivered

by the prostitutes. Kathryn Evans was mesmerizing as the madam/Queen, and Laura Coffey as Carmen (the house's accountant) and Katherine James as Chantal (the horse) were both excellent. The set was simple but visually interesting, with a crystal chandelier, a television that projected nothing but 'snow', an arm chair, and a mirror.

*The Balcony* was not without its flaws. Some monologues droned on a bit, and some parts, especially towards the end, were very confusing. The blocking was a bit stilted, and I felt like I could see every direction. It was the most intense play I have seen in years, and the somewhat unfortunate consequence of this was the feeling that it was much longer than it actually was. At the end of the play the Queen says, 'You must go - it is morning', and I believed her! Nevertheless, it is not every day that a production so well done and thought-provoking graces this city.

Carrie English

## Backstage

### Theatre News



THE ADC Theatre has closed for the first visible stages of its ongoing redevelopment plan. The popular student drama venue will reopen its doors in October after major improvements to the front-of-house and backstage areas.

SPICE Girl Melanie Brown (Scary, to you and me) made her Broadway debut in cult musical *Rent* this week, after her planned first appearance was delayed after 'vocal chord problems'.

THE RSC announced details of its first ever 'new work' festival this week. The festival will run over two weeks in September in venues in Stratford and across the country.

For more news and reviews visit the *Varsity* website: www.varsity.co.uk

# The West End Goes to War

Katie Sutton and Andreas Wiseman engage in battle on the London stage



**T**he claustrophobia is immediately apparent. Cooped up in a marvelously accurate looking puddle and rat-infested bunker are a number of English officers of the First World War.

Raleigh is the fresh faced and hopeful recruit dropped in amongst men so desperate to escape the horrors of trench warfare that feigned illness becomes a stock escape tactic from this nightmare world. Captain Stanhope is the commanding officer hero worshipped by young Raleigh, but whose outward display of determination, strength and thirst for success is only maintained by copious amounts of whiskey: 'It helps me forget', Geoffrey Streatfeild's character cries out.

Sheriff's anti-war classic, celebrating the 75th anniversary of its first performance, encapsulates the futility of war: the mental and physical scarring of men ordered to their death in their thousands, often only for the sake of a couple of yards of ground. Osborne is given a

justly tender performance by David Haig, who acts as the understanding father figure to both Raleigh and Stanhope, but who also, in some of the play's more poignant moments, uncovers his own dreams and aspirations for his life after the war. These hopes are typically ended by the mismanagement and blundering of the superior officers who arrange a fatal attack on the enemy, to be spearheaded by Osborne at a particularly dangerous time of day, just to suit their dining times.

This play relies on a strong performance from the actor playing Stanhope. Yet, apart from the more unavoidably moving situations in the play, Geoffrey Streatfeild failed to convincingly convey the schizophrenic effects that alcohol can have on those under severe mental pressure. His shouting and mood swings seemed hollow rather than expressive of the inner turmoil of this superficially unbreakable soldier apart.

But this does not spoil a wonderfully moving and important play. The fright-

ening crescendo of bombs ending the play, after the heartfelt conclusion between Stanhope and his dying friend, Raleigh, are even outdone by the Littlewood-esque touch of having the actors take their bows in front of a stony backdrop on which are written all the names of those soldiers who died in the Great War. David Haig had a tear in his eye, and so did half the audience. This play puts into sharp relief the sacrifice made by soldiers of all class (Sergeant Trotter, the chirpy and down to earth, non-public school boy is given a wonderfully comic performance by Paul Bradley) and nationality. The audience is reminded of the physical and mental suffering of these men. *Journeys End* delivers a pertinent message at a time when the necessity of current world conflicts, notably in Iraq, are taking centre stage in the international political arena once again. Sheriff's great play is as relevant and resonant as ever.

*Journeys End* is currently playing at the Comedy Theatre, London.  
Andreas Wiseman

**T**he emotional battleground of marriage overlaid with themes of betrayal, revenge, and the loss of innocence, underline Edward Albee's latest play *The Goat, or Who is Sylvia?* The play is tinged with the absurd, a recognition of the tragicomic nature of existence.

At the core of *The Goat*, as with many of Albee's plays, is the underlying conflict rippling beneath the respectable veneer of a complacent society. Albee points to the battles going on within our

own hearts and minds, families, and communities that are never acknowledged. In this battle there is an overriding moral ambiguity, there is no clean dichotomy between right and wrong.

His thirst for success is only maintained by copious amounts of whiskey

Martin is an award winning architect, a master of the tangible, solid structures in life. The family's life is built of the same solid material: happy marriage, good friends, successful career, and nice house. Content, affluent and fashionably liberal. Yet one cataclysmic event causes the comfortable façade to unravel.

After making a television programme about Martin's receipt of a coveted architecture prize, Ross, Martin's best friend, learns of Martin's affair. Ross, in a Judas-like act, betrays Martin, and with this act the stable physical and emotional universe that all of the characters once inhabited begins to crumble. For, as his family learns, Martin is madly, deeply, and passionately in love - with a goat called Sylvia.

As Ross, with laddish pride, recounts his string of clandestine infidelities, you are struck by a pervasive moral ambiguity. Ross considers his own dishonesty perfectly acceptable, yet he is outraged by Martin's affair and feels compelled to tell Martin's wife, Stevie. The play probes the boundaries between what is deemed acceptable and unacceptable love. Right and wrong is not neatly

packaged and sold to the audience, reality is infinitely more complex.

As the veneer of the cosy family life begins to slowly crack, the emotional and psychological certainty is eroded, so the physical environment is destroyed. The once orderly and elegant home of urban sophisticates becomes a wasteland. Nothing remains whole. Even language falters, is deemed an inadequate tool, as Martin attempts to explain the inexplicable irrationality of passion.

In this battle Stevie will take her revenge. And there are the innocent victims: Billy their son, and of course Sylvia. Albee points to the death of innocence: of people (and animals) caught in someone else's war, for someone else's reasons, motivated by someone else's greed or desire.

In an interview on *Channel 4 News* Albee suggested that his idea of unbounded human-goat love grew from his observations of Texan farming folk. Interesting. Even off stage you don't know how seriously to take Albee. *The Goat* sits on the cusp of the surreal, yet is meshed with the painfully real human acts of betrayal, revenge and the human impulse toward destruction in a world of chaotic struggle. As an audience member you are left with an image of irreversible desolation: the sense that now this terrible awful thing has happened, nothing can ever go back to the way it was before. The physical and psychological landscape has been irreparably altered.

*The Goat, or Who Is Sylvia?* is playing at The Apollo Theatre, London.  
Katie Sutton

# The Divine Touch

Alastair Gee on El Greco at the National



**"C**rete gave him life, Toledo his brushes and a better homeland," reflected the friar Hortensio Félix Paravicino, in the sonnet he composed following the death of his close friend, Domenikos Theotokopoulos, in 1614.

You can see a rather special portrait of Paravicino at the exhibition: there's most definitely the ghost of a grin on his face as he gazes at his painter - the very same Theotokopoulos, or El Greco ('The Greek'), as he had come to be known. As much as for his exotic origins however, Greco was known for a style that was wildly and exhilaratingly unconventional. His instantly recognisable touch, even today, seems as much other-worldly - Elysian we could say, or perhaps occasionally Hadean - as it does Mediterranean.

The new show of Greco's work at the National Gallery show is a satisfyingly comprehensive one, displaying 58 pieces and spanning a 45 year career that began in the 1560s. As the Fray indicates, Greco's birthplace was actually 1,000 miles east of his adopted Spain in Candia, capital of Crete. The show has a few of his early Byzantine church icons, but they're mostly rather standard, and the great bulk of pieces on display are post-1567 - those he completed while undertaking a self-imposed creative exile in Venice, later Rome, and finally in 1576, Toledo. It is in this latter city that, mostly in religious pieces, Greco truly gave expression to his hyperphysically sublime vision.

Curator, David Davies, sums up the the shimmer and certain flickering translucence that enraptures us at the exhibition with his suggestion, that "all are illuminated and quickened by God's Grace." In *The Virgin of the Immaculate Conception* we glory in Greco's skies wrought with wind and clouds sucked upwards into a divine tumult, a background for the single big angel wing that beats against the storm. Complicated scenes are possessed of a certain Mannerist delicacy and weightlessness, that is balanced out by swooping lines and curves that drag the viewing eye in - we catch the action almost as if it were momentarily paused and resting, but paused and resting in a state of heartbeat expectation.

Greco's utterly unorthodox portrayal of the human body is just as captivating, shown with fleshy, lumpen muscles and elongated torsos and legs. It seems almost the antithesis of Michaelangelo's realism. Over-long limbs and fingers are outstretched and reaching, or alternatively, as in *The Agony in the Garden*, poised and posed with all the spiritual serenity of a Siddharta. Compared to these breathtaking religious works, Greco's portraits are perhaps more restrained, but certainly no less noteworthy - the magnificently crimson Cardinal is in particular a delight.

The exhibition catalogue notes that an El Greco caused a sensation in 1919, due to its 'modern' appearance. This 19th century impression of timelessness has by no means faded in the 21st.

Running until 23rd May at the National Gallery, Trafalgar Square, London

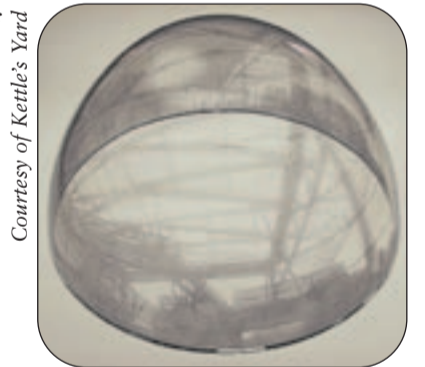


# Platonic

**F**ollowing the success of *Immaterial* at Kettle's Yard last term, as part of an ongoing celebration of Hungarian art in the UK, the gallery presents *Platonic Love*. The exhibition features a range of works by Attila Csörgö, one of Hungary's most acclaimed practising young artists, with similar geometric and kinetic interests. These are all presented in an engaging and entertaining way.

The first works in the exhibition are a pair of photographs, exposed on transparent semi domes. The *Semi-Spaces* present their subjects to the viewer in an obtuse panorama that mimics actual optical experience, but the small scale of the photographs and their state of deterioration made them difficult to appreciate.

The potential of photography as a means not only to record but also to recreate the visual world was further explored in images that captured the transient and invisible geometric trace left by an electric light, and in works such as *Slanting Water* which challenges the realistic authority of the photographic medium. The reliability of vision itself was questioned by some of the kinetic sculptures, the illusion created by *Solid Revolution* doing so in a particularly effective way. The work that generated most interest was *The Maelstrom Project*, again a kinetic work, in which a lens is created out of dark, reflective fluid by means of movement. Displayed alongside this work were a set of spherical photographs, entitled



Courtesy of Kettle's Yard

*Orange Spaces*. These works were made in relation to buildings and spaces in Cambridge, and, like the *Semi-Spaces*, emerge with less success than the other pieces in the exhibition. The centerpieces of the exhibition were two untitled mechanical works that deconstruct and reconstruct geometrical shapes, their automata-like qualities apparently revealing an almost child-like fascination with the world that is consistent throughout the exhibition, whether expressed by displaying the otherwise invisible, or through transformations of the familiar. Overall, the exhibition was intriguing and the accessibility of the presentation makes it worth visiting irrespective of having a particular interest in contemporary Hungarian art.

*Platonic Love* is exhibited at Kettle's Yard until 9th May

Majella Munro

# Roni And Crew Size It Up

Alex Mills sees Roni Size at The Junction, 25th March

**W**hy has drum 'n' bass survived and prospered for over a decade, while musical fashions and fads (good and bad) have come and gone? Versatility. Drum 'n' bass is music stripped back to its bare essentials, its skeleton, the primitive, the primal. At The Junction on the 25th of March, drum and bass legend Roni Size and his Full Cycle crew gave a lesson in the versatility of drum 'n' bass. Build it up or strip it down. Slow it down or speed it up. Rap or instrumental. Jazz or beats. Jungle or electronic. Pure or dirty. Beautiful or nasty. Or just do it all.

After a solid warm up on the decks, MC Tali (born in New Zealand and discovered by Roni Size in Australia) was the first from the team to hit the stage, singing choice tracks from her recently released album *Lyric on My Lip* with backing vocalists and band in support. She got the floor pumping with a couple of fast-paced bass-heavy numbers, went missing with some r 'n' b "inspired" slower numbers (low point: sounding like a lost Sugababe), and won the crowd back again with some higher tempo tracks. MC Dynamite guested on a couple of her



Alex Mills

MC Dynamite brings more fire to the Junction

tracks to good effect, and she was to return the favour. Tali is undeniably a talented singer and MC, and her lyrical style is unique and refreshing in the drum 'n' bass world. Her whole act screams potential d 'n' b meets r 'n' b commercial cross-over, but sometimes to bad effect.

The main event was of course Roni Size, band in support again, mostly

fronted by MC Dynamite with Tali guesting. From the start the crowd was his – despite the fact that many looked like the only D&B they would have been into a decade ago was Dummies & Bassinets. The set combined tracks from Size's forthcoming album (*Return to V*) with classic Size tunes, and the consistent energy of the performance and the crowd showed not

only how well his old material has dated, but how the new material continues to meet the high standards he sets himself. Combining inspiration and perspiration in equal measure, Size proves that high tempo dance music can still be innovative and complex. Drum 'n' bass is alive and kicking ass, and just as he was in the beginning, Roni Size is at the front line.

# Yeah Yeah Yeahs At The Forum, 15th April

**T**he honeymoon has been over for months. As much as it pains to admit, we sit at a baffling juncture, unfelt since the post-Britpop wake that was 1996. The spark has gone; the ideas are drying up and the novelty has worn off. Pre-gig pubs no longer brim with the trepidation that future 'we were there' moments were about to be witnessed.

Such an air of tension makes the triumphant return of Yeah Yeah Yeahs to our shores all the more relieving for band and fans alike. With no second album expected until 2005 and promotional duties for *Fever to Tell* complete, a well-earned freedom to experiment and to relax is tangible, even amongst such long-renowned onstage hell-raisers.

While her public would expect nothing less, Karen O is absolutely

stunning in both performance and appearance. A true star in a scene of also-rans and mediocrity, O is resplendent in silver and blue cheerleading regalia, slashed fishnets and Converse, while the urge amongst her devout female congregation to emergency-call Toni & Guy is tangible from the moment her new hairstyle unexpectedly enters the stage.

*Maps* is as heart-rending as ever, while fellow singles *Pin and Date with the Night* are effortlessly huge. But the evening's most delirious reception is reserved for an encore combination of *Bang!* and *Our Time*, with the latter's 'It's our time!' shout-off between O and her audience a poignant statement of loyalty between the band and their faithful, a fitting 'thank-you' on an entirely victorious night.

Jon Swaine



Robbie de Santos

Dear...

Sleater-Kinney

**W**hen I was thirteen I decided Hole was going to be my favourite band for the rest of my life. When I was twenty, I heard *America's Sweetheart*. Such betrayal, in the face of such loyalty, forced me to switch allegiances. From that point, Sleater-Kinney, you were promoted from one of my favourite bands to my favourite band.

When I play your CDs it sounds like you're playing in the corner of my room, and when I see you live you sound like you'll die if you don't play your songs to me. Your lyrics do the feminist-socialist-thing with aplomb but with a basic gleefulness at just making rock 'n' roll.

You pre-empted all the fun the White Stripes have to offer: you realised from the start that bass is superfluous and that inter-band love intrigue will always create a frisson. But you have no need to milk your pasts for all they're worth, although your impeccable girl-band credentials are something to be proud of. You are that rare thing, a band greater than the sum of its parts.

So congratulations ladies, you're the only band to have survived the riot grrl scene intact and you can sing about George Bush and still make me want to dance. I rest assured that your next album won't let me down.

Rebecca Kemp  
XXX

## Pop Wars

### The Top 5

**1. Westlife vs. So Solid Crew, Brit Awards 2002**

'Best Pop Act' Westlife think that they can take the 259-strong So Solid Crew. They respond by throwing champagne bottles at them. Now that's gangsta.

**2. Michael Jackson vs. Jarvis Cocker, Brit Awards 1996**

Pulp frontman Jarvis Cocker flashes his arse at Jackson on stage. He then gets arrested for pushing a child off the stage, but is released without charge. Jackson later gets arrested for child-related offences of a different nature.

**3. Oasis vs. Blur, The Charts 1995**

Oasis release *Roll With It* at the same time as Blur release *Country House*. Blur win the battle, but Oasis win the war.

**4. Jack White vs. The Von Bondies, Detroit Night Club 2003**

Jack White punches Bondies frontman Jason Stollsteimer after he disses White's production skills, and then pleads guilty to assault.

**5. Victoria Beckham vs. Sophie Ellis Bextor, The Charts 2000**

Old Rhombus Head beats Posh to number 1 with Spiller's *Groovejet*, and rubs her nose in it by repeating the feat three years later.

## Reviews



Various – Shaun Of The Dead Soundtrack  
Island, Out Now

★ ★ ★ ★ ☆

Chris O'Rourke

The soundtrack to Edgar Wright and Simon Pegg's new 'rom-zom-com', *Shaun of the Dead*, resurrects some ghostly ska, eighties electro and a couple of high-camp classics from Queen, alongside contributions from Lemon Jelly and Ash (who pair up with Chris Martin on a cover of the Buzzcocks' *Everybody's Happy Nowadays*.) Like the film, the album harks back to the creepy, synth-infested world of old zombie movies with some suitably atmospheric and nostalgic original tracks. But, whether you've seen the film or not (and you probably should,) the soundtrack offers a fun mix of spooky sounds and zombie rock.



The Rasmus – Dead Letters  
Island, April 26th

★ ☆ ☆ ☆ ☆

Jordan Togo

Already a big seller in The Rasmus' native Finland, *Dead Letters* is now stalking towards the British Isles, with *In The Shadows*, the first single, already a top three hit. *Dead Letters* is a glossy, operatic affair that goes for big choruses and angst-ridden melodrama. The lead singer, Lauri Ylonen, wails about his bed being a coffin and playing with the thunder. The Rasmus are more effective when they tone down their mock-goth over-production in favour of guitar-led anthems like *In My Life* and *Back In The Picture*. But overall *Dead Letters*, aptly, fails to deliver.



# Fairie Queenes on the Battlefield

Alex Runchman pitches the sword against the pen



In Sonnet 34 of *Astrophil and Stella*, Sir Philip Sidney, following Aristotle, insists, 'Oft cruell fights well pictured forth do please'. This is, without doubt, true and, to Sidney's Renaissance sensibilities, unproblematic.

In his *Arcadia*, and in Edmund Spenser's *Faerie Queene*, battle and

brutality are presented with rhetorical flourish or through elegant verse. They are shrouded in myth and are thereby rendered distant – their quality is aesthetic rather than realistic, even when they also fulfil an allegorical function. We admire the writer's narrative performance alongside the hero's performance in battle; the

artistry as well as the story.

Something of this mythic quality, if not of the ornateness, survives in modern fantasy fiction and film, which revel in cruel fights choreographed to delight. The unreality is reassuring: the scenarios are often so excessive that there's no chance of mistaking them for something plausible.

We might be moved by the sufferings of a hobbit, or gratified by the representation of a battlefield of slaughtered orcs, but such responses will always be to something we know to be fictional. The actual sight of a battlefield of slaughtered men would appal us. The most convincing realist writing brings us closer to such a sight. Nonetheless, realist art is still art, and to conscientious writers concerned with addressing actual and not just mythic bloodshed, the impulse to

No artistic response can be adequate and may harmfully represent the reality

create something intended to please out of the horror of war is troubling. It could seem like 'cashing in' and there is a high risk of falsifying the terrible and real experiences of others. The worst atrocities of modern times

– two World Wars, the Holocaust, Hiroshima and now September 11th, to give just the most obvious examples – seem to demand an artistic response. To ignore them would be an injustice to the memory of their victims and would deny their enormous social and cultural importance. A mere factual account (if such a thing were possible) couldn't satisfactorily record the imaginative or emotional reactions which, more than bare facts, are our means of remembering such events. And yet, no artistic response can be adequate, and may harmfully misrepresent the reality – the motives and feelings of those involved, and even what actually happened.

It's hard not to romanticize. 'Death is the mother of beauty' wrote Wallace Stevens during the First World War, in which he was not involved. Stevens recognized that our appreciation of beauty depends upon our awareness of mortality, and war, with its mass death, heightens such awareness. The classic war film scenario of the doomed soldier and his beloved, planning for a future 'when the war's over' epitomizes this sentimentalizing tendency. The situation is believable, but by emphasising the parting, and because we know what is going to happen, the director manipulates our emotions. It has become clichéd and therefore funny. Those who are touched are likely to wallow

in a grief that isn't quite sincere or to feel 'how sad, but at least it's not real for me' – I doubt a person who had really been bereaved would enjoy such a film

We might be moved by the suffering of hobbit

Art, whether moralistic, satirical, or apparently just descriptive, always manipulates its audiences. And writers, especially those who write about war, have to find a compromise between the desire to please and being truthful. The dilemma is well captured at the end of Ian McEwan's *Atonement*, when Briony Tallis admits that the happy ending she'd written for her sister and her soldier lover was fabricated. 'Who would want to believe that they never met again... except in the service of the bleakest realism?' A difficult question, especially as it's asked by a fictional character. But it suggests that in writing, perhaps, reality is more likely to be accepted if inferred rather than stated; and that what is fictional ought to be recognized as such.

Alex Runchman

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MAYS 12

Guest edited by Philip Pullman

## Art In The Zoo

Ann Lackie returns to the habitat of her characters in her new novel: *Seaside Pleasures*

On Thursday April 29th at 7pm, Ann Lackie will give a talk in the Museum of Zoology about the science behind *Seaside Pleasures*. As both a specialist in parasitology and zoology, and a broadcaster and novelist, her head has just the cocktail of voices to tackle the literary world today. Her interest in the collaboration of the sciences and arts is demonstrated by her art rather than merely theorised. In speaking to us, she returns to the source of inspiration, the world in which her leading character studies zoology. At the beginning of exam term, come and delight in being a beast, seen through the eyes of an artist.

When Matt Myers decides to spend the summer with his mother at the Shell House, in a village on the South Cornish coast, he little guesses that he is about to step into the minefield of his family's past and recent history. Anne Church is a young Victorian, Matt is an art student, Hazel Myers, his mother, is a malacologist and Elizabeth Wilson is a

parasitologist. Their stories of obsessional loves and conflicting beliefs are inextricably linked with each other and with the life and tragic death of Victorian evangelist Emily Gosse, wife of the naturalist Philip Henry Gosse. *Seaside Pleasures* ranges across time and geography from Victorian Devon to Ethiopia in the 1960s, and present-day Cornwall to Cambridge. The boundaries between fiction and fact become blurred as the characters' separate lives are woven together by the themes of shells and snails, science and religion, love and death, and the sea.

"The book is a rockpool in itself, concealing seaside secrets as well as pleasures deep beneath the surface."

North Devon Journal.



Cambridge enjoy success on water...

# Oxford thrashed in Boat Race

By Sam Richardson

After six months of difficult training, early mornings, fatigue, selection, travel, mental preparation, warmup races, and all the rest of it, it all boiled down to 18 minutes and 48 seconds with Cambridge ultimately claiming victory. The light Blues' motivation to win was enhanced by the last two close races, which had been lost to Oxford, and a determination to prevent the Dark Blues from taking a hat-trick of wins.

The race was a fantastic swansong for the majority of the Cambridge crew. The 2004 race marked the last major race in careers that had spanned a decade or more. Cambridge's winning margin of seven lengths though does not tell the full story of an explosive 150th boat race. Oxford's expected flying start found them three-quarters of a length up barely after a minute into the race. Then came the turning-point of the race as Oxford edged toward Middlesex. Cambridge, in their own water refused to give way.

As the oars clashed dangerously, the scene seemed more reminiscent of the film *Master and Commander*, with Oxford bowman Chris Kennelly's losing his seat. The light Blues with hours of potentially dangerous clashing practice behind them - came out on top, with Oxford's advantage having sunk into the mysterious tide of the Thames. Cambridge proceeded to glide away with effortless rhythm and the margin of victory was six lengths. But after the race, the Oxford cox Acer Nethercott immediately complained. The race umpire James Behrens saw it differently, "Oxford were off station and I was warning them". The evidence suggests that this was not a case of piracy on the high seas. Cambridge made their own luck in the 150th Boat Race, and were worthy winners.



Jet Photographic

## Teams impress in yachting nationals

Imagine yourself at the helm of a 37-foot yacht, the wind is getting up and the one-minute gun has just sounded. Two-dozen boats, each weighing six tonnes, are vying for the same water, ducking around each other to avoid the crunch of fibreglass hulls, circling and weaving like a swarm of bees to reach the start line at exactly the right moment. You come within inches of another boat as the crew count down to the start, 'ten, nine...' you're gradually nearing the line... 'Three, two, one...' the sound of a siren pierces the air, the sails are trimmed, the boat accelerates into the wind, and you're off, beating up towards the windward mark.

This year, Cambridge University Yachting was fortunate enough to be able to send two crews to the Student Yachting Nationals in Portsmouth, thanks to the generous support of their sponsors, Invesco Perpetual. The first boat, skippered by BT Global Challenge trained Matt Jess, included 2008 Olympic hopeful Gemma Farrell at the



helm, with three other crew members having represented Great Britain. Expectations were high, despite the lack of an opportunity to train as a crew.

In total, the fleet sailed twelve races over the four-day event. The force five winds of the first couple of days abated to a shifting force three with heavy gusts,

putting additional pressure on the crew tacticians. The first boat's strong starts resulted in them being consistently at the front end of the pack as they rounded the first mark. This was followed by solid downwind performances, during which they clawed up the rankings thanks to the abilities of their awesome kite trimmers. With a final result of joint sixth, they were only beaten by four Southampton teams (who train together most weekends) and London Universities. And above Oxford.

The second boat, skippered by Chris Kemp, had a frustrating first two days as a result of boat problems including a snapped rudder cable. But by Wednesday they were flying, consistently beating a number of University first boats, and more than once pressuring the Cambridge first boat. Their overall position at the end of the week did not reflect their ability as it was significantly affected by the unlucky boat problems of the first two days.

Sophie Pickford

...and BUSA victories on land

## Riders horse around



The 2004 Varsity match saw the light blues storm to victory. This was an excellent moral boost for the Nationals, which were to follow within a few days of the Varsity victory.

Some last minute training, funded by a generous donation, saw the team of four well prepared for the tough 3 days of competition that lay ahead of them at the Nationals in Uttoxeter.

The team set out merely to enjoy being in the Nationals. Three days of intense competition, run as a knock-out

system for both the dressage and show jumping, saw solid performances by all team members, and a deserved title of National Champions 2004. Individually, Cambridge took 2 of the 3 top spots, with Amy Harris winning, and Natalie McGoldrick taking 3rd.

This is the first time in 9 years that Cambridge have won the Equestrian Nationals - all that remains is to persuade someone to insure the solid silver trophy, so that it can leave the BUSA offices.

## ... and Fencers make their point



In the Men's Fencing semi-final, defending champions Cambridge easily dispatched Nottingham University 135-73 to progress to the final, where they would cross swords with old foes Northumbria.

The Cambridge Women's 1sts, who were also defending Champions, were drawn against Oxford in their semi-final. This was the fourth time the teams had met this season and despite a late charge from the Cambridge Foilists, the Dark Blues avenged their

Varsity Match defeat with a 123-107 margin of victory.

The Men's Final was a repeat of last year and produced some pulsating fencing. With only one recognised Epeeist in their team, Northumbria were reluctant to attack and relied on defensive negative fencing to try and score their hits. This produced a very tactical but not spectacular Epee match which Cambridge won 45-28.

With memories of last year's Sabre final in mind (a thriller that

Cambridge won 45-44), the Light Blues took on the undefeated Northumbria Sabre Team. Cambridge began well but in a nail-biting finale, Northumbria scored the final hit to take the match 45-44. The Cambridge Foilists showed no signs of nerves and used some quick ripostes to win their match 45-33 and take the overall tie 134-107. This victory enabled Captain Alex Most to lift Cambridge's fourth BUSA Fencing Team Championship Trophy in a row.

## Judo joy for blues



The Judo club spent last weekend in Norwich attending the Eastern area grading. Twenty players of all abilities competed against fighters from all around East Anglia. The novices fought first, with Christian Schreiber kicking off by accidentally ripping the trousers of his opponent.

Once the trousers had been replaced, Chris floored him by countering with an inner sweep. Jacob Steel won two of his three fights, first using swift shoulder wheel and finishing with an 'o-uchi-gari' leg sweep. Unfortunately with the number of

Cambridge players at the grading it was inevitable that some fights would be a purely Cambridge affair, as was the case when Dave Anderson defeated Mujahid Islam with major outer reaping technique.

Sadly almost all of the ladies' matches were exclusively Cambridge with University rugby player Ali Stevens dominating. She won all her fights and moving up from novice to an upper orange belt. Women's captain Rebecca Brewer put in a solid performance, advancing a grade as did Sarah Scott and Laid Laurent.

## Eriksson's conundrum

Rajan Lakhani gives Sven a helping hand.

Following the recent friendly with Sweden, it should be clear in Sven's mind what the squad will look like with maybe at most a couple of exceptions. In any case, Eriksson will go with 3 goalkeepers, 8 defenders, 8 midfielders and 4 strikers instead of what is proposed which is 3 goalkeepers, 7 defenders, 8 midfielders and 5 strikers).

England suffer from a lack of ability in the goalkeeping department, which is astonishing given the great keepers in the past such as Banks, Shilton and Clemence. David James would not have had a change of getting into an England squad ten years ago given the doubts over his handling and decision-making abilities.

While no one questions his shot-stopping strength, he is more prone to making errors. Moreover, those errors have come on big occasions such as FA Cup Finals for Liverpool and Aston Villa; hence the moniker 'Calamity James'. However, he holds the No.1 jersey at the moment though it is clear Chris Kirkland should be England's goalkeeper. But his latest injury will rule him out of the European Championships.

The other two goalkeeping slots should go to those that have some experience in major tournaments. This means Ian Walker and Nigel Martyn should go to Euro 2004. Walker has played well of late, making a series of brilliant saves recently. Martyn has been consistent for Everton throughout the season and produced a superb display recently against Leeds. Paul Robinson of Leeds should not go because of his inconsistency this season and his low confidence at the moment given all the doubts over his future at Leeds.

Onto the defenders. It is clear which five defenders are going for certain and they are Gary Neville, Ashley Cole, John

Terry, Sol Campbell and Wayne Bridge.

That leaves one right-full back and a centre-back position to cover for only seven defenders should go to Euro 2004 given defenders have proven to be less prone to injury than midfielders and attackers. Danny Mills, Jamie Carragher and Phil Neville are the leading contenders for providing cover for a right-sided defender. Mills has shown poor discipline for England while Phil Neville had a terrible match against Sweden.

Carragher has been attacking much more for Liverpool recently and has played well since his injury. Therefore, the Liverpool player should go to the championships. This leaves the reserve centre-half place. The candidates vying for this place are Gareth Southgate, Jonathan Woodgate, Wes Brown and Ledley King Southgate should hopeful-

England suffer from a lack of ability in the goalkeeping department

ly recover from his injury in time and go to Euro 2004 because of his experience at international level and his communication would be vital to advise a younger defender, like he did with Ledley King (who was superb against Portugal).

If Eriksson picks eight defenders, the final choice will be between Brown, Woodgate and King. All have pace but King made the greatest impression for England. King can also play in defensive midfield, as he has for Tottenham. But this is also a problem given that he is not getting regular football at centre-half. Woodgate has played well for Newcastle, both in the league and the UEFA Cup. Brown has struggled at international and Champions League level this season and questions remain over his injury proneness. Whoever plays in defence, the key will be defending set-pieces better than they have done of late.

## Titles for Girton and John's

Football Cuppers

ST JOHN'S 2  
FITZWILLIAM 1

Shanaz MUSAFAER

The most eagerly anticipated match in the college football season took place on a cold and blustery Monday at the end of last term as John's and Fitz battled it out for the title of 2004 Cuppers champions.

John's went into the match as reigning champions and favourites with their four starting Blues plus Sion Lewis on the bench. However, anyone expecting the John's juggernaut to roll Fitz over easily were soon in for a surprise as the Billy bandwagon, spurred on by some vociferous support from the stands, got off to a flyer as their own two Blues combined. A terrific cross from Luke McNally on the right wing was met by the head of Jonny Hughes, giving Fitz an early lead.

It was a move that was often to be repeated throughout the match, with the superb McNally seemingly on the ball all over the pitch and lofting pinpoint crosses and long balls for Hughes and strike partner Danny Griffiths to run on to. Indeed, both teams often had to resort to playing long balls over the top, given the atrocious surface of the Grange Road pitch.

The Johnian calm reaction to the goal was admirable and they had particular joy down the right, with Pantelides, Adams and Hall all able to get crosses in. Harding was set to equalise when his looping header seemed destined for the top corner, but Dan Whale pulled off a fantastic save to deny him. The equaliser duly arrived when Tim Hall's shot from just outside the box hit the back of the net.

Fitz captain Matt Clamp said after the match, "John's were a very strong side but I thought we matched them all the way, although maybe not in the first fifteen minutes of the second half." This was a fair and honest reflection on the match as John's could, and perhaps should, have won it at the start of the second half, when Adams and Hall both hit the woodwork. But the Fitz defence held firm, led by captain Clamp and the sturdy Graeme Forster, to see the game into extra time.

Fitz even looked the more likely to nick a goal in the added on period as both McNally and Hughes went close. While everyone was preparing for penalties though, John's Mike Gun-Why had other ideas. Ever alert in the penalty area, he pounced on a spilled ball by Whale to tap in the winning goal. It was unfortunate for Whale, who had otherwise had a fine match. Yet Fitz refused to give up and even at the death had a chance to take it to penalties, only for the effort to go wide.

John's captain John Bryan was suitably delighted with the result: "Monday was a great effort from all the lads. We've had a really tough run to the final, but I thought we deserved to win on the day and in the end had the luck to get the winning goal." Meanwhile Clamp paid tribute to the Fitz fans and looked to the future: "Despite the result it was a really good day not just for the players but for all the supporters from college who I thought were fantastic, not only in this match but also in the semi against Girton. Hopefully with a bit of luck we can go one better next year."

Football League

GIRTON 4  
JESUS 0

Gavin VERSI

On a playing field somewhere in Cambridge way back in 1998 Michael Coulson – affectionately known as Mickey Villa – cried tears of joy. His college, Girton, had just won the league title in his first year and it was joy unlimited.

At the end of Lent term the establishment founded by suffragette Emily Davies was presented with the opportunity to make sure that Villa, who as a fresher famously instructed Catz, "We'll win the league; you get back to your textbooks" as his side led 5-1, went down in Girton folklore by winning league titles in his first and last years of academic study, albeit six years apart. In Girton's way stood Jesus, themselves going for the championship.

As it occurred, the visitors never really turned up for this crunch clash. Two

"This is my finest achievement... I think my managerial career is just taking off" - Girton

hours of football against John's in a Cuppers semi-final only 48 hours previously cannot have helped the Jesuans, as they delivered a flat performance on their way to a 4-0 drubbing.

"This is my finest ever achievement," said Girton chief Bob Griffiths afterwards. "I'm over the moon. I think my managerial career is just taking off and I'm going away on international duty soon," joked the language student in reference to his impending year abroad, shortly after dousing his charges in synthetic champagne.

All this was made possible thanks to Girton's fast start. Canadian Ben Challis can throw the ball as far as a lot of players can kick it and it was from

one of his trademark touchline deliveries that the home side grabbed a second minute lead, as Jamie Knibbs headed home. Donald Davidson scored the second and Rich Corns put through his own net before Paul Touil put the fizz in the sparkly with a superb virtuoso effort late on.

It was all a far cry from earlier in the season, when co-captain Davidson remarked that his men were behaving "like we're the Crazy Gang," such was the team's haphazard approach to training.

But it all came together in the end. Like all title-winning sides, Girton's success was built on a watertight back line. Centre-back Richard Staff, dubbed "The Machine" by his teammates, was superb all season long. Even if the fresher's lime-light was stolen somewhat by the prodigious Alex Mugan, Staff's surgical tackling was a hallmark of Girton's season. It combined with Villa, Knibbs and Richard Apps to ensure that keeper Rob Jones kept six clean sheets in nine matches.

Amid the euphoria of the occasion, Griffiths was quick to dismiss the suggestion that his transformation from captain to manager had been due to nervousness on the field. "I wasn't well for the first few weeks of the season," he said. "It was hard to come in after we made such a good start. It was never a confidence thing."

Similarly defiant was Griffiths' counterpart Jon Young, who refused to use the absence of no fewer than five key players as an excuse. "We were very lacklustre," said the Jesus captain, while goalkeeper Sam Richardson went a step further. "We were rubbish," admitted the Falcons stopper. "We were outplayed fair and square by a solid Girton outfit."

Contrast this with their green conquerors, who embraced each other lovingly as they sashayed off the pitch. After the previous season's last-gasp escape from relegation, they were unlikely candidates to win the league. But having gone an entire season undefeated they proved themselves to be, quite simply, the best college team in the University. The league title was Girton's again and Mickey Villa wept once more. Somewhere in heaven, Emily Davies is smiling.

## Catz fall to Hughes Hall



Hughes Hall won the Rugby Cuppers final with a 39-22 win over a defiant Catz side.

Catz, having knocked out both St John's and Jesus on their way to the final, fought valiantly in a fiercely contested final.

But the grads, with Dafydd Lewis dominating the game from fly-half, ultimately proved too strong, and two tries by Lewis's fellow Blue Aki Abiola were enough to kill off Catz. Robinson beat Churchill 24-7 in the plate.

Sam Richardson

# BOXERS KNOCK OUT OXFORD

## Varsity Boxing

**OXFORD** 3  
**CAMBRIDGE** 6

Alex Donnelly

Following two successive victories over the old enemy, Cambridge travelled to Oxford with high expectations. They did not disappoint. An experienced and professional team retained the Truelove Bowl as 6 – 3 winners.

There was no weak link. Five returning Blues were fortified by two BUSA medal winners and with Oxford unable to field a light-heavyweight, the team started 1-0 up. First out of the blocks was featherweight Neil Grimster. Oxford novice Peter Ho put up a spirited defence before Grimster's close range punches became too much in round two.

BUSA champion Phil Gaughwin had a closer contest, going the full distance against Oxford lightweight Fred Brown. Brown floored Gaughwin with an illegal hook in the first round and the Cambridge man, shaken but not stirred, did well to get back up. The judges decided in favour of Cambridge – a move they would not repeat.

In bout number three Ming Wongsaraj left no room for doubt. Wongsaraj claimed his third successive Varsity victory, beating Justin Bronder with a virtuoso performance of slips and ducks backed up by devastating hooks.

Michael Dunning, Cambridge's captain elect and British and Irish universities champion, was right to be disappointed at the political decision that led to his defeat by the Oxford captain, James Glancy. Glancy was clearly outclassed; once Dunning had tamed his raw aggression with some well timed combinations, Glancy became little more than a dark blue punch bag, surging forward into Dunning's calculated counterpunches. When the judges rewarded Glancy's suicidal perseverance even the Oxford audience was surprised.



Cambridge captain Jonathan Pope's points victory over Oleg Papazov clinches the Truelove Bowl for his team.

CUABC Captain Jonathon Pope has led by example this term with a series of impressive victories. In this Varsity match clash Oxford light welter Oleg Papazov had nothing to combat Pope's quick footwork and explosive power, and was lucky to stay standing. It was fitting for Pope's victory to seal the match.

Following this highlight, the two middle weight contests were marred by controversy. In the first of the two, former Cambridge Captain Aly D'Vaz was

unlucky to lose a points decision against his sturdy Oxford opponent Mark Hudson. In the second middleweight fight Tom Bennet-Britton did everything right in his match against tall Oxford man Charles Ogilvie. The judges, however, did not. Ogilvie took a much needed standing count in the third round, and did well to finish the bout, so the judges' decision in his favour was greeted by bewilderment from Oxford, and anger from Cambridge.

The eighth clash of the night was a Tigers-Panthers bout between Cambridge's British and Irish Universities Champion Ollie Bowles and Oxford Brookes' BUSA champion David Amiekumo. Both boxers commanded power and agility, and it was left to the speed and discipline of Bowles, cultivated through months of arduous training with CUABC Head Coach David Byrne, that turned it in his favour. The stage had been set for the final

bout of the night, the heavy weights. Double rugby blue Gavin Webster combined power and technique to devastating effect, and his opponent James Boyle had nothing but floundering jabs to defend a barrage of crushing hooks. When Webster started to unleash uppercuts early on in the second round Boyle's hands dropped and his head fell back; the referee had seen enough. It was a fitting climax to a night of light blue domination. Long may it last.

# Footballers' Varsity match hoodoo continues

## Varsity Football

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

Gavin Versi

**"I still can't sleep at night. It's taking me a long time to get over. It's like a bereavement. When I think about the match in depth – it grates me so much." These are the words of Cambridge captain Chris Fairbairn ten days after a gut-wrenching 2-0 defeat to Oxford in the 120th Varsity match.**

Twelve months earlier I had sat in front of distraught skipper Dave Harding as he poured his heart out in similar fashion. However, the difference here was that Fairbairn – unlike the bulk of his predecessors – had approached the game positively, and for forty-five minutes at least his plan was working.

"In the first half I was playing with a smile on my face and at the bottom of my heart I genuinely expected to win three or four nil," he said. "We were stroking the ball about and they looked scared."

During that opening period Fairbairn himself twice went close as his team drove forward with purpose, but without reward. Early in the second period Mike Adams, the revelation of the season, found himself clean through and bearing down on man-of-the-match Alex Hill in the Oxford goal, only to see his shot blocked. "He's absolutely gutted," said Fairbairn. "He knows that if that had gone in it could have turned into a rout."

Soon after the miss, Oxford took an undeserved lead when ex-Long Road student Matthew Lowe cut in from the left wing and slotted past Cambridge keeper Joe Garrood. Almost immediately after, Harry Hughes was called off the bench to replace namesake Johnny, one of the better Cambridge players. The enigmatic engineer did not disappoint, wowing Upton Park with a brief repertoire of samba skills, one of which – a dazzling dance of deception that took out three defenders – drew a near standing ovation.

However, the mercurial Cypriot, on his last ever outing for the University, was unable to unlock the Oxford defence, and Lowe added a break-away second in

injury time, having seen teammate Nat Armstrong miss an open goal from all of two yards out.

Cambridge University men's hockey Blues won promotion to the National League – an incredible feat – and yet the lasting impression of their season was one of dejection, thanks to defeat in the Varsity match. Likewise, Fairbairn finds it difficult to put a positive spin on his season as captain, despite his side winning their BUSA division.

"It doesn't matter how you do during the season. The Varsity match means everything," said Fairbairn, before lapsing into a familiar refrain. "It wasn't that we lost, it was the manner that we lost. We camped out in their half. We camped. People say you get what you deserve and if you dominate a game like that but don't score then it's your own fault and to some extent I agree." That he has now played and lost three Varsity matches adds gravity to his sentiment; it's certainly not a case of sour grapes, but that Oxford have now tied the series at 46 wins apiece only adds to Fairbairn's woe.

Fairbairn and past Blues captains have long complained about the lack of funding the club receives, especially when compared to sports such as rowing. This year, however, Mel Jefferies, a coach from Cambridge United, followed the team

on a weekly basis and took charge of tactics on match days. Ironically, it was some of his decisions that may have tipped the scales in Oxford's favour. "Looking back, I don't think he made the most effective changes," Fairbairn said. "I would have brought Alex [Mugan] on and kept Johnny Hughes on. Bringing Davey Harding off was very strange. I was really shocked. It annoyed me."

Curiously, the XI that had played together in the preparation matches was ripped apart at the last minute to accommodate a slightly more conservative approach. Mugan, who had played in nine of the last ten games leading up to the showdown with Oxford, was left on the bench, along with triple-Blue Tim Hall. Fairbairn explained that neither was fully fit.

The beneficiary of Mugan's axing was Tom Cairnes, a postgraduate who scored the winner for Oxford in the 2000 Varsity match. He took a berth in the centre of midfield alongside Harding, while Gary Devine was moved to right-back. The recriminations of this tactical re-jig were still being felt at the post-match dinner, with Mugan rounding on an apologetic Jefferies.

The players' attire at the event mirrored the dynamic in the squad throughout the season. While his straight-batting fellow team members

wore their pristine green Blues blazers, Harry Hughes was the black sheep; the Queens' man turned up (late) bedecked in jeans, trainers and an unbuttoned shirt. A white jacket and breathtakingly gorgeous girl rounded off the flash ensemble. While on the pitch his kaleidoscopic skills caught the eye, here it was his stunning date that hogged his teammates' attention.

After this match, Blues football will never be the same again.

Cambridge: Garrood; Devine (T Hall), Lewis, Darby, McNally; J Hughes (H Hughes), Cairnes, Harding (Chalmers), A Hall; Adams, Fairbairn.

*On a personal note, after 25,000 words of copy this is my last ever issue of Varsity, a newspaper that will forever remain close to my heart. I hope you've enjoyed reading my reports as much as I've enjoyed writing them. Thank you.*

Page 22  
Girton win league

Page 23  
Boat race controversy