

VARSITY

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The Independent
Cambridge Student
Newspaper -
for 600 issues



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The Great Brain Robbery



Andrew Sims

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A dispute over 'greedy' intellectual property regulations has placed Cambridge academics and university authorities at loggerheads. New university ownership proposals have been castigated as amongst the "most repressive" of their kind in British universities.

A recently unveiled report, conducted by Prof. Bill Cornish, head of the university's Intellectual Property Unit, has proposed an expansion in the university's hold on legal rights to research findings, meaning that in future academics could lose their right to patent or sell their inventions.

Ross Anderson, Professor of Security Engineering at the Computer Science Department, is heading a campaign against the proposals. He told *Varsity* that the measures have made him consider his future at Cambridge, and that the likelihood of his departure has been "significantly increased". Prof. Anderson, who topped *Varsity's* Cambridge Power100, is a leading computer security expert and his



Report author Bill Cornish

departure would be another severe blow to the university's reputation, following a trend of academics moving abroad for improved pay. He also told *Varsity* that the measures would "certainly be a factor" in other academics' decisions on where to conduct their research. Intellectual Property Rights (IPR) are generally most valuable in Anderson's computer science department. As this is one of the university's most profitable sectors, the potential consequences of a 'brain drain' to universities with a more liberal IPR regime are grave.

Whilst the university has conceded basic copyright to authors, academics stand to lose rights to trademarks, sound recordings and typographical work.

This would also mean that any work done using university equipment, including, for instance, web-pages authored on a university-subsidised computer, would no longer be the property of the author.

Academics have argued that this takes away one of their main fringe benefits, as many rely on the sale of their work to supplement their income, which can bring in an additional £5,000-£10,000 per year. Concerns have been raised that this could pave the way for future taxes on additional consulting income. This follows precedents set by universities such as York and Glasgow whereby up to 50% of outside income earned by academics is handed over to the university.

The dispute began in 2001, but it was not until 2002 that further proposals, according to which all tenured academic staff would lose IPR, caused outrage within and beyond the academic community. Under such reforms the university would be able to assume full rights to staff's work, thus preventing them from controlling the use and sale of their inventions. For anything worth over £100,000, academics only stand to



Anderson may move on

receive a third of the revenue. The lack of control over sale of work has raised some serious ethical issues, as academics would have no control over who bought their research. The proposals do suggest 'consultation' with the individual concerned before rights are sold. This suggestion has been dismissed as "not strong enough" by Anderson, who points out that one such consultation has already ended in the relevant academic's objections being ignored.

This decision has led to predictions that the close and profitable relationship between the university and high-tech companies, otherwise known as 'Silicon Fen', is doomed. Professor Anderson told *Varsity* that if

Cambridge loses this element of its attraction to academics, it could potentially harm student interests. He said that this would be a particular issue for scientific departments, as people would be more likely to take their research to universities with more liberal IP regulations, such as Stanford. This could conceivably leave the department depleted of staff. The university, however, denies any harm will be caused to students and said that the measures are being considered simply "to bring the university into line with others to ensure effective commercialisation of research results". They denied that the move was about "seizing ideas or property". Professor Cornish was unavailable for comment.

These latest proposals are to be discussed at a meeting in Regent House on the 11th May, which Professor Anderson described as "the latest battle in a long drawn-out war". It is likely that the university will take note of opinions raised at the meeting, as it did in 2002 when a committee was established to investigate the matter. But Anderson was not optimistic about the prospects of compromise: "They won't stop at this," he said. "It's not going to go away."

Corpus Christi set for major makeover

Master praises generosity of Old Members and sets ambitious target for project completion

Sarah Marsh

Major developments are soon to change the face of Corpus Christi, modernising and enhancing student facilities. Costing in excess of £5 million and depicted in extensive plans on the college website, the planned construction is bigger than any other

construction project within Cambridge city centre.

Corpus Christi is one of the oldest and smallest colleges in the University. Situated in the heart of medieval Cambridge, it has occupied the same buildings since the 1380s. Next year, a massive project will begin to build a student centre, library court, conservation centre and state-of-the-art library. The

Corpus Bursar revealed that the project will be "the largest and most important development the College has undertaken within its old site for many decades". The last major developments were the construction of New Court in the 1820s and the Butler Library in the 1920s.

The new library for Corpus' 400 students and its fellows will be located in the reclaimed stately Victorian building, which currently houses Natwest bank. Current plans for this spacious property include the replacement of the existing entrance door to the bank from King's Parade with a bold stained-glass window.

The Bursar, Dr Nigel Yandell, admitted to *Varsity*, "although the current Butler Library has served the college well, providing a much appreciated atmosphere for students to work in, it is also one of the smallest libraries in Cambridge, and we are simply outgrowing the space." The new library will be about twice the size of the Butler Library, spread over three floors.

The book stock will eventually increase from 28,000 to 60,000 books, but the real revolution will be the change from a traditional studying environment to state-of-the-art e-learning opportunities, and a wireless network provision. Both a Project

Room and Media Centre are envisaged, where students can work either individually or in groups. The new Student Library will be accessible from the currently neglected Hostel Yard, provisionally renamed as the Library Court. Within the Library Court and adjacent buildings, a new Student Centre will be created.

Social facilities at Corpus have long been a subject of controversy between the Fellows and students. In particular, the college bar hours have continuously been reduced due its awkward location in the centre of College and subsequent complaints of noise disturbance. The blank space following the caption "The Next 10 events" on the Corpus JCR webpage is telling. But the planned makeover proposes to create an expanded College Bar and other rooms catering for various events and student parties, whilst the ground floor will provide space for the new JCR. A first year linguist at Corpus enthused: "it will be fantastic to have separate areas in which to eat, read and chat. Perhaps our bar will change from being the village pub to a more functional student space"

The project has been waiting for several years, and funding has been a controversial issue. But the Master, Professor Haroon Ahmed, says that

now the "£5m fund raising campaign for the new Student Library is close to completion, due to the exceptional generosity of Old Members. The architects are now working with the college to complete the designs. Building will start in March 2005 and, if all goes well, we will open the library in October 2006 in time for the Michaelmas Term." The various constructions will be coordinated in order to minimise disruption to academic life.

Two other projects are simultaneously ongoing: the refurbishment of the Parker Library and the creation of a Conservation Centre, which will benefit from this surge of development. The Parker Library will expand into space currently housing the Butler Library and part of the ground floor will be developed into a secure vault and office space for the library staff. The ultimate goal is to increase public access to this internationally renowned library. The increased number of exhibitions demonstrates this, since the appointment of a new librarian. The conservation centre will be built within the grounds of the Master's Lodge, dedicated to preserving Corpus' valuable collection of medieval manuscripts, and early printed books.

Andrew Gillespie



Corpus' historic front door will survive the proposed redevelopment

Supervision report brings mixed results

CUSU survey reveals differences across ethnic backgrounds, gender and subject

Aisleigh Sawyer

The results of CUSU's Quality of Supervisions Survey, the biggest such survey ever undertaken, were published this week. The report indicated that supervisions were highly valued among students, but also that this attitude varied according to subject, and to the ethnic background and sex of the student.

The supervision system remains a cornerstone of the Cambridge education system, but is also the subject of scrutiny. Questions have been raised about the "resource-heavy" nature of the system. Oxford University recently announced a move away from one-on-one tutorials in certain subjects, with more of an emphasis on class teaching. The Quality Assurance Audit (QAA) of Cambridge University commended the supervision system, but insisted that supervisions be kept under 'close review' due to some variability in quality.

The CUSU online supervisions survey, conducted during Lent term, received 1085 responses (roughly 10% of the undergraduate population). Its main aim was to discover general perceptions, but also to investigate whether factors such as school background, gender, ethnicity, disability and subject affected student's experience of supervisions. The results show that the majority of students find supervisions an excellent form of teaching. This confirms that whilst the supervision system is resource-intensive, it is the distinctive feature that marks Cambridge apart from other universities in first-class teaching.

However, the report's findings

indicate that some students do experience cases of poor teaching. Female students and students from certain ethnic minority backgrounds frequently reported less positive experiences. There are also some cases where students with disabilities feel more effort could be made to enable them to get the most out of supervisions.

The report finds that female students and students from some ethnic minorities are less likely to know what is expected of them in supervisions, more likely to report that they struggle with their workload, and less likely to contribute in supervisions. They are more likely to find that other students and supervisors make it difficult for them to contribute. In addition, black students, Chinese students and those from a mixed

The supervision system is the distinctive feature that marks Cambridge apart from other universities.

background are less likely to find their questions answered well. One female student told *Varsity*: "The supervision system is what makes Cambridge unique but I think it generally suits boys better than girls."

Jessica Childs, CUSU Academic Affairs Officer, commented, "The Quality of Supervisions Report outlines the strengths of the supervision system and is evidence of why it is important that it remains a central part of Cambridge's education provision. However, the University, the colleges and CUSU must strive to ensure that all students have a consistently positive supervision experience."

Separate investigations may be

needed to survey the identified trends more closely. Over 110 individual comments were made by students that directly refer to a variation in quality and experience. Some students remarked that they did not feel that all of their teaching met the required standards and that there exists great inequality in the standard of teaching across the colleges. With the perception being that the quality of supervision teaching is an integral factor in deciding academic success, these students have right to be concerned. 32% of respondents found that they "sometimes or always struggle" with the work set by supervisors.

The report principally recommends that there should be mandatory supervisor training for all College and University Teaching Officers. It also suggests that student feedback mechanisms should be improved. Among the report's other recommendations are that numbers in supervisions should be kept, where possible, to below four, that there should be an indication of a reasonable amount of work set and that students should be given guidance as to what is expected of them.

Ben Brinded, CUSU President, said: "The Quality of Supervisions Report is just one part of CUSU's ongoing work to enrich the education that Cambridge students receive. We hope that this Report will have a significant influence within the University and Colleges."

After attending a meeting of the University's Education Committee on Wednesday to discuss CUSU's Report, Jessica Childs told *Varsity* that both of the University's main education committees, the Senior Tutor's Committee and the University Education Committee, have endorsed the Report's recom-

mendations. Ben Brinded added that the University has "embraced the need for mandatory supervisor training and has recognized that it was CUSU's survey that led to this".

The CUSU report does not include information relating to the quality of supervisions in individual colleges. Each college will shortly receive an individual report detailing

the strengths and weaknesses of their supervisions, as well as their position in relation to other colleges. It is hoped that with CUSU's guidance each college JCR will compile a list of recommendations suited to their particular needs, and that in consultation with their Senior Tutor any problems can be rectified.



Heavy books and bulky jackets can make supervisions awkward for girls

Knife scare at Pembroke

Bryan Coll

Pembroke College faced strong criticism over its security today, after police arrested an intruder who broke into student accommodation early yesterday morning. Brandishing what police described as a "12-inch kitchen knife," the male intruder scaled a lamppost and made his way over a wall before entering the college's Foundress Court on Tennis Court Road. A CCTV camera monitors the entrance, but no security staff were on duty at the time.

Residents of Foundress Court were woken up at around 5am on Thursday morning by a man banging on the doors of student rooms. The individual warned students that there was an intruder armed with a knife in the building. This individual, who was not a college member and identified himself only as 'Gary', had apparently followed the intruder from the street into the college grounds. Students were, understandably, extremely frightened at the news. One resident told *Varsity*: "Everyone was really freaked out. Some people hid themselves in their room and were afraid to come out."

After gaining access to the college, the intruder entered Foundress Court and began to scream loudly, wandering aimlessly around the accommodation. Police believe he acquired a large knife from a kitchen in the building. It is unclear whether he intended to cause harm with the implement. The reaction of students was one of panic and disbelief. "I expect to feel safe in my own room", commented one student. "I just can't believe this happened so easily". Two female students promptly called the police, who arrived on the scene at approximately 5.45am. Police discovered the intruder in a bathroom and were forced to restrain him. He was arrested on the scene and transported to Parkside police station for questioning. At the time of going to press, Inspector

Skepper of Cambridgeshire Constabulary was unable to confirm that any charges had been made.

Pembroke Senior Tutor Dr. Mark Wormald said the incident had been "distressing" for students and that college authorities were reviewing present security measures in light of the break-in. He told *Varsity* that the college had "always been unhappy" with the positioning of the lamppost beside the low wall on Tennis Court Road, which the intruder used to gain entry to Foundress Court. He hoped that Cambridge City Council would now reconsider the location of the lamppost after the break-in.

Students at the college have been unhappy with security arrangements for some time. One graduate student told *Varsity* that security at the college was "particularly lax". "There are no locks on staircase doors and entry to the college is very easy - the door on Pembroke Street can just be pushed open any time of the day." Earlier this week, a bedder on the college's S staircase discovered a vagrant sleeping there. Apparently, he had been residing in the staircase for several days and his presence had gone unnoticed. Despite these incidents, Dr. Wormald claimed that break-ins and burglaries at the college were rare. "In my twelve years as Senior Tutor, there has never before been an incident of this kind", he stated.

Pembroke JCR President Iva Gaberova was relieved that the incident passed off without injury to any students. "We are pleased to say that everyone is OK after last night's disruption. We are working with the college to prevent future incidents of this nature," she said.

In an email sent to all college members, Dr. Wormald advised students and staff to be vigilant. The message reads: "An incident in college last night prompts this reminder: always remember to lock the door to your room whenever you are out, and when you go to sleep. The police advice is to be aware but not afraid."

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Young, posh and overcharged

More than a third of university students nationwide live on less than £40 a week, but not in Cambridge

Gabriella Jozwiak

A survey by the Times Higher Educational Supplement has found that more than a third of university students nationwide live on less than £40 a week. The survey also discovered that one in ten survive on an average of just £9.50 per week after paying accommodation costs. Varsity investigates how Cambridge students compare.

The average expenditure per week per student, as calculated by the Cambridge Admissions Office, claims that studying and living in Cambridge costs students an average of £180 per week. This figure includes rent, fixed kitchen charge, network connection and telephone bill, and leaves about £50 extra per week after these costs. Only slightly above the national average of £40 after paying bills, this sum is divided between clothes and toiletries (£6.93), books and stationary (£6.60) and about £32 for entertainment, allowing for "one formal hall, one cinema visit and two trips to a coffee shop/pub a week." The £40 figure is divided differently by The National Union of Students (NUS), as £28 per week on food and household shopping, and £10.80 on clothing.

The majority of participants in Varsity's own survey, claimed they spent more than £40 per week, usually between £50 and £60. "It depends on the term" one student pointed out, "for example, I'm spending a lot less at the moment, but I suppose last term it must have been higher." The fact that food and accommodation go on college bills means the average Cambridge student is actually spending much more. If the average UK student has £40 for food and clothes after rent, Cambridge students have £50 and upwards after these costs.

A large number of students did admit to a greater level of expenditure. Smokers pushed the figure up to about £80 per week while others admitted to £150 or more. Such spending power is available to only 11% of the UK's students. One Downing student confessed, "It's shopping. I like to buy shoes". There was, unsurprisingly, significant differences between those who drank regularly and the more restrained.

The hidden costs of living in Cambridge further reveal how we spend much more than our counterparts at other UK universities. Overall, Cambridge is an unusually expensive place to live. London, the most expensive region in the UK, has

an average weekly rent of £74.51 per week (Accommodation Costs Survey), compared to the Cambridge average of £73.10. This is far higher than the average for the East Anglia region, which stands at £54.37. Unfortunately, the price of Cambridge life is rising. Ben Brinded commented, "In the last four years the rents rose by 6% per year. This year it has risen by 9% with no sign of this stopping.

Where's it all going to end?"

The THES also found that two-fifths of students said they needed a part-time job to boost their income. Such opportunities are hard to come by in Cambridge, with students rarely having time to spare, other than the occasional library or bar shift, or scientific research experiment. Nationally, a quarter of students are currently living at home, as it is the cheaper option. Again, this

is not a possibility for full-time Cambridge students, who are obliged to keep full-term. However, only 9% of students surveyed said day-to-day financial worries were their biggest concern, while 29% claimed they worried most about academic success. The fact that only 38% of UK students worry about money or their degree, begs the question; what on earth are the other 62% thinking about?



Varsity Archive

Lord Winston on God



Last Monday renowned academic and TV personality, Professor Lord Winston, delivered the seventh annual Yerushah Lecture in Cambridge. The theme of the lecture was the relationship between Judaism and science.

Speaking about how scientists are so often critical of religion, Professor Winston explored whether religious feelings and belief in God are divine, or whether these may have evolved as a protective mechanism in humans during the process of natural selection. He examined the relationship between science and his own religion, Judaism, which fundamentally believes that science is valuable and necessary. He also looked at contemporary issues in his own scientific field - human reproduction and genetics - and the various attempts at their manipulation, such as cloning, transgenesis and now parthenogenesis in mammals as a model.

'Yerushah' is Hebrew for 'heritage' and the

annual lecture, sponsored by Steven Spielberg's Righteous Persons Foundation, is devoted to all aspects of Jewish heritage. Previous lecturers have included Chief Rabbi Jonathan Sacks and Daniel Libeskind, architect of the Jewish Museum in Berlin. Professor Winston is perhaps best known for his BBC series which included 'The Human Body', 'Child of Our Time' and 'The Secret Life of Twins'.

The University has placed high priority on seeking to fund a permanent teaching post in Jewish Studies at the Faculty of Divinity. Judaism is the only major religion that does not have a permanent teaching resource. Judaism is currently taught with the help of specialists borrowed from other faculties and institutions. The University is urgently seeking finance for three new posts including a lectureship in Modern Judaism.

by Aisleigh Sawyer

elections...

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positions... (elections are for michelmas 2004 only)

president* - co-ordinates and directs the society / vice-president* - plans & manages events calendar / treasurer* - negotiates and manages our substantial finances / secretary* - ensures efficient internal communication / major events* - works on the internships fair and other major events / operations team (x4) - liaise with organisations, negotiate events / marketing team (x3) - produce advertising (like this), distribution and awareness / technology team (x2) - develop and enhance web & mail communications / open portfolio* (x2) - promote an agenda within personal development / * denotes a manifesto is required, e-mail to vice@cambridgefutures.com

godwin room, clare college, sunday 2nd may
10am for manifesto positions, 11am for non-manifesto positions

Founded in 1976, The Cambridge University Industrial Society as it was then, brought together students who were keen on finding direction for their lives after university with the employment sectors that they were interested in. Two years later, it approached a like minded careers-NGO and together they made the concept a national one. Today there are over 45 Student Industrial Societies Nationwide, working to help students develop personally and develop rewarding careers. Today we keep the same vision alive, recognising and promoting the need, as the most academically privileged and able students to put back to society beyond our time here be it economic, social, political or otherwise...

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Revise-talise yourself Chinese whisper

Bryan Coll

Cambridge can be a stressful place to say the least. Supervision deadlines, the dubious quality of hall food and the permanent risk of being flattened by a lorry on your bike, are just some of the things that can cause students headaches. All these concerns pale into insignificance, however, when the dreaded exam term arrives.

This week, a number of colleges, organisations and businesses launched schemes to try and combat the stress of 'the quiet period'. These include bouncy castles, speed dating, massages and holistic therapies.

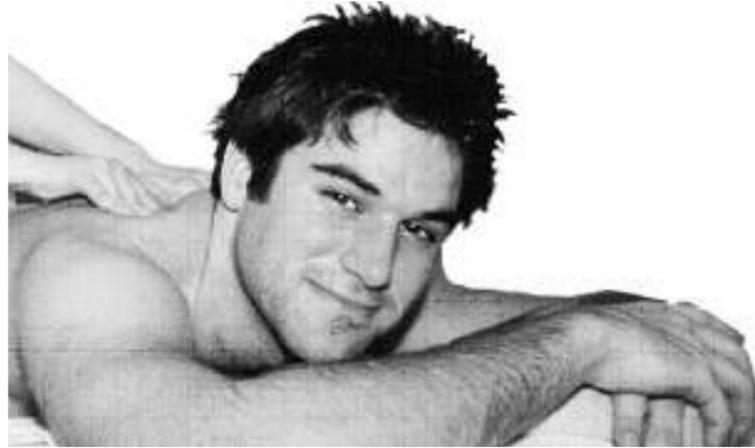
Emmanuel College has been the front-runner in terms of exam term welfare for the last two years. Senior Tutor Dr. Richard Barnes told *Varsity* that this year's programme of recreation and relaxation, organised by the college's JCR committee, would be one of the best yet. "We spend around £1000 on these kind of facilities for exam term and believe that it's money well spent", he said. This year's line-up of events includes regular barbecues, games of Giant Twister and DVD nights at the Master's Lodge.

In addition, there are a number of society events taking place. You could do worse than indulge in a spot of speed dating, organised by romance.ucam.org, which takes place at the Anchor tonight. Although billed as 'musical

chairs with chemistry', it's probably advisable to leave that periodic table on your desk.

On a more serious note, CUSU re-launched their exam website this week (www.camexams.com), which aims to help students with both the academic and welfare sides of exam term. Academic and Welfare Officers Jessica Childs and Lizz Waller also publicised the individual support available to Cambridge students. This kind of one-on-one support is becoming a greater part of the work of CUSU and, according to Jessica Childs, has been of "real benefit to both undergraduate and graduate students." Any student is welcome to call in at the CUSU offices to discuss exam-related anxiety, revision techniques or any other issue of concern.

Cambridge students have also been seeking alternative remedies. Isobel Knight of Napiers Herbal Health Care, Sidney Street told *Varsity* she had noticed increasing numbers of students making appointments at the clinic. "We get a particularly high number of PGCE students", commented Ms. Knight, "and third year students seem to be the most stressed of all". Popular treatments at the clinic include Bowen therapy, an Australian soft tissue therapy, which uses small, gentle movements on strategic points of the body to generate a healing response. During exam term, Napiers is offering a special rate of £15 for a half-hour session of Bowen Therapy, Reflexology or Life Coaching. Ms. Knight commented: "It's important to take a break and relax".



Charlotte Forbes

The University of Nottingham announced plans last week for a second foreign campus. The new campus is to be situated at Ningbo in China, and will open this September with a student population of 4000 at both undergraduate and postgraduate levels. This week there was speculation as to whether Cambridge University would follow suit and expand abroad. *Varsity* investigates.

Nottingham's decision to develop another foreign campus was influenced by the success of the university's first foreign campus in Malaysia, which has been open since 2000. It is hoped that this success may encourage other universities, such as Cambridge, to follow suit. Although initially specialising in arts and social sciences, the Ningbo campus is expected to grow to incorporate a wider range of subjects. Degrees from the Ningbo campus will have the same status as those completed on the Nottingham campus. This represents a big step for China, and authorities hope that the new legislation will encourage more foreign support to help modernise their Higher Education system.

The potential benefits for both partners and their students are considerable. There are several enticing factors for prospective students. An

overseas student studying in the UK could expect to pay up to £19,000 a year in fees for clinical medical courses, yet a student studying at the Ningbo campus would only pay around £4000. Meleika Gooneratne, a first-year medic from Sri Lanka, told *Varsity* there are definite advantages, citing the financial gains in particular. She did, however, voice concern over how well the system might work in practice. "There is sometimes resentment towards people who go abroad to study, especially if they believe the new university is somehow 'better' than the ones at home."

Cambridge University has a strong reputation for fostering international links. A university spokesperson confirmed that Cambridge has no current proposals for a second campus, as the university tends to develop links on a smaller scale. However, Cambridge has several strong links with the Chinese universities of Peking and Tsinghua, which are supported by the Chinese Ministry of Education. These partnerships comprise of student exchanges, staff links and research collaborations between departments. Cambridge currently runs a joint masters programme with the University of Peking. Cambridge also has a number of links with other Chinese universities at Nanjing, Fudan and Shanghai Jiaotong, in addition to many other partnerships across the world.

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Cranfield UNIVERSITY

Varsity got off to a pretty inauspicious start. It first hit the streets of Cambridge on January 15th 1931, but was initially unsuccessful and folded in 1933 with losses of £100. After this ignominious start an American undergraduate relaunched *Varsity* in 1947 and since then, barring the odd blip (and bankruptcy threat), *Varsity* has been the leading newspaper for the student population at Cambridge.

On its reappearance in 1947 *Varsity* carried headlines on the uncertainty surrounding women at the University and controversy over a proposed science centre. *Plus ça change...* The paper also included debating reports, reviews, sports and listings, and a slapdash features section, with one article rumoured to be a sub-editor's essay hastily included to fill space.

Today's *Varsity* is the product of a merger of two papers - the original *Varsity* and a radical campaigning newspaper, *Stop Press* which was founded in 1972. In 1955 a one-off Oxford edition of *Varsity* was produced - but all in all, very little has changed in 600 issues.

Varsity has proved a starting point for some of the finest (and not so fine) jour-



Jeremy Paxman and the Varsity team

nalistic careers. There was trouble right from the start, when in 1932 *Varsity's* editor was challenged to a duel over one of the articles. Luckily the police arrived and the issue was resolved before the pistols were actually used.

The distinguished list of subsequent editors can be said to have got off lightly. Jeremy Paxman, Editor in Lent 1971, says that he "wrote some absolute rubbish

while working for *Varsity*". For some of us this is a sentiment we can relate to!

Prince Charles wrote in *Varsity's* 21st birthday issue in March 1968 that he "had never somehow contemplated the idea of writing for this paper since I had received so many admonitions about it before arriving here." But he continued, "I believe there is an old saying... 'if you can't beat 'em, join 'em!'".

Andrew Gilligan left the paper after a acrimonious row with his editor, an ominous moment his future employers might have picked up on. Other *Varsity* writers have included Clive James, Griff Rhys Jones and Michal Frayn.

Past editors include Michael Winner and Richard Whiteley. Whiteley goes so far as to comment that "when I'm knocked down by the Number 11 bus you'll see the word *Varsity* written on my heart". Opposite is a recollection written by Michael Winner who jumped at the invitation to write about his time as Editor of *Varsity* for us- the least he could do to make amends for nearly bankrupting the newspaper 60 years ago...

In 1932 *Varsity's* editor was challenged to a duel over one of the articles

When Winner was thinner

I joined *Varsity* in October 1953. A front page story recounted how landlords objected to being asked to keep their premises open until 11pm instead of 10pm because if undergraduates were allowed to bring their friends in up until 11pm they would have to stay up to make coffee for them.

I already had my own column in 17 local London newspapers which I got when I was 14. I was rather bright then. It's been downhill ever since.

I edited the paper a year after coming to Cambridge. My greatest achievement was to bring out an Oxford edition which I announced, at 3p would be the cheapest piece of education Oxford ever had. It caused an enormous stir - with leaders and articles in nearly every national newspaper.

It also nearly bankrupted *Varsity*, which was extremely flush with cash when I became editor, but down to near-nil when I left. My team of student journalists and I would pile into taxis and say, "Oxford!" Accompanying me were the Cambridge water ski team as the Oxford undergraduate editors had threatened to throw me in the Cherwell! I thought a little protection was a reasonable precaution. I greatly enjoyed *Varsity*, where I was also film critic, columnist, general dictator and nuisance.

My "staff" included playwright Michael Frayn and Jonathan Miller. We also had musical writer and multi-Academy Award winner Leslie Bricusse, screenwriter Frederic Raphael, and many others who have gone on to some success. They all appeared very ordinary at the time. As I'm sure I did. Even though I was voted in a *Varsity* poll the most well known person in Cambridge. So I was ordinary and famous at the same time. My greatest achievement.

Michael Winner

Varsity at 600: A brief history

By Laura-Jane Foley
and Tom Cahill

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Terror and violence spreads in Iraq

US forces pound rebel fighters in Falluja, Italian hostages taken, oil rigs hit

Repercussions from the Iraqi War continue, as US forces have attacked the city of Falluja in the past week with shells, airstrikes, and even leaflets, which, according to *The Guardian*, proclaimed, "Surrender, you are surrounded. If you are a terrorist, beware, because your last day was yesterday. In order to spare your life, end your actions and surrender to coalition forces now. We are coming to arrest you."

There are thought to be around 2,000 rebel fighters in Falluja. According to reports, about 200 are Islamic militants, others desire to reassert Sunni supremacy in Iraq, and some are supporters of Saddam. Suspicions that some of the Falluja rebels are linked to Al-Qaida are one reason US forces may have acted so fiercely, although they have issued a statement defining the attack on Falluja as self-defence, explaining: "Marines responded by directing precision weaponry against enemy forces in order to defend themselves."

In Prime Minister's Question Time on Wednesday, Tory MP Sir Peter Tapsell asked

Tony Blair if he supported "the murder and mutilation of hundreds of women and children in Falluja as an appropriate response to the savage murder" of four Americans. Blair answered by arguing that Tapsell's description was entirely inaccurate and that the American soldiers were only doing what was necessary. Lakdar Brahimi,

"I deeply regret any civilian death in Falluja, but it's necessary that order is restored"
Tony Blair

UN envoy for Iraq, warned, "Unless this standoff is brought to a resolution through peaceful means, there is a great risk of very bloody confrontation"; a prophecy that was sadly being enacted by the attacks which were underway even as Brahimi was speaking.

Meanwhile, the self-defined 'Green Brigade', an Iraqi armed group opposing the occupation of Iraq, on Monday released a video of three

Italians whom they have taken hostage, alongside a statement demanding that the Italian public stage "a big demonstration" in Rome to demand that the "government to withdraw from our country". The Green Brigade announced that Italy had "five days" in which to fulfil the demands, threatening otherwise that they would kill the hostages "without any hesitation or any other warning."

Coordinated suicide boat attacks on oil rigs in the waters of the northern gulf, which occurred on Saturday, have been heralded as a new menace in the ongoing struggle against terrorism. Until now, Iraq's oil industry has escaped assault, but as violent revolt opens up across the country, Shamkhi Faraj, head of the Iraqi oil marketing organisation, claims new security measures must be put in place. Since the attacks on the oil rigs, a Jordanian activist linked to Al-Qaida has claimed responsibility, intensifying fears regarding the involvement of Al-Qaida with terrorist factions in Iraq. *EB*



Loser of the week

Frank Maloney

Quote 1: "I'm not homophobic"
Quote 2: "I don't want to campaign around gays"
Oh dear Frankieboy, not all publicity is good publicity.

Tha boyz-in-blue crew

Clive Wolfendale, the North Wales deputy chief constable, has been accused of "patronising" and "demeaning" black officers by the chairman of the Commission for Racial Equality, Trevor Phillips.

Wolfendale was addressing the first ever meeting of the North Wales Black Police Association when he unexpectedly broke into a rap. He began on a defensive footing: "I'm just a white boy called the Deputy CC / They said I'd never make it as a bitchin' MC". His flow went on to include gems such as "So listen! Watcha doin' here today / Checkin' what the Heddlu Gogledd Cymru gotta say."

The disapproving Trevor Phillips said "Presumably this was an attempt to get down with their supposed culture," and likened the performance to giving a speech to the London Police Federation "starting off with a rousing chorus of 'Maybe It's Because I'm A Londoner' before discussing policing strategy in Cockney rhyming slang."

Wolfendale retaliated by saying that "Without wishing to sound patronising, I think Mr Phillips has missed the point." The end of his rap made the 'point' clear enough - the jam: "There's no time for jam tomorrow, we need the jam today / That's why we launchin' our association in this way / Thank you all for coming and remember what we say / Support your local sheriff and the North Wales BPA."

When contacted by *Varsity*, Busta Rhymes was unable to comment, but we reckon that's probably because he was in a business meeting with Wolfendale over the prospect of a future collaboration. *OR*



Rebise Filtrub

The cap says it all

I have 28 balls

Libby the dog has an oral adventure

We've been overwhelmed by the number of responses to our appeal for animal-related news stories, and it's been a tricky job to pick ones to use for publication. Although every submission has been rewarded with a Mystery Free Gift, it's not the taking part that counts but the winning, and one story in particular caught our eyes.

Ross Pein, of Peterhouse, sent us the tale of Libby, a German shepherd dog who swallowed 28 golf balls and needed an operation lasting two-and-a-half hours to put her back at operational capability. Libby's owner Mike Wardrop couldn't understand why his dog had gone off her food and was losing weight. Wardrop, who works at a golf course, took Libby to vet John Ford, who later told

reporters: "We didn't even need to X-ray her...she was clanking and we could feel them in her stomach." Libby's owner was very happy with the unexpected bonus of the free balls, which the vets gave back to him. Wardrop had no qualms about using the contraband: "They were slightly discoloured but otherwise in great condition and will be great for practice." News Review warns its readers of the considerable potential for top criminals to smuggle illegal and stolen goods in other dogs' stomachs; owners of dogs should keep an eye out for anyone interfering with their dog's food.

Meanwhile, well done to Ross for highlighting the story - you've won a free ticket to the Queens' Bats May Week play, *The Merry Wives of Windsor!* *OR & EB*

UKIP mayoral candidate won't "campaign around gays"

Frank Maloney, the UK Independence Party's candidate for the London mayoral elections, caused a stir this week when he said that he would not take his campaign to Camden because "there are too many gays."

Maloney protested "I'm not homophobic", although he did also say, of gay people, that "I don't think they do a lot for society." His attitude struck many as curiously defeatist for a wannabe politician, particularly given his justification that "I don't want to campaign around gays because I don't think they will vote for me."

Aside from his bizarre views, such as the pronouncement that "there is a problem with gay parades", most striking was Maloney's assumption that economic and social conservatism are inextricably linked, and that any supporter of the aims of the UK Independence Party would inevitably be

"If you are homosexual, get on with your life and stop bitching" - wannabe Mayor Maloney

heterosexual. This is a far cry from the attempts by the right to form a new breed of 'cuddly conservatism', preaching right-wing economic policies while being more broadly accepting of minorities. Maloney seemed to explode this position, arguing that "the majority of Tories are anti-gay." He summed up his dismissal with the blunt "If you are homosexual, you are homosexual - just get on with your life and stop bitching about things."

The Gay Conservatives were incensed by Maloney's comments, branding him "a dangerous extremist", and demanded that the UKIP either endorse his views or sack him as their candidate. Maloney retorted, "What's it got to do with them? The Gay Conservatives are not going to vote for me anyway." However, if the boxing promoter, who freely admitted he was "not a career politician", is only bothered about the likelihood of people voting for him, then he may as well give up now: Ken Livingstone, the current Mayor, is tipped to retain his position by a considerable margin. *OR*

Winner of the week



Libby golferdog

Poor Libby walked around for days with 28 golf balls in her stomach. Her owner didn't seem to notice that she was clanking, but at least she can eat again now.

Contributors:
Esther Bintliff
Ollie Rickman

Blunkett: from cradle to grave

The position of Home Secretary is notoriously tough, but David Blunkett tells James Dacre that he's not dead yet.



David Blunkett is very much in control. He is the star of a story as poignant as any that Hollywood's best could manufacture. The boy who was born blind, lived through appalling family tragedy, turned down an education in piano-tuning (he took himself off to university), became a local councillor at 22 and ended up as one of the most powerful men in Britain.

He is perfectly prepared for our interview. He has a detailed answer to every question, and unlike many a ministerial explanation, these answers are his own. He is not afraid to say what he thinks and he has a distinct moral philosophy that entirely dictates his policy. "Read it in my book" could be the definitive answer to any question that I ask. But I ask them anyway; Blunkett is known as a politician who is confident and honest enough to offer a new answer with every conversation. And, in any case, I don't believe that his book explains everything.

Blunkett is the most private of politicians, but his life story has entirely shaped his politics and it was his early years that were the most influential. "If people hadn't helped me in my early life, I wouldn't have been able to do what I've done but if I hadn't had the will and determination, the sense of self-responsibility to do it, it wouldn't have happened. People couldn't have done it for me. I had to do it for myself, and it's that combination of self-reliance, and of knowing that everybody around us, from our families to the broader community, can help us sink or swim... that is my politics."

A man who has come through a lot, he expects much of others. Aside from his blindness, he learnt to cope with the circumstances of "my father being killed in a works accident when I was twelve, and my mother struggling to survive the environment in which I lived." The impoverished but resilient Sheffield Brightside area where he grew up is now his constituency. It is by "drawing on the lessons from those years," early in his life that he sees his "voice able to reflect the needs, the concerns, and the fears of people there today." And it is at a grassroots level there in Brightside that he listens to a voice that informs much of his ministerial policy; that of his people, not "an alternative voice at a national level, for there are no national broadcasters or journalists, and no judges, and no members of the House of Lords there."

Although he won't admit to it, I suspect he sees the liberal left as exerting a decaying effect on the values of self reliance, but Blunkett's advantage over the chattering classes is his heritage, and it is because of this that he is "so strong about anti-social behaviour, so concerned about building security and order and stability" into society because without such security decent people can't work to better their lives.

It makes him "smile" to think that the man once painted as a left-wing firebrand, is now depicted by *The Guardian* as a right-wing bogeyman. But Blunkett was a student of Bernard Crick - the progressive educationalist, and bete noir of the right - and was also once notorious for being leader of the Socialist Republic of South Yorkshire. So exactly how left-wing was he?

"Well, I wasn't," he tells me. "I was the voice of the Labour party, and the Labour party was seen as being towards the right in terms of the student politics of the early seventies. Being a member of the Labour party immediately dubbed you as being very reactionary, and so I learnt to defend myself very strongly. I read *Political Theory and Institutions* for my degree which involved economics and history as well. I probably came out of university more to the left than I went in, but when I joined Sheffield city council, I was to the right of the new brand of firebrand younger councillors in Sheffield and across the country. When I was elected as leader of Sheffield some years later in 1980, I was the moderate candidate for the leadership of the council. I became known as left wing because Sheffield was a very radical council and we were doing very radical things at a time when Margaret Thatcher was doing very radical things nationally, but we were never engaged with militant tendency, and we were seen as very different from the politics of the London boroughs of the time."

So what is he now? "A Social Democrat." And what does that mean? "It means that I combine old-fashioned socialism with old-fashioned 'duty' conservatism and that's why my social outlook is one of believing that what we do to others determines how society operates."

So Blunkett believes that government should guarantee basic rights and freedoms and in return the citizen contracts to meet certain social responsibilities. In an age of endemic street crime, drugs and associated anti-social behaviour, does he never despair that his approach of 'Social Democracy' is not an over-optimistic one?

"In my darker moment I despair, but I think that balancing rights and responsibilities, re-enforcing duties, and getting a sense of respect back into society is something that is vital for the health of our community. I believe we should actually care about what's happening in the world, even, dare I say, those of us who believed we were right about Iraq. If we care about that and are prepared to say so, I think those are good signs and my optimism is then able to shine through. Otherwise I couldn't live day-to-day with the difficulties that I face."

"Actually caring about what's happening in the world," is the message that shines through all his books and pamphlets, interviews and articles, speeches and policies. He worries that "we've lost the art today of communicating to young people that politics is not about abstracts, that it is actually about day to day decision making. The balance that we have to achieve between aspiration and possibility, of the things we can do as individuals and the things that we can't do individually."

We range over his life but as always it's his early years that are the most fascinating. How political were his parents? "They weren't members of any political party. My grandfather had been active in the trade union movement. He used to read me the Daily Herald. I got a flavour of where they were coming from, which was as a hard-working, thrifty, working class family, wanting to be self determining but really finding it hard work in terms of income, prospects, insecurities."

How politically involved was he at University? "I wasn't. I was involved only at the fringes. I was generally involved in taking on the very powerful socialist society and fringe elements of the international Marxist group, who were very, very active in the late sixties. I was very involved in the anti apartheid movement, but that wasn't in the party political sense. I was much more involved in my own community and I actually became an elected councillor of Sheffield city council in my second year as a mature student so I was more involved in politics in the city than in the university."

We move on to his years as Education Minister. What was he most and least proud of? "I'm very proud of a great many things that I did. I think that re-focussing education on giving youngsters a foundation on which they themselves can build through the literacy and numeracy programme will, in the long run, probably be the greatest foundation that I could have laid. But also things that are not so well known, like introducing lessons in citizenship and democracy into the state school curriculum to try and build an understanding of our state of responsibility, our state of belonging and our centre of identity, is something that I'm really very proud of." As Blunkett talks of Britain and her values, he seems at his happiest during our hour together. Outside, the Royal Scots Guard are rehearsing *Land of Hope and Glory*. He doesn't even notice; taking himself very seriously, he seems totally unaware of the irony of the situation.

But he deeply regrets, he says, that "I didn't actually build into those four years a sense of greater ownership by the people carrying through the programmes... I had to move quickly to get the numeracy and literacy programmes installed, and by moving quickly I didn't necessarily have the time to actually win over the profession to what we were trying to do, and if you're going to make things work in the long-term, then you have to do that."

And what of his years at the Home Office, notorious as one of the hardest positions in government? How tough has it been? "I thought it was going to be very difficult, but I couldn't have anticipated September 11th 2001, which has

made a difference now and will for the foreseeable future. It's created greater insecurity nationally as well as internationally. People are more fearful and that plays into other parts of the job. There is a need to reassure people in relation to better policing, reassure people in terms of the balance in the nationality and asylum policy and border controls and reassure people about a criminal justice system which we admitted when I came into office required radical reform. And dealing with related issues, like the terrible threat of class A drugs."

Which is all very well. But it is claimed that Mr Blunkett has caused considerable confusion over his changes to Britain's drugs laws. "I think that the presentation of the change as being the legalisation of cannabis did lead to a contemporary confusion. But

talking to young people, I think that they understand that what we were trying to do was place the horrors of class A drugs in their right context for educational and cultural purposes so that people who are told that heroin and crack cocaine are different to cannabis would believe us. They know that's so because many young people have tried cannabis, and they need to know that if they're told that they can die from taking crack, they'll believe it. That isn't to say that the message on cannabis isn't that it's a dangerous drug and taken over a period of time becomes more dangerous and I think that that is a clear message."

He is far better able to read my tone of voice than a seeing man might. "Your tape recorder just stopped," he warns me. Fitting the player with a new tape, we discuss whether Britain's political classes woke up early enough to the immigration issue. He concedes that no-one was prepared for the change in people movements that impacted on the UK. Invoked by "world events like the Taliban in Afghanistan, like the stepping up of world attention on the terror in Iraq, these tides started to come in the mid-Nineties and accelerated in the late Nineties into the early part of this century." During this time, there was a serious neglect of the problem which was not given the appropriate resources and this, he implies, was down to a French reluctance to co-operate with the issue. "It was not possible until Nicholas Akosi became the interior minister in France to actually reach an agreement, not only to close a camp that was on French soil, not on UK soil, but actually to get him, and the French more broadly, to agree to put in security measures, again on their soil, to effectively start to transfer our border controls from Britain to France and subsequently to Belgium and in the future to Holland."

In retrospect, does he think that this "neglect" gave succour to such right wing groups as the BNP? "If you don't provide the security of stability and order that secures people's confidence, they won't turn to moderate or left-wing policies, they'll turn to people that offer them greater certainties- to the right. That was certainly true in the late nineties and the early part of 2002 in Europe, where governments that didn't address the issues of security in the home and the community and across borders were actually swept away. I've been trying to argue the case for tackling these issues to create an environment in which broader discussion and debate can be heard."

Blunkett's guide-dog Lucy returns from her walk around the block. He treats her with a touching affection; as a spoilt child. Her black hair seems to be turning grey. His shaggy auburn beard was noticeably darker when he entered office. "The Home Office is called the political graveyard," he laughs, "but the difference between being Home Secretary and being in a graveyard is that when you're in a graveyard you sleep peacefully."

Somehow I think this very likeable and impressive man won't be getting much sleep for a long time.

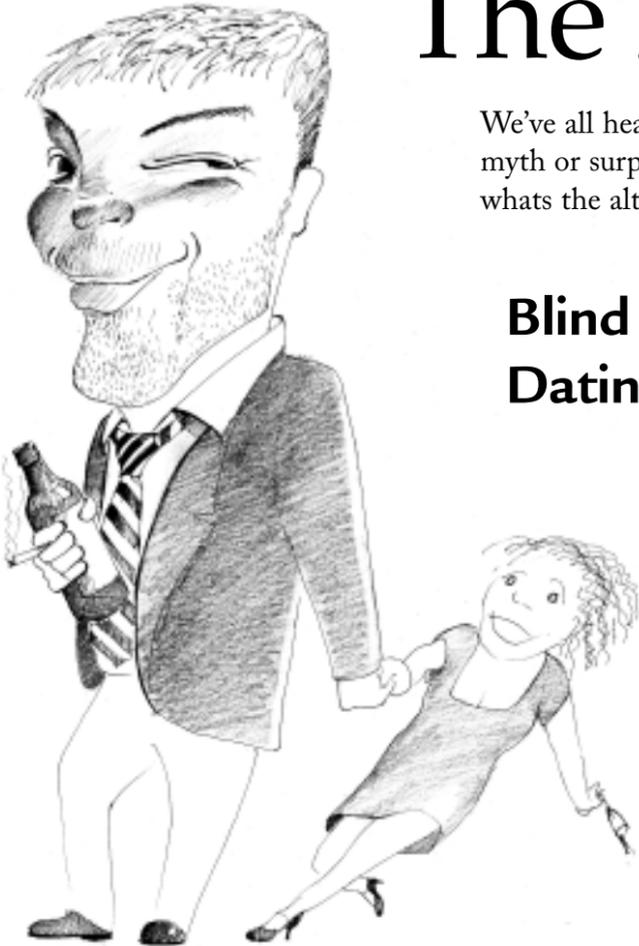
Being a member of the Labour Party immediately dubbed you as very reactionary

I became known as left-wing because Sheffield was a very radical council

My social outlook is one of believing that what we do to others determines how society operates

The Alternative Dating Plan

We've all heard the statistic - 70% of Cambridge students meet their future spouses whilst at university. Urban myth or surprisingly scary fact? Whatever. But seriously...for many of us Cindies just won't do any more. So what's the alternative? Zanny Ali and Ronjo Dam investigate.....



Blind Dating

Premise:

"I know the perfect person for you, you'd get on sooo well" - a friend

Empty Promises?:

Why on earth would you agree to spend a romantic evening with someone who's face you haven't even seen? Like it or not, most of us are more superficial than we pretend we are to impress hot chicks. And while we're at it, if your friend thinks this person is so great, why aren't they going out with them?

Some Words of Advice:

If you're nothing, you've got nothing to lose. End of.

The Verdict:

Then again, a stunning Finnish model asking you back to his/her's for coffee because they haven't really met anyone in Cambridge... well what you waitin' for?

Web dating - romance.ucam.org

Premise:

Totally free dating site exclusively for Cambridge students. Leave your details. Wait for the reply. Like MSN Messenger. But with more flowers, candy romance and the wet dreams of the internet generation.

Empty Promises?:

This claims to be a dating site but, romance.ucam.org can have unexpected consequences, the message board tells us Lady Penelope has "ended up with a God-son through the site". And what's this? Archery lessons? S writes "...Oh - and thanks for the arrows, they're working well! Hit me spot on a week ago...." - Wowiee zowiee!

Some Words of Advice:

Human contact can be tedious. This is like writing dirty text messages but with enough word space to get past the mere foreplay - Ooo er! - Hence, not for the backwards-at-coming-forward amongst us.

Verdict:

It's not all idle dirty talk, the website has just celebrated their first marriage. (see picture - barfff!)



Emma and Joe got hitched in New Zealand in March 2004 after meeting on the OxfordRomance website.

Speed Dating

Premise:

30 girls + 30 guys x 3 minutes = 'Musical chairs with chemistry' according to speed dating guru, Richard Neill.

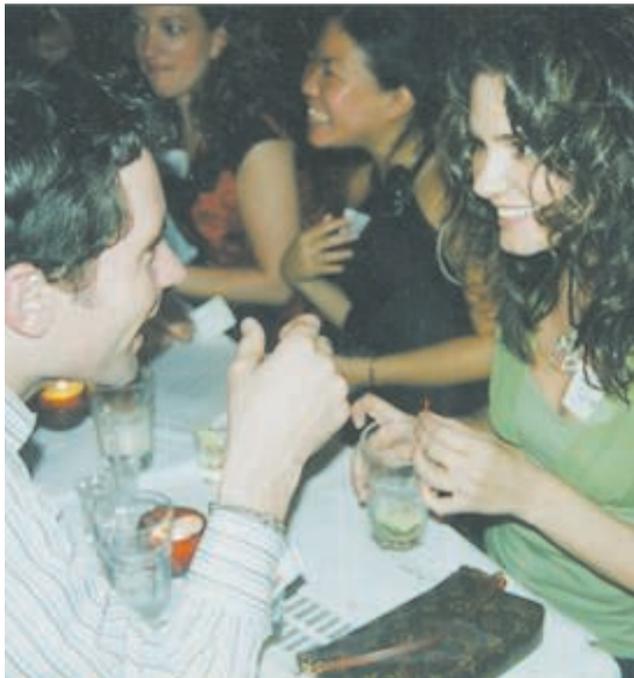
The Empty Promises?:

Guaranteed drunkenness? Well, a complimentary cocktail is on offer. Also, "even if you're not interested in meeting the 'one' it's a great way to meet new people." We suspect, however, that 'new' may be a euphemism for fuck-buddy LesBiGay N/A. New as it may be, speed dating in Cambridge hasn't quite caught up with our cosmopolitan modern world.

Some Words of Advice:

Guys are desperate for - sex.
Girls are desperate for - company.

Verdict: If nothing else, it's a great excuse to try out fifteen new chat up lines and collect fifteen new dating anecdotes and at £4 you can't really go wrong. Or can you...?



Speed Dating Events are being held on the 4th and 10th of May at the Anchor. To register for a place go to www.romance.ucam.org.

The Lifestyle Date of the Week

Premise:

Your chance to date some of the most eligible singletons in Cambridge

The Verdict:

Ok, so we haven't exactly been hugely successful in finding you love in our Date of the Week column but some of the replies have been priceless. Several good friendships have been established along the way and we've had a couple of hilarious date stories: pick of the bunch must be our Hawks' favourite, who had a Graduate style encounter outside Kings. You can work out the rest....

Our Favourite Reject

Russell Abel received a fair few responses as our Man of The Week. Some of them, however, were perhaps not quite as genuine as others. Tamara, from London, was one of our favourites.

Name: Tamara Mustill

From: London

Favourite Song: Sex Farm by Spinal Tap

Favourite Book: Men are from Mars, Women are from Venus

Describe Yourself In Three Words: Russell me up

What I'm best at: pulling off Johns' stash

What I'm worst at: keeping my knees together

To pull me: flash your Hawks' card



Last Week's Date

Last week's Date of the Week, Ella, being a Buckinghamshire girl opted for Buckinghamshire's finest; Rich Bamford from Caius. They met up for an evening of banter and cocktails at Qi Lounge, Market Passage, on Monday evening. 'It was a great date,' said Ella, 'I can't fault Rich- except for his opinion on Blazin' Squad- and the bar staff were so nice.' Rich was equally optimistic, 'The date was great; we had loads in common, though differences in opinion on the strength of Blazin' Squad's last album threatens to ruin it all - we'll see...'

Intruder Alert

Cambridge students pay some of the highest room rents in the country. As revealed in *Varsity's* own survey this week, our accommodation costs are disproportionately high. It seems only fair that we should expect competent levels of security in our colleges for the high prices we pay. Yesterday's incident in Pembroke was potentially very dangerous. It was extremely fortunate that none of the residents of Foundress Court were seriously injured. Nevertheless, the fact that two strangers were able to gain access to student accommodation so easily and remain undetected by security staff must be of great concern to college authorities. No student should have to face the possibility of violent attack on their own staircase.

Although the intrusion at Pembroke appears to have been an isolated incident, it is clear that improvements can be made to college security. The college should not be surprised that Thursday morning's intruder was able to scale the wall on Tennis Court Road – Pembroke students returning to college late at night have been doing it for years. In order to gain the respect and trust of its students, Pembroke should admit there are gaps in its current security system and set about actively to resolve the issue.

Other colleges can learn from Pembroke's misfortune. Such incidents can happen anywhere – regardless of how tight a college believes its security to be. Students have a right to live in safe accommodation and it is the college's responsibility to ensure this.

Bye, then

Varsity is 600 issues young! Thousands of students have taken part in the writing and production of *Varsity* over the past seven decades. Many have gone on to be journalists and media personalities whilst others have simply got involved for the enjoyable experience alone.

Over the last five months over fifty students have been involved in producing, editing and designing *Varsity*. Many more have contributed articles, photographs and cartoons. Unlike student newspapers at other universities *Varsity* does not have sabbatical editors and we have brought this paper out each week whilst struggling with the demands of, respectively, a Part II and an LLM. At times it has been difficult, and we've struggled to meet our 5.30am deadline – but, with the unstinting work of our reliable and wonderful team we have always pulled together and got the paper out on time. Despite our Friday mornings being very unproductive, and largely slept through, we have both enjoyed our editorship immensely and would like to thank everyone who has helped us over the past nine issues. But this is not a Union term card, so we aren't going to launch into a series of sentimental gushings about everyone from first teachers to the man from the taxi company whilst making sure not to leave out the girl from the faculty who waves in the UL.

Whilst it is a team effort there are those who play a bigger part than most. So big thanks must go to: our news team, ably headed by Bryan, who regularly put in many, many late hours; our genial and astute comment king Amol, who has regularly exceeded his job description to stick out the late shift; our marvellous Deputy Editor Ellen, who has put together an impressive arts section week in week out; our other Deputy the superb Archie who has been more like a third Editor since last week; the wonderful Ifiti without whom we wouldn't get the paper produced; and finally, Pat and Sam, whose unstinting work for *Varsity* ensures that we can keep producing the paper for another 600 issues at least.

It's been a pleasure,

Laura-Jane Foley and Reggie Vettasseri



The Week in Words

“We hope to distract people from causing trouble by fulfilling one of their main needs - something to eat - and giving them something else to do.”

PC Ian Curtis of Dorset Police explains the impetus behind a new crime-stopping scheme: give sweets and chocolates to people as they leave the pubs, to stop them fighting.

“Our main fear is about weather, but the forecast has been good so far.”

Not the return of rain to Cambridge, but the astronauts aboard Russia's Soyuz capsule, preparing to come home this week.

“Violent military action by an occupying power against inhabitants of an occupied country will only make matters worse.”

The UN secretary-general, Kofi Annan, as US troops pull out of Fallujah.

“Everyone was really freaked out.”

One Pembroke student's reaction to this week's knife attack.

“My team of student journalists and I would pile into taxis and say, ‘Oxford!’”

Michael Winner on his time as *Varsity* Editor.

“We will probably do something together as a group. I think they are going to release an album and hopefully we will all get together and write a song for it.”

Emma B describes what she used to do in the Spice Girls, and may do again (again).

“I can't definitely say ‘I would tour.’”

Graham Thorpe on a possible boycott of England's tour to Zimbabwe.

“In my darker moments I despair, but I think that balancing rights and responsibilities, re-enforcing duties, and getting a sense of respect back into society is something that is vital for the health of our community.”

David Blunkett on his vision of a better Britain, speaking to James Dacre in this week's interview.

VARSLITY

If you would like to contribute to *Varsity*, forget it for a bit. We're all off to revise.

(Do apply for sections, though, May Week or next year: business@varsity.co.uk)

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Email the Business Manager to enquire about placing adverts. Or if you want to tell him how great he is: he really is a legend, you know, and he has an hilarious passport photo. Thanks for everything you've done, Sam.

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Anne
Campbell MP



BY INVITATION

When the idea of variable top up fees was first proposed by university Vice Chancellors in 1996/7, I opposed their introduction. I did not want to see an American style market in higher education which leaves everyone except the very poor and the very rich unable to afford the top universities.

My position on this has not changed. That is why I was opposed to the Higher Education Bill when it was first published and why I worked very hard as the Bill passed through the House of Commons to ensure that we did not get such a system in the UK. However, as the process has gone on, the Bill has been transformed into something which will benefit all universities and direct far more money to students in need. It is a mistake to think we are going down the American road, for we have rejected it in favour of a system which entrenches the principle of 'access for all' into our universities for the first time.

Many of the measures set out in the HE

Bill are long overdue. At the outset, I welcomed the Government's proposal to abolish up front tuition fees, so that graduates, rather than students, pay the fees. Similar to the Scottish system, long argued for by NUS, it is in essence a capped graduate tax for those earning above £15,000.

Other landmark announcements in the Bill included the proposal to reintroduce grants and mandatory bursaries for the least advantaged students of more than £3000 a year, the creation of the Office of Fair Access to oblige universities to improve access schemes, increased capacity of interest-free loans for students, and more favourable restructuring of debt repayments. The vast majority of students who wrote to me strongly supported these initiatives. They mark a real victory for those who have campaigned for access.

I worked hard, however, to persuade the Government to change its mind on several key issues. My concerns centred on the importance of keeping the low fee cap and ensuring that it

was enforced. I was also anxious about the impact the system would have on graduates working in the public sector. I won important concessions in all these areas.

The fee cap can only be raised by a new HE Bill before 2010 and thereafter only by a vote in both Houses of Parliament. I persuaded the Government to put future Education Secretaries under an obligation to fine any university which

minimise the risk of variable fees, whilst keeping the rest of the package. I proposed amendments at both Committee and Report stage which would have replaced the variable fee with a fixed fee. Had I not previously resigned my role as PPS over the war in Iraq, I would have had to resign with this voting record.

I could not support Ian Gibson's amendment because it removed all power from the regulator and all legislation pertaining to fees, thereby leaving an unregulated market. If this amendment had been passed, the Government would have had to abandon the Bill in its entirety. CUSU may have regarded this as a victory, but it would have been short lived.

Universities are in crisis. They need more money now. Disadvantaged students at Cambridge and APU, struggling without any grants or bursaries, cannot afford to wait for the new support package. No Bill would mean no grants, no deferred fees and no easier debt repayments. The low level of loan would continue to force students into commercial debt. Russell group universities, desperate for funds, would continue to threaten to break away from the State system and charge everyone overseas students' rates. I do not believe that the majority of Cambridge students and constituents wanted this to happen. And I hope that when students reflect on what I have worked for they will realise that I have striven hard to achieve the best possible deal for Cambridge.

"Universities are in crisis. They need more money now"

I did not want to see an American style market in higher education... My position on this has not changed

attempted to charge higher fees. The Langlands Review will report in a year's time and examine fee remission for those graduates who take low paid jobs in the public sector. Graduates who take low paid jobs or who become carers will have debts written off after 25 years.

Following these and other important amendments and concessions, I voted for the third reading of the Bill, confident that it would benefit students and universities. As *Varsity* has noted, I did not support the government on the second reading, in the hope that I could work to

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,

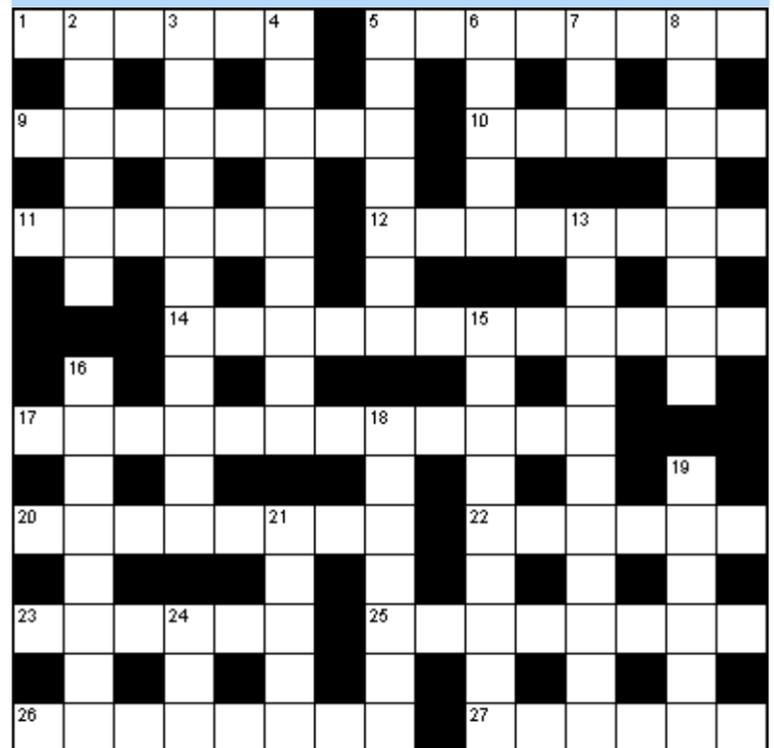
Finally, a reason to be proud of Cambridge. I am referring, of course, to the 150th boat race, which our proud lads won by a thumping margin. One of them was even an undergraduate!

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. MOUNTAINER 15. ANTIPASTO 16. ASSIGNER 18. LEAFLET 19. SPOONS 21. LEAVE 24. SUE

Archie
Bland



WE FAILED IN RWANDA. WHAT HOPE
FOR SUDAN'S VICTIMS?

I know it says 'opinion' at the top of the page, but there are events which remain impervious to commentary, and resist any attempt at understanding.

For instance: exactly ten years ago, Rwanda was overwhelmed with death. Eight hundred thousand Tutsis and Hutu moderates (which is to say, Hutus who would not murder their friends and neighbours) were killed, in the most efficient genocide since the Holocaust. It was a literal decimation, and it was not far from being the total extermination of a people. The UN failed hopelessly in its duty to the Hutu people, responding to a fax from its representative in Rwanda, which proved beyond any reasonable doubt that a genocide was in the offing, with – extraordinarily – nothing other than a rejection of protection for the source, who promptly disappeared. The genocide was preventable, and we did nothing to prevent it.

That a paragraph change is the closest one can come to forcing a pause in a piece of journalism is an expression of what a dismally inadequate way of expressing horror this is. In fact, horror is not really the right word, because horror requires comprehension, at least, and eight hundred thousand is a meaningless number. Joseph Stalin, an expert in the field, was right: the death of one is a tragedy; a million deaths is a statistic. May as well be eight million or eight billion for all the difference it

makes to our conception of the loss.

There are so many numbers. Break it down: six people were killed every minute, every hour, every day, for one hundred days. Contextualise it: 200,000

children were orphaned. Expand it: 535,000 women were raped, and of the survivors, around two thirds contracted AIDS.

All useless. Focus it, then. Laurent Nkongoli was lucky. He survived, for no reason other than blind luck. He told the American journalist Philip Gourevitch: 'I had accepted death. At a certain moment this happens. One hopes not to die cruelly, but one expects to die anyway. Not death by machete, one hopes, but with a bullet. If you were willing to pay for it, you could often ask for a bullet.'

We all failed hopelessly in our duty to the Hutu people

Ten years on, how can the wounds of genocide be healed?

Eighteen people were killed in Etienne Niyonzima's house. Six hundred and forty-seven died in his neighbourhood. His wife was shot, but survived, though she lost her arms. All sixty-four people on her side of the family were murdered. His son was killed with a machete. But Niyonzima's other children survived, and his account, also to Gourevitch, is above all that of a man who believes he was lucky: 'Quite honestly, I don't understand at all how I was saved.'

In one sense, no-one was really saved from the genocide in Rwanda, Tutsi or Hutu. Such monumental, widespread carnage cannot fail to touch every single individual in a society, and there are children unborn whose lives will be affected by it.

Everyone, just about, is related to someone who died, or someone who killed.

The hardest thing for Rwanda is finding a way to move on. Justice becomes an irrelevant concept when murder takes place on this scale: it is impracticable. But for widows and orphans to live next door to those who killed their family – it is an intolerable burden. How can these two fundamental truths be reconciled?

The thing about writing an opinion column is, it implies an easy facility with

answers. This is all very well with CUSU elections, or the rights and wrongs of CICCUs advertising campaign; but what use is opinion in the face of this?

All you can do is remember it. Ten years is a long time. But what happened in Rwanda remains clearly visible as one of the most disturbing examples of the capacity of ordinary men and women to do terrible things, and as one of the great stains on the conscience of the international community.

In spite of which: in Sudan today, the Zurga tribe face extermination, and Kofi Annan has said that 'the risk of genocide is frighteningly real'. And the global community dithers, and no-one knows about it, just like no-one knew about Rwanda, and of those that do know about it, it is still referred to as a civil war, just like Rwanda, and the UN has still not acted, just like Rwanda, and it could happen all over again.

This is not opinion at all, really. And it breaks the other cardinal rule of writing student opinion pieces: focus on the local, because there are lots of people better informed than you about the wider questions, and at least you have a niche when it comes to Gardies.

Nevertheless, here it is, because it's worth reminding ourselves, simply to remember, and you can't do it too many times. Anyone who wonders why we should continue to think about this, despite the total absence of answers, need only look to Sudan. Rwandans need to find a future, and it is their duty to move on, for they cannot help but mourn; but it is our duty to remember, because forgetting is too easy, and this must never happen again.

We wish to inform you that tomorrow we will be killed with our families, by Philip Gourevitch, is available in Picador

Laura-Jane
Foley



THE LESSONS OF A MAKE UP DISASTER:
DANGER LURKS ALL AROUND US

I've never taken much notice of the proverb "less haste more speed". Shame that, as I now find myself two weeks into term back *en famille* with impaired vision, no eyelashes on one eye and an extremely bruised ego.

A boyfriend once watched me in amazement as I set about my laborious beauty routine ready for a night out. As I clamped the curlers down on my eyelashes, ensuring the metal strip was positioned firmly in the fold of my eye, he winced.

Girls will always want their make-up and their tools for change

The devil makes work for idle eyelash curlers

The cause of my enforced convalescence chez Foley was a rather unfortunate mishap with a pair of eyelash curlers. Eyelash curlers, which so befuddle the opposite sex, and are an essential in many ladies' make-up boxes double as a lethal instrument of pain and torture – as I can now testify!

"They look lethal. Don't they hurt?", he asked. Surveying the finished result he raised a critical eyebrow – "there's no difference... why bother using them?" Dismissing him as a typical subtlety-lacking boy I continued with my incredibly important eyelash curling ritual before

every night out for the next two years.

Last week, and two years on, I was getting glammed up to go to a 21st Birthday party and in my usual way I was trying to do 25 million things at once and not concentrating on any of them. What exactly happened though remains a bit of mystery – all I know is that moments after whatever did happen, I was in indescribable pain, bruised and bleeding, with my eyelashes no longer on my eye lids but in my curlers. Suffice to say I shouldn't be using eyelash curlers ever, ever, ever again. They have been consigned to the bin – or more precisely the skip at Homerton where I tossed them in rage as I set off for A&E.

I'm not the only one who has been incapacitated as the result of a cosmetic catastrophe though, and it is actually more common than one would suppose.

A friend of mine inadvertently removed a large mole whilst shaving her legs in a hurry with a disposable ladies razor. This was described by A&E as "a medical emergency" as it was very difficult to stem the flow of blood. She even had to have a blood transfusion. It goes to show that just because a ladies razor is pink it doesn't make it any less lethal than the male variety! Despite this my friend remarkably still uses the same method of hair removal for her legs!

Another friend had a very unfortunate accident on the night of a May Ball last summer. She was rushing around straightening her hair, helping a friend with her make-up, making a phone call and trying to decide which bag to take when she trod on the upturned plug of her electric hair straighteners. Her screams could be heard at the other end of college! After a trip to A&E, a tetanus

jab and a stiff drink, she made it to the Ball like Cinderella just before twelve – but ended up spending most of the night sitting on a chair with her foot resting on an icepack... and she still has the scars... but not the hair straighteners!

Before my recent accident, when I still had the ability to read trashy magazines, I read about a rather hirsute young lady who fell asleep whilst depilating her top lip. Many hours later she woke in agony with the skin of her top lip missing. Guess where she ended up? Yep, A&E. Many months and several skin grafts later, she is heavily scarred.

So what's the common thread, apart from them all ending up in A&E? They're all young women who see imperfection in themselves rather than accepting the way they look. We're never happy with what we've got. I for one would love to have the curly hair of my friend who has spent many, many hours trying to get hers as poker straight as mine. At school I used to sleep in curlers sometimes only for the curls to have dropped out before the end of morning registration!

I'm not suggesting for one minute that we girls have a ritualistic burning of our mascaras and lipsticks (I feel naked without mine) but I do think we take unnecessary risks to change things that only we notice. Girls will always want their make-up and their tools for change but for my peace of mind and for the longevity of your eyelashes and more importantly, your eyesight, I implore you to throw away your eyelash curlers. They are very, very dangerous. Lecture over.

/30/04/04/LISTINGS/

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

T H E A T R E



Rocking Horse Theatre Company presents Martin Crimp's *The Country*. This sparse psychological drama explores the disturbed triangle created when doctor, Richard, brings the body of an unconscious young woman back to his wife and home. *Corpus Playroom 4th-8th May 7pm*

V I S U A L C L A S S I C A L



Spring is traditionally a season of new beginnings. To witness the visual arts equivillant, head down to London's Saatchi Gallery for a sensational assortment of works by the latest proteges on the contemporary art scene. *New Artists: 'New Blood'* is running until the 4th of July and includes everything but the kitchen sink.



CUCO's final concert of the year deserves a good audience. Even if it means worrying about what you're not doing, get down to West Road and see how much listening to Ravel's wonderful piano concerto can make you not care! *Sat 1st May, 8pm, West Road Concert Hall '£12, £8 (conc), £3 (students)*

M U S I C



The self-canonising Norwegian, Thomas Hansen, is a purveyor of alt. country folk and unfortunate faux kiddie album-artwork. With any luck, though, none of this will be on display when he plays the Portland Arms on Wednesday 5th May. See Music page for more info

F I L M



Mike Hodges' new crime thriller, *I'll Sleep When I'm Dead* features Clive Owen as former gangster living in rural Wales. If that sounds like all the makings of a knockabout comedy, then prepare for a surprise. This is the man that directed *Get Carter*, after all. Q&A session with the director follows. *30th April, 9pm, Arts Picturehouse*

Applications welcomed for Michaelmas 2004 and May Week Positions



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BE IT

Contact Sam Gallagher
for more information
on any position
business@varsity.co.uk

FILM

Sunday

Queens' Films:
Rabbit-Proof Fence.
Queens' College, Fitzpatrick Hall.
9pm. £2.

St John's Films:
Sylvia - with Gwyneth Paltrow, filmed partially in Cambridge.
St. John's College, Fisher Building.
7pm. £2.

St John's Films:
Sylvia.
St. John's College, Fisher Building.
10pm. £2.

Trinity Films:
Blue Velvet by David Lynch, 1986 (18).
Admission Free.
Trinity College, Winstanley Lecture Theatre.
8:30pm.

Monday

Film Screening and Talk:
Jean-Luc Godard's VIVRE SA VIE (1962) introduced by Colin MacCabe.
Cambridge Arts Picturehouse, .
6:30pm. £4.

Thursday

Eastern/Central European Film Club:
Gypsy Lore/Romani Kris by B. Gyongyossy (1997). Hungarian with English subtitles.
Caius College, Bateman Auditorium.
8pm.



Sylvia, 15
Sunday 2nd May - 7pm & 10pm

Runaway Jury, PG
Sunday 9th May - 7pm & 10pm

Shrek, PG
Sunday 16th May - 7pm & 10pm

The Last Samurai, 12
Sunday 23rd May - 7pm & 10pm

Something's Gotta Give, PG
Sunday 30th May - 7pm & 10pm

Spirited Away, PG
Sunday 6th June - 7pm & 10pm

Along Came Polly, PG
Thursday 10th June - 7pm & 10pm

www.stjohnsfilms.org

MISC

Friday

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

Chabad Society:
Russian Shabbat: Rusian food, drink and atmosphere.
Chabad House 15 Grange Road, 8pm.

Saturday

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

CU Bowmen (Archery):
Cambridge BUTTS - Last leg of the tournament.
Sidney Sussex Sportsground, Huntingdon Road. 10:30am.

Monday

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

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.

Culanu:
Improve Your Memory and Learn to Relax with John Levine...
The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria.
8pm. £2.

Romance.ucam.org:
Speed Dating: "Musical chairs with chemistry". Great fun, please book in advance. The Anchor Pub, <http://romance.ucam.org>.
7:30pm. £4.

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

Culanu:
Lunch & Learn: Come feast on beignets, 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 (tcl25). New Hall, Long Room.
7pm. £2.

Friday

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

CUCBC & LMBC:
Indoor Rowing 8 x 500m relay race.
Entries online, www.cucbc.org.
West Road Concert Hall, 5pm.

LMBC:
Concept 2 Cambridge University Sprint Relays.
West Road Concert Hall, 5pm. £16.



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TALK

Friday

CICCU:
How can we believe in God in a world without meaning?
LUNCH PROVIDED.
Sidgwick Site, Meade Room. 1pm.

Saturday

Kettle's Yard:
Gallery talk - Attila Csorgo, approx 30 mins. Kettle's Yard, 1:10pm.

Wednesday

2nd Annual Disability Lecture:
Can Genetics Solve the Disability Problem? by Dr Tom Shakespeare.
St. John's College, Palmerston Room, Fisher Building. 5pm.

Culanu:
Jewish-Christian Dialogue: Still Some Lessons to Learn? All Welcome!
The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria.8pm.

Thursday

CICCU: Does God just not care?(Romans 1; 18-32). Queens' College, Fitzpatrick Hall. 1pm.

Culanu:
Dr Ghilad Zuckermann: The Story of the Hebrew Language...
The Culanu Centre, 33a Bridge St, between Oxfam and The Galleria.8pm.

Kettle's Yard:
Gallery talk - Attila Csorgo, lasting about 30 mins.
Kettle's Yard, 1:10pm.

Friday

CICCU:
The Passion of the Christ: Who Killed Jesus? (LUNCH PROVIDED).
Sidgwick Site, Meade Room. 1pm.

St John's College Linacre Lecture:
Professor Stephen O'Rahilly of the Department of Biochemistry, 'Obesity and the hard-wiring of human appetite'.
Downing Site, Physiological Laboratory, Lecture Theatre 1. 5pm.



You are cordially invited to attend
The second Annual Semitic Philology Lecture
Trees and Waves: On the Classification of the Semitic Languages

Professor John Huehnergard
Harvard University

5.00pm, Tuesday 25th May, 2004
The Runcie Room, Faculty of Divinity, West Road (Sidgwick Site)
Followed by a reception

The lecture will present a broad view of the Semitic languages in the Near East and their interrelationship
RSVP: Geoffrey Khan, Faculty of Oriental Studies, Sidgwick Avenue, Cambridge, CB3 9DA. Email: gk101@cam.ac.uk

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Thursday	8.30am - 8.00pm
Friday	8.30am - 8.00pm
Saturday	8.00am - 8.00pm
Sunday	closed

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MUSIC

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.

Cambridge Gamelan:
 Spectacular dance and music event in traditional Javanese Gamelan style.
 West Road Concert Hall, West Road Concert Hall. 7:30pm. £6 / £4.

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

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

Saturday Clare ents; C.R.Y.P.T.I.C:
 New breaks and beats night, with special guest Krafty Kuts .
 Clare College, Clare cellars.
 9pm. £4.

Queens' Ents:
 DIRRTY. Red Hot Hip-Hop.
 Queens' College, Fitzpatrick Hall.
 9pm. £4.

The Boiler Room at St John's returns for the last time this year with hip-hop from Dj CHEMO (Frontline/Kung Fu) and Old Skool Drum n Bass from Dj Sharife. £3 B4 10.30/ £4 after. Bring student ID.

Queens' Ents:
 DIRRTY. Red Hot Hip-Hop.
 Queens' College, Fitzpatrick Hall.
 9pm. £4.

Sunday Fitzwilliam College Music Society:
 LEAVERS' CONCERT: Last chance to see these student performers!.
 Fitzwilliam College, Fitzwilliam Chapel. 8pm.

Tuesday Peterhouse Music Society:
 Ben Moore (violin), Mark Berry (piano): Bach, Schumann, Busoni, Ysaye. Peterhouse, Combination Room. 8:45pm.

Wake Up Screaming:
 Hard Rock / Metal clubnight, cheap drinks before 11.
 The Kamar, Wheeler Street.
 9pm. £3.50/2.50(mem).

Wednesday Jesus College Music Society:
 Pete Collins:
 A programme of songs for tenor.
 Jesus College Chapel, .
 9pm.

Thursday Cambridge Guitar Club:
 Bring your guitar and play or come listen. 8pm start. Info (01223) 565552 www.cambridge-news.co.uk/communities/sites/cam-guitar-club.
 St Luke's Centre, Victoria Road, Cambridge CB4 3DZ,
 8pm. £Entrance £3 (students £1).

Friday APU:
Anglia Sinfonia Voices:
 Berio's A-Ronne for eight amplified voices. Mumford Theatre, Anglia, 1:10pm.

Queens' Ents:
 LONG BEACH BOOTY PARTY.
 Hottest RNB / Hip Hop in Cambridge. Queens' College, Fitzpatrick Hall. 9pm. £4.

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THEATRE

Friday ADC: Hedda Gabler. The Octagon, St. Chads, 7:45pm. £5.

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).

NO DIET DAY

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**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 **Marlowe**

The Marlowe
 invites applications for
 DIRECTOR and PRODUCER
 of the RSC
 Other Prize winning play
 Deadline Wednesday May 5th
 For more info contact
 Christina (cje35)



The ADC Theatre invites
 applications for productions in
 the Michaelmas 2004 term.
 We would like to receive
 applications from individuals
 and drama groups. Previous
 experience is not necessary.
 Mainstage and Lakeshore seats
 long slots are available, as well
 as slots for one night shows.
 Further information and
 application forms from
 Michael Nelson, Theatre Manager
 tricket@adc.theatre.cam.ac.uk



Invites applications to direct
 in Michaelmas Term

At Homerton or another
 Cambridge venue

Deadline May 7th, 5pm

Application forms and info
 from
www.hatsdrama.co.uk



The Amateur Dramatic Club

Welcomes applications to Direct/produce in Michaelmas 2004
 At the ADC theatre or Elsewhere in Cambridge.

Application forms are at applications.cuadc.org

Deadline: 6pm on Friday 7th May

Enquires to Andy on president@cuadc.org

**ADC / FOOTLIGHTS
 2004 Pantomime**

Applications are invited from:
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 DIRECTORS
 PRODUCERS

All enquires and applications to Raph on ras81@cam.ac.uk

Deadline for applications Friday 7th May



**Earn £7 for
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Volunteers aged 18-30 needed for
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 British English must be your first
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No Pain Involved!!!

Experiments will run
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For details, please ring or
 email Karen Taylor at:

MRC Cognition and Brain Sciences Unit,
 15 Chaucer Rd, Cambridge, CB2 2EF
 Phone: 01223 353 294 ext. 316
 Email: karen.taylor@mrc-cbu.cam.ac.uk

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 Friday 14 May**

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Contact Collette Nicholls
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 to arrange audition

The **Marlowe**

The Golden Ass

**11th - 13th June
 Sidney Sussex Garden**

Come and see the
 amazing donkey man!

For a comprehensive listings guide and to submit your own listings visit

www.varsity.co.uk

Naked Female Mud Wrestling

...and other things Page Fourteen would like to see at May Balls this year...

1. Everyone with tickets for Magdelene giving them away to tramps.
Come on, it would be worth it to see the carnage in the morning.
2. A thousand people mooning on the survivors photo for Johns.
3. Someone punching any jugglers that attempt to 'entertain' the queue to get in.
4. The main act not turning up at Trinity again. How we laughed when the Fun Lovin Criminals had a bit too much fun before their slot in 2002.
5. Female torso Vodka ice sculptures like the ones in Footballers' Wives. For that touch of class.
6. Chas and Dave. At every ball. Please God let this happen – and why have Blazin Squad been chosen to do our Euro 2004 song instead of these legends? This country's going to the dogs.
7. A naked female mudwrestling arena. Someone's got to do it.
8. Queens finally taking after its name and having Russell Grant, Julian Clary and Elton John compering the main stage.
9. Likewise, Trinity from the Matrix at Trinity, Jim Robinson at Robinson and Clare Raynor at Clare.
10. A human spitroast as well as a hog roast. Actually, Newnham's having a Ball this year isn't it....



Image.net

Elton John, Julian Clary and Graham Norton re-enact the Darkness video at Queens' Ball

Al Rushmer and Dave Fawbert's PAGE FOURTEEN

LISTINGS

FOR SALE:

One Land Economy Degree, unused condition.

One careful owner (2001 Matriculation). £5 O.N.O.

Wanted: good prices paid for dissertations, preferably SPS based (though I'm really not fussy), by 5pm Friday 30th April at the very latest.

Severe panic has now set in. Please help me, please. Oh God what am I going to do? I've had 6 sodding months and I've gone and left it to now.

I really need one, I'll do anything, and I really mean anything. Only four days until the deadline and ten-thousand words to write. Bollocks.

For Sale: a disastrous haircut, willing to trade for a semi decent one.

Cost over £30 new

Wanted: ok, if I can't get hold of a dissertation then can anyone let me have any decent excuses?

And I'm not talking "my computer crashed", I need world class, monstrous style ones that would convince a Peterhouse student to go straight.

For Sale: Boatie types - need to improve your conversation skills? Sick of not being able to talk about anything but the dull life that is rowing? Fancy making some new friends that get up at a sane hour?

Sign up now to our low cost course to learn new talents and improve your social competence! Book now in time for May Week. Discounts offered for group bookings (eight minimum).

Other courses offered including "Learning to Communicate without binary code - A Compsci Perspective" and "SPS students - What to do when not sleeping". Call now for a full black and white brochure!

Lost: sanity. Thought to be stolen from the Wren Library within 2 hours of the beginning of term.

Lost: my dignity went missing without trace on Suicide Sunday 2003, needs to be found or replaced before the same date this year.

Self-respect also disappeared on the same day. Last seen rapidly disappearing during a drinking society initiation ceremony.

Substantial reward offered for safe return.

For Sale: a selection of bikes all in great but slightly damp condition (usually from fresh clean Cam water).

Can also provide bikes to order, maybe even re-unite you with your stolen bike! Provide your own lock-picking equipment.

Scrabble - Back With a Vengeance



Varsity Archive

That Scrabble board once more, for the ladies

And so, everything that has a beginning has an end but sadly no lucrative cash offer is going to convince us to return with "Page Fourteen Reloaded" or "Page Fourteen Revolutions" – we have principles thank you very much. Well, that and nothing, literally nothing left to write. All creative genius has been sapped out of us.

Judging from the feedback we peaked a little too soon, a common problem, and our finest hour by a country mile was in our very first issue: the ongoing debate over college Scrabble™ scores. A big thank you to all those painfully anal individuals who wrote in and provided moments of unbridled hilarity within the hallowed *Varsity* corridors. *Varsity* did in fact receive significantly more correspondence over this issue than either "Top-up Fees" or primate labs. Who said students were apathetic? The country is clearly in safe hands.

*Thanks for reading....
Meet us for a drink sometime
It's Your Round*



It's an ordinary high school day. Except that it's not.

SO YOU SEE THESE KIDS THERE WHO LIKED ROCK AND RAP. IT WAS INSANE.

WOMEN: HAVE A DOUGHNUT. IT WILL BE OKAY.

Sainsbury's chocolate doughnuts are delicious

The Fonz is cool



Play yout music loud. Very loud.



Wonderful



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Sharp suits. Sharp smiles. Neat.

The great irony of The 102



Buy Shoo - Accessorise Your Life - on sale now



Lady-like beauty. Yes.

The problem with the world is that everyone is a few drinks behind - Humphrey Bogart

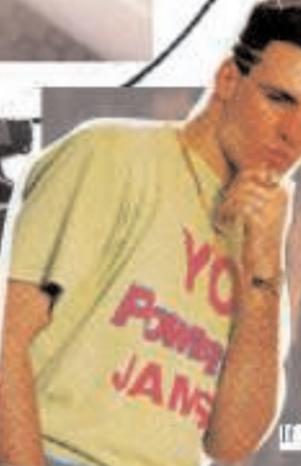


Pretty in pink

PISS UP LOOK SHARP



England - summer 2004



If your back's against a wall turn around and write on it

Colourful tights - check



Literate rock'n'roll girl - check. What dreams are made of...



And if the people stare. Then the people stare.

of Yourself

varsity arts



Lydia Wilson

Welcome to The Future

Martin Hemming

The future. Many have tried to predict it. Historically, none have got it right. I mean look at George Orwell. By his reckoning 1984 was going to be all Big Brother this, doublethink that, beer served in metric units, rats on your head and shagging in woods. How wrong can a man be? Everyone knows we didn't have *Big Brother* till summer 2000. Davina McCall was only 17 in 1984 (imagine that! I have) and Jade Goody was only two (a reading age she's now tripled). I drank several pints of beer last night, not litres. And as for rat torture, we didn't get that till *I'm a Celebrity...* or, at the earliest, *Fort Boyard*. And Paul Merton invented *Room 101*.

Nope, 1984 was all nuclear protest, miners on strike and people pretending to like hip-hop. It was quite a warm summer though, so there may have been some *al fresco* bonking (there's a nice forested area near Greenham Common).

Our contemporary arty folk are trying a bit harder. Let's take, for example, Busted (they were 1, -1 and -1 in 1984). When they journeyed (via the medium of song) to the year 3000, they came back admitting that "not much has changed". This is clever thinking on their part. When making predictions it is always wise to predict something so far off in the future that no one can ever prove you wrong. It is also wise to err on the side of caution and guess that things'll probably be

roughly the same as they are now. Unfortunately, for Charlie, James, Matt and their anonymous drummer, "not much has changed" can mean that humans have evolved gills and your "great-great-great-granddaughter" looks pretty fine despite being approximately 837-years-old. Maybe they should have spent less time looking down their teacher's top and paid more attention to her maths lesson. The berks.

A clever loophole is to create art of the future rather than about the future. In this way you can avoid being judged in the present. Marty McFly (not be confused with Marty Busted) had the right idea when, after stunning his mom's 1950s prom crowd into silence with his far-out guitar solo in *Back to the Future*, he quipped: "You people might not be ready for that kind of music yet ... but your kids are gonna love it!"

Not everyone has a "doctor" friend capable of whizzing them off to various points in the space-time continuum with hilarious consequences. However, we can be fairly sure, just as Busted in their own warped way are, that the future will be kind of like now. Whereas once there was Morecombe and Wise, there's now Vic and Bob. There was the blues; then we had the Rolling Stones and, later still, the White Stripes. In the Renaissance there was the artist Raphael; in Victorian England there were, confusingly, the pre-Raphaelites; in the 1990s he was a ninja tur-

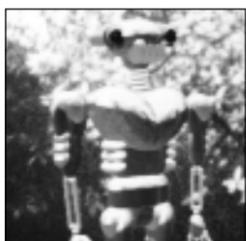
tle. Bill and Ted went on an excellent adventure; soon after it was a bogus journey.

I'll see in you in the future, then. Don't bother packing your swimming costume.

The VarsityArts Guide to The Future

1. *The Jetsons* or *Futurama*?
2. *Back To The Future II, Space Odyssey 2001, Bladerunner*
3. Italy's Futurism art movement (1919ish). With an appreciation of noise, grime and the city the reversed traditional notions of beauty. Shame they were a bunch of facists.
4. *Year 3000, Busted* - Their grasp of simple arithmetic may be dodgy but their eyebrows are heavenly.
5. 1984 - George Orwell, *Brave New World* - Aldous Huxley, *We* - Yevgeny Zamyatin.
6. www.cyborgname.com - just call me E.L.L.E.N (Electronic Lifeform Limited to Exploration and Nullification)
7. The works of Nostradamus - WW3 will only last "seven and twenty years," apparently, which given it began in 1999, means we'll all be home in time for tea. Hurrah!
8. *May Week Varsity* - We haven't started it yet but when we've finished its gonna be amazing. Promise.

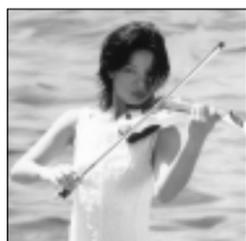
(list compiled by Ellen E. Jones)



Music

Songs about robots

Page 20



Classical

Porno Pianissimo?

Page 17



Theatre

Easy as A D C

Page 18

Kill Bill Thrills

Niraj Modha reviews Tarantino's latest

Kill Bill Volume 2

★★★★★ Released on

Quentin Tarantino is a quintessential movie and music buff, and no-one's complaining with the likes of Johnny Cash, Ennio Morricone and a Santana mix on the soundtrack to his much-anticipated follow-up of the Bride's tale of revenge. But you don't have to be a movie or music geek to really enjoy this film. Nor do you need to be an ultra-violent samurai-warrior fanatic.

In fact, surprisingly, *Kill Bill Volume 2* turns out to be less about violence and, perhaps, more about that really significant period in a woman's life – motherhood (but, despair not, budding kung-fu artists, since this comes in equal measure too). For, through his innovative non-linear story-telling and Uma Thurman's simply brilliant performance as an assassin-turned-mother, Tarantino turns his proclivity for acerbic, inspired dialogue towards the task of creating something that could be interpreted as resembling a 'souped-up' BBC drama that juggles the dilemmas of responsibility and retribution, interspersed with the odd breath-taking action sequence.

The more cynical amongst the cinema-going populace may question whether this entire enterprise could be a money-making shtick; but, despite the imputed irony, there is the real concern of the Bride's identity issues: how differ-

ent are we from the image of ourselves that we project? how far do our actions determine or justify our being? Deep.

However, quite frankly, this film doesn't require you to dwell on those interesting questions if you can't be bothered to do so. It's beautifully shot, the plot makes sense and the main characters are all fully developed, which immediately distinguishes this work of art from the drivel that's been leaking like a kicked-in urinal out of Hollywood over the last few decades. This film is its own genre –

most importantly, it makes sense and doesn't take itself too seriously.

I, for one, am thankful that this bloke isn't still an anonymous video stacker in some Los Angeles video store. It's a tribute to Tarantino's immense talent for script writing and sheer comic genius that I can exhort you to watch it, if not for anything else, for Pai Mei's high calibre beard-stroking and a discussion on Superman's own social critique of the world he dropped into from Krypton.



www.image.net

Camerabridge

The Cinecam Film Festival

Cristina Esconda's *Searching* has a light bulb in it. Life with your other half is like having the light bulb; breaking up is like losing your light bulb. But the film didn't actually feel this low budget.

Searching was just one of the 16 short films screened at this year's *Cinecam Film Festival*. A capacity crowd hit Robinson Auditorium for one of the biggest events for student film in Cambridge. Cristina Esconda's film dwelt on the effect of desire upon the lover, its imagery was economic but neat and provocative.

But in the end it was Emma Lightfoot's *After Things* that swayed the judges' attention. Her film covers a dystopia-fuelled Britain in which reality is second best to imagination. Lightfoot has the potential of this gripping new medium sussed and uses it to reap bewildered, nervous laughs. *After Things* is shot to hype Britishness every bit as weird as *The League of Gentleman* and pulls off an Anglophilic comedy. First prize was a place at the Brighton Film School summer course.

Among a programme spanning student-issues, flicks, science education animés and the unforgettable *Caesar Diamond Geezer* were loads of films that dared to be different. *La Double Vie* meditates on a single enigmatic, double-sided woman who remains mysterious to the camera. So shy, yet so provocative, Atta Chui's subject draws on the camera and the anonymous man who controls it.

Mannequin Men explores the male body with more than a nod to Genet. Lucy Styles' film contrasts the pale, bland mask of the mannequin, placing it in the possession of a brooding, dangerous male form. But this is so much more than a car advert gone noir. A short playing with caress, abuse and fellatio ensues; packing its tension into a tightly controlled use of framing *Mannequin Men* is a very sexy film.

Noah Charney's *Sleep of Reason* conjures up the world that is left in our cities

One of the biggest events for student film in Cambridge

while we sleep. This is literally a silent movie, one that takes the viewer for a ride, testing their credulity and nerve. Charney's camera cuts between a lone night walker, edgily rushing through the London streets and a strange masked figure that intervenes in what might otherwise be a regular quiet night. A haunting is in order as the spectral figure turns out to be a plague-warden one might normally expect to see in a history book. *Sleep of Reason* unsurprisingly has more than one twist, ending in as unsettling a manner as it began.

Of course, afterwards there was Robinson Bar.

Ollie Coates

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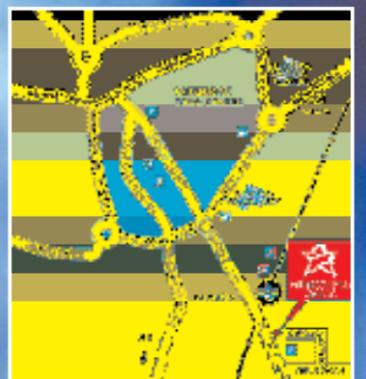
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Classics crash into the 21st century

Ciaran Rhys Jenkins looks to the future

Classical music has a future. It is not dead, as many of its doubters claim, because much of the music written by western composers over the last 400 years has transcendental qualities which will surpass the passage of time. However, the very nature of these virtues means that they reveal themselves most often in the subtleties of the music itself, participation is therefore vital. At present there are few opportunities for people to become involved in making classical music, hence the widespread misunderstanding of its merits.

There is no doubting the importance of popular music: it gives youth culture a focus and provides a range of role-models and influences with which people can identify. Cynical theories regarding the aesthetically regressive nature of popular music do not alter the fact that for many people popular music is a passion, and defines much about their image and the way they would like to be perceived. Classical music is not in competition with popular music, its quality is measured by a different yardstick, and its function is dissimilar.

The *Guardian* reported last week that a new survey has demonstrated that playing certain pieces of music in the car is more likely to provoke dangerous driving than others. Wagner's *Ride of the Valkyries* and the *Dies Irae* from Verdi's *Requiem* are among the five most perilous pieces, in addition to *Firestarter* by the Prodigy, *Red Alert* by Basement Jaxx, and *Insomnia* by Faithless. The safest five tunes include riveting numbers such as Norah Jones's *Come Around with Me*, and do not feature any classical works.

Despite what this survey may reveal about my erratic driving – I tend to swerve slightly during the climaxes of Shostakovich symphonies – it does emphasise an important point: classical music overwhelmingly has the power to affect our emotions.

'Popular-Classical' music is therefore futile. So-called 'crossover' artists such as Vanessa Mae and Bond do not represent the future of classical music because their agenda is substantially more popular than classical in balance. The range of expression in a classical work is infinite, whereas popular music is too often compromised by factors relating to its genre and marketability.

The substance of crossover acts is not the music (as endless arrangements of Bach's D minor *Tocatta and*

at the heart of Mahler's 1st Symphony *Finale* – classical music's equivalent of tantric sex.

For most children classical music is dead

People need convincing that classical music can reach them in ways which they might never have imagined. The key to this is education and participation. At present classical music is largely the domain of the privileged. The cost of musical instruments and instrumental lessons makes classical music inaccessible to thousands of youngsters.

Fundamentally musical development is available exclusively to those with the ability to pay. Provision for musical education in the National Curriculum is woeful. Too much emphasis is placed on biographical details of composers, and too little on encouraging children to learn the basic skills of their own musical traditions. It is little wonder that for most children classical music is dead.

Participation is crucial to the future of classical music. Young people should be given the opportunity to learn staff notation and musical instruments and explore the sensations of classical music for themselves. I continue to hope that with improvements in musical education the greater population could once again indulge in classical music. Perhaps in future children will prefer Beethoven to Britney and cars will collide to the sound of Wagner.

They could perform George Fornby covers on electric ukuleles but their appeal would be the same

Fugue testify) but packaging and personality. Sexy string quartet Bond could perform jazzed-up George Fornby songs on carefully fondled electric ukuleles, but their appeal would remain the same. The sexiness of music is vital as it provokes a raw reaction with the human psyche. However, the masturbatory strumming of guitars in today's popular 'kerrang' style is a cheap thrill in comparison with the great breakthrough



vanessamae.com

View from the stage

Cambridge's spaghetti junction of a concert calendar was in full swing again last weekend. The stressed citizens of this city were spoilt for choice as requiems, operas and concerti contested for the limelight. *Varsity* got behind the scenes at Trinity's Verdi *Requiem* and at Fitzwilliam's Concerts to celebrate the opening of their new auditorium.

Adam Balkwill, Trombone, Verdi Requiem, April 24, Trinity College Chapel.

Last Saturday I was fortunate enough to play trombone in George Corbett's TCMS production of Verdi's *Requiem*. I had been drafted in late as a replacement for somebody else, and it was already clear in the final rehearsal just how much effort everyone had put in. George managed to get some of the best instrumentalists in Cambridge

particularly in the *Kyrie*, where George could have made the orchestra play more quietly than they did. However this is was the only minor fault in an excellent performance and one in which I was very glad to have taken part.

James Crawford, Tenor, Fitzwilliam College New Auditorium opening concerts, April 24 and 25.

Proper music. There's nothing like it. Really, there isn't. Not that I have anything against your average lunchtime recital. Quite the reverse in fact – I pop along to quite a few when I get the chance, and (almost) always enjoy them.

But there's something about a real, high class, top quality concert that you can't beat. I had the pleasure of being a lowly chorus member in last weekend's Fitz Auditorium Opening Concerts, and quite frankly had a large aquatic mammal of a time. Excellent direction from the professional Fitzwilliam String Quartet made for far from tedious rehearsals and an excellent sound. Performing alongside professional soloists like Sally Bradshaw, Kathryn Zerk and Anthony Rolfe Johnson was quite simply a joy.

Of course, it wasn't perfect. I messed up a couple of lines myself (though I don't think anybody noticed), but rather than that ruining the evening, it just propelled us on to regain control of the music. You can't stop and run it from bar 224 in a concert. But you don't need to, and you don't even want to. The adrenaline rush, the surprisingly good (albeit critical) acoustic and the packed seats don't let you.

There is an awful lot of good music in Cambridge, but not enough proper music. The talent is there, but without proper venues, directors, rehearsals and most of all audiences, it just doesn't fulfil its potential. Sort it out, guys. If I can do it, so can you.

Just imagine, through every note you play you are helping a man to heaven

together; many from CUCO were playing, yet it was what he did with the orchestra that was so phenomenal. He would stand for nothing less than perfection, even from those who were sight-reading on the day!

The *Dies Irae* in particular was played with vigour and extreme intensity of feeling. He said to us before the performance: "Just imagine, through every note you play, that you are helping to take a man to heaven." The strings were precise in all their difficult runs, and the soloists were also top quality. The only criticism I would have is that there were moments, par-

Reviews

Robinson/Choir of St John's College – Leighton
Naxos

★ ★ ★ ☆ ☆

Jonny Sells

Leighton should be more than familiar to the choral scholar scene in Cambridge, but only through a few of his works. This disc devoted to his music should please both connoisseur and layman, since it has space to wander from the beaten track. The quality and variety of the works included is notable.

The choral sound is distinctive and strong, although with the close placement of the microphones the singers can hide nothing, and there is a up-front edge that may tire the ear during extended listening. The boys come off worst, with a wobble in pitch discernable from the start. They also occasionally push sharp at loud moments. The adult male sound underneath them never ceases to exude class.

John's infamous organ is prominent here, with two solo tracks as well as Leighton's active and demanding accompanying parts, played well by Christopher Whitton. Why could they not have recorded in Queen's, especially when the mics are too close to take advantage of John's acoustic? Surely that organ would have been far better. To rub salt in the wound, the disturbing rumble of the bellows disrupts most of the tracks – even the unaccompanied *Drop drop slow tears* from *Crucifixus pro nobis*. Turn the damn thing off!

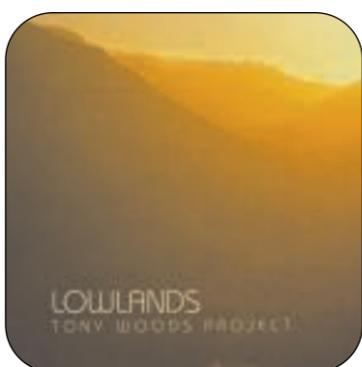
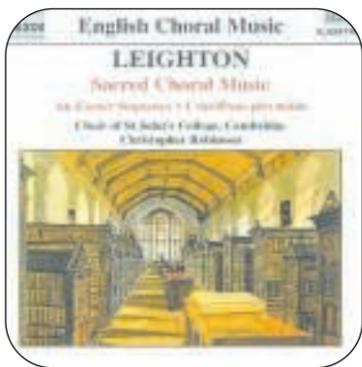
Tony Woods Project – Lowlands
Basho Music

★ ★ ☆ ☆ ☆

Ciaran Rhys Jenkins

This album opens with the sound of a long searching sax solo to the accompaniment of waves gently caressing the shore. Following a quick check that I had not put on 'Relax with Whales' by mistake I sat back to enjoy Woods's sweet sax tone. Unfortunately, I could concentrate on little else but the prospect of a seaside holiday following exam term and so I decided to peruse the rest of the album.

The instrumentalists on the Woods project have undoubted quality, but the blend is often questionable. I was thoroughly enjoying *Country Dance* until the sax melody was answered by tuned percussion, which lacked both the expressive range and timbral nuances to contribute positively to the corporate sound. *Old Joe Clark* is a quirky number with inherent vibrancy, but I did not hear enough on Lowlands to be convinced that this album could be saved from the background mix at *Starbucks*.



ADC-ing into the Future

Alison Flemming reveals plans for a state-of-the-art student theatre



The ADC Theatre, home of the Amateur Dramatic Club, and Britain's oldest University Playhouse will be closed this Easter term for the completion of phase 1 of a major facelift.

The Theatre has been used as a venue for student Drama since the Amateur Dramatic Club's first per-

formances in the Easter Vacation of 1855. Originally the Hoop Hotel, it reopened as the ADC Theatre in 1935 following a serious fire in 1933. Since then it has been the launch pad of many distinguished and newly flourishing careers, including Sir Peter Hall (and his daughter Rebecca), Stephen Fry, Emma Thompson, Rachel Weisz,

Derek Jacobi, Sir Ian McKellen, and more recently Garth Marenghi.

It's now run by the University, though still owned by the Amateur Dramatic Club, and houses over 75 productions a year by both amateur and professional groups; including English Pocket Opera, ETG, Footlights, BAWDS, Combined Actors of Cambridge and, of course, the Amateur Dramatic Club. The building is now faded and battered, though well loved, and in need of refurbishment. Today's audiences, performers and technicians, although treated to fantastic performance facilities, are constrained by cramped offices, dressing rooms and Front of House areas. The lack of disabled access to the Bar, Auditorium and Stage makes the redevelopment more urgent, as incoming legislation requires all public buildings to have full access or face closure.

The redevelopment has been planned

in 3 stages. The preliminary phase took place in the summer of 2000 and transformed the bar from a dark, dingy area into the space which is familiar to current students. Phase 1 was begun last summer and is due to be completed this year in time for the beginning of Michaelmas term. Last year's building work was structural rather than cosmetic and few people will have noticed a difference in the facilities; this year, however, the change will be much more dramatic. Returning audience and Freshers will be treated to a new, more spacious, foyer and box office and new toilets, while behind the scenes there will be new management offices, production office and amateur dramatic club common room. Hopefully this intermediate stage will reduce the pressure on the Front of House area during the time between main shows and late shows until the transformation can be completed in summer 2006. Phase 2, scheduled for

2006, will see the installation of a lift and disabled refuge points, a second access corridor to the auditorium, new dressing rooms (with showers), a sound-proof rehearsal room, bar terrace and renovated workshop space. The work is expected to cost around £1.8 Million; an Appeal to raise the money was launched in 2002 and has raised £1 million thus far.

Students from 2006 will not only have access to the oldest University Playhouse but the best student playhouse in Britain. The improved production and rehearsal facilities will enable students to continue stretching the potential of the ADC stage and technical capabilities. The ADC should have become a building which will enable the ADC to continue being "...the best theatre school in the country." (Nicholas Hyntner, Director of the National Theatre and alumnus of the ADC).

Juniper's Frightening A De-stable-izing Show

Juniper's Whitenig Playroom, April 26 - May 1st 9.30

★★★★☆

Juniper's Whitenig, by the author's own admission, is weird. Three people, Juniper, Aleph and Beth, are all apparently trapped Sartre-esque in a house with no escape.

Oh, yes, and Aleph keeps killing Beth. But she keeps coming back from the dead and demanding various food-stuffs, and then she kills Aleph, and then he comes back too, though not quite as hungry as Beth. See? Weird. Seriously, though, it's deliberately difficult to determine if the three actors are supposed to be portraying real live people, ghosts, or simply a staged representation of ideas - that the bad deeds you've done in your life will always come back to haunt you - here, quite literally.

It's equally difficult to describe the acting style which, with this play especially, is inextricably linked to the style of the work itself. Here, the language is particularly multi-layered and richly descriptive in its form: it's clear that writer Helen Oyeyemi's is used to prose writing simply from the poetic feel of the spoken lines. This vividness of language means that the characters have a very non-naturalistic feel to them - obviously a trait to be expected in the ethereal

character of Beth - but I can't help feel that it made Juniper (and perhaps Aleph - arguably the two most 'real' of the trio) equally as distant as Beth and more difficult to find any kind of human attachment with, as all three are quite similar in terms of speeches and actions. This inevitably leads to a certain level of sameness, making the genuinely disturbing bits far less jarring than they could be.

But then again, perhaps that's the point - maybe we're just meant to leave the play questioning exactly who was real, what actually happened and what the whole thing is meant to represent.

The play is performed on a clinically white set, and once again the claustrophobia of the Playroom works a treat; there are also a couple of great moments with the lighting, which seems to constantly morph from harsh and blinding to dim and spooky as the characters themselves process swiftly from scene to scene. Before you know it, in a brief 40 minutes or so, the whole thing is abruptly over.

I'm not sure I wholly understood Juniper's Whitenig - and I think that's probably the point. I quite enjoyed it though - and it's worth seeing, especially if you like your theatre dark, perplexing and, well, weird.

Chris Adams

Equus Playroom, Apr 27th - May 1 6.45

★★★★☆

Fearing an orgasm astride a horse. Miming self-flagellation. This production of Peter Shaffer's *Equus* could have easily gone so wrong. Instead, the Selwyn Mitre Players give a mature performance of an amazing but difficult script.

The play focuses on the relationship between a psychiatrist and his patient, a seventeen-year-old who has been hospitalised for gratuitously blinding a stable of horses. What evolves is a painful dialogue between passion and reason, the former being associated with suffering but also vitality whilst the latter may bring relief but the penalty is a numbness not dissimilar to death.

The Playroom is a perfect space for this kind of psychological drama. The proximity of the stage and the fact that the audience is on two sides does two things: firstly it creates the voyeuristic impression that the spectators are actually inside the psychiatrist's office with the patient; second it captures the sense of the claustrophobia that the boy feels within his own psyche. This claustrophobia is further emphasised by the fact that the entire cast, that is, the boy's parents, his girlfriend and of course the horses are permanently on set.

Tom Hardcastle who plays the psychiatrist is excellent in dialogue but overdramatic in monologue and has a disconcerting tendency to yell. Tom Bryden who plays the patient is strong in his portrayal of a seemingly ordinary adolescent who leads a disturbing but unrestricted inner life. Moreover, the

two characters work very well together and convincingly depict the tension between a middle-aged man and a teenage boy. Amelia Worsley, who plays the magistrate, is perfect as reason incarnate; dressed in sensible heels and neat shawl, her persona screams of a repressed workaholic who fights her loneliness by resolutely taking on the pain of others.

From a technical point of view, the set is precarious with unstable barriers that the actors keep bumping into and the costume is more reminiscent of the Great Depression in America than it is of England during the second half of the twentieth century. However, despite these drawbacks the production is excellent and a fantastic debut for both directors.

Giulia Miller

A-Hedda Its Time

Hedda Gabler St Chad's Octagon, 27-1st 7.45

★★★★☆

Ibsen is generally acknowledged to be the founder of modern prose drama, the first major dramatist to write tragedy about ordinary people.

The trouble with tragedy about the ordinary is, quite naturally, its capacity to be relentlessly, even unmercifully, dull. Hedda Gabler herself is a character trapped in a tedious marriage, desperately seeking destructive outlets to escape the confines of her own dull existence. This confinement is superbly represented by a stylised and detailed set, the room in which the entire drama unfolds. The lighting, too, makes best use of the Octagon's space, which could otherwise have felt too wide and open for this constricted, tense drama.

James Topham's direction appears to centre on this inherent banality and deadness. With the exception of Alex Stevenson's hilarious depiction of George, whom he says he has based on 'the spluttering supervisors we all know and love' (and if so, the imitation is near faultless!) nothing is overplayed. The dialogue drips heavily with the potential for ambiguity and

tension, but is for the most part performed in line with the general atmosphere of monotony. Characters sit impotently in chairs; stand patiently waiting for others to arrive, helplessly searching for acceptable ways in which to pass the time. There are a few points at which this atmosphere of restraint is shockingly torn, most notably when Hedda suddenly reprimands Mrs Elvsted for calling her by her surname, with a sudden and electrifying moment of contact. Yet ultimately this is a play about failing to fruitfully connect with those around you. Whilst Topham's direction faultlessly portrays this idea of interpersonal atrophy, in which no one seems to really understand each other, it unfortunately results in a production that feels a little flat.

Nonetheless, the acting is patently superb. Julia Clark is sinister and calculating as Hedda, always presenting to the world a perfect porcelain face that hides the dangerous thoughts beneath. Holly Strickland is charming as the slightly pathetic Mrs Elvsted. From the first moment you see her she plays the victim with childish powerlessness, an inevitable target for Hedda's toying. This makes her character's progression through the play one of the most satisfying to witness, not only because of the myriad of marvellous period costumes we encounter



along the way! Rebecca Hamway, too, turns out a tremendous performance, making the most of a small part by injecting it - and subsequently the play - with a welcome burst of physical energy that succeeds in pushing dialogue into secondary position. Hamway's decision to do away with subtlety allows one to draw equally unobvious contrasts between the life and opinions of the elderly Miss Tesman and the other major characters, distinctions which ultimately make sense of and add meaning to this intriguing blend of tragedy and ordinariness. A taxing evening (not least if, like me, you shall need to find directions to the Octagon!) but undoubtedly worth the effort.

Alexander Williams

Backstage

Theatre News

THE new Association of Cambridge Theatre Societies was formed this week with the aim to create links between the myriad of student drama groups. Visit www.camdram.net or email app26@cam.ac.uk

CAMBRIDGE Christian Musical Society is looking for new scripts for their Lent term musical next year. The productions normally embody some kind of Christian themes. For more info contact Ben at bnop2@cam.ac.uk

BLANK Theatre Society is looking for actors interested in a range of dynamic educational theatre projects including a proposed Christmas tour of *The Tempest*. For info, email Sam on

Curtain Call

Well, in the words of *The Two Ronnies*, it's goodbye from me, and it's goodbye from him, as Chris and I sign off as theatre editors for this term. There were peaks; there were troughs, and mainly three star reviews from our budding critics. Many thanks to all who contributed. Apologies go to those whose work was painfully amputated, including any production teams felt unfairly branded by a 2 star stinker. But as Chekov said: "Subjectivity is a terrible thing."

*Gentles, do not reprehend,
If you pardon, we will mend.*
- *A Midsummer Night's Dream*

Charlotte and Chris



BY APPOINTMENT TO
HER MAJESTY THE QUEEN



BY APPOINTMENT TO
HER MAJESTY THE QUEEN



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New Kids on the Bloc

Bloc Party at APUSU, 30th March

Bloc Party are special. Very special. In a dumbed down musical climate over-saturated with stagnantly dreary indie, over-hyped fad bands and mind-numbing chart toppers, Bloc Party come like a charged lightning bolt through the mass of grey. "I think British pop music is at an all time low at the moment", says lead singer, Kele Okereke, "with the strained faceless boy/girl band machine pumping out completely vacuous shit and destroying all the mystique and intelligence around the pop process." Taut, incendiary guitars, a driving pulsating rhythm section, vocals that are both sensitively sung and howlingly cathartic: full of sex and soul; a stellar serotonin-like sound of soaring melody and stabbing heart beats. Bloc Party is for now.

During the student exodus of the Easter holiday, the APU bar hosted a searing performance by the band, supported by the *Washing Machine*-era Sonic Youth-esque lo-fi punk of Kill Kenada. Bloc Party performed a tight set of supernova-like pop brilliance to a handful of a crowd including the arresting punk of *The Marshals Are Dead*, the gloriously affecting *Like Eating Glass* and the sexual electricity of forthcoming single, *Banquet*. Tense, throbbing bass funk and a hard, pounding drum beat, accompanied by poetical polemical snapshot lyrics with fervent choruses, yielded music to make you dance, smile, cry, forget and remember everything. "I've always been inspired by music that touches you inside and that physically sends a shiver down my spine. I'm a bit of a romantic and it's the songs that touch you through a moving vocal and melody that have been the greatest influence", confesses lead guitarist, Russell Lissack. And this is exactly what the band do. Bloc Party transmit a life-affirming sound filled with an honest urgency and energy that cannot fail to convince or touch you.

In the last few months the foursome have received a wave of media attention including coverage from broadsheets such as *The Independent* through to fashion magazines such as *The Face* besides the standard pumped-up *NME* acclaim. Radio 1's Steve Lamacq has described



Joanna Curwood

them as "genius" and the video for their forthcoming single has been MTV's *Video of the Week*. After much major label interest following their debut release, *She's Hearing Voices*, the band finally signed to the well-respected independent label, Wichita, just over a fortnight after their Cambridge show. Believe the hype for your own sake. While Okereke appreciates the press that the band have been getting, he also recognises that "the music industry is a fickle one". While the press may strive to push Bloc Party into a scene of sorts, they stridently stand apart. Top karaoke picks that include Madonna's *Get Into the Groove* and Mogwai's *Ithica 27-9* stand testament to the band's varied musical taste. "We never ever saw a band that we thought we were at all similar to," Okereke asserts. Bloc Party possess a humility which is nothing but endearing while their music and their live performance is

nothing but invigorating. There are no facades here. No style over content. The music speaks for itself. Pure and impassioned. "We just want to make something that some could view as really dear to them," articulates Okereke, "To do something that makes people feel the real power of music. Because that's priceless."

While there are echoes reminiscent of The Cure's *Boys Don't Cry* album, Joy Division's *Disorder*, Fugazi and Gang of Four, Bloc Party's sound is a singularly original and exciting one. This is the sound of a guitar band who make intelligently artful, strikingly English, liberatingly expressive and youthfully loose pop music. Music to believe in.

Ronojoy Dam

Double A-side *Banquet/Stay Fat* out 3rd May and *Bloc Party* tour in June
www.blocparty.com

Songs About Robots

The Top 5

1. Add N To (X) - Metal Fingers In My Body

'Avant hard' London-based trio Add N To (X) released this track with an animated video featuring a woman who "wants metal fingers in her body", and so phones up the robot escort agency, and has sex with a robot.

2. Flaming Lips - Yoshimi Battles The Pink Robots

A heroic Japanese girl called Yoshimi uses her black-belt in karate and takes lots of vitamins to defeat some evil pink robots, who are going to eat everyone. Clue's in the title, really.

3. Grandaddy - Jed The Humanoid

Grandaddy build a robot called Jed who can walk and talk, but then he finds their stash of booze, drinks it and breaks down.

4. Anything by Kraftwerk

John Peel's favourite German weirdos Kraftwerk got so obsessed with robots, took to referring to themselves as robots and wrote 'songs' about robots called *Robots* and *Man Machine*. And their website's the scariest thing in the world.

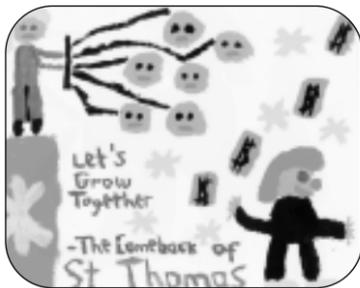
5. Radiohead - Paranoid Android

Based on the character Marvin the Paranoid Android from Douglas Adams' *Hitchhiker's Guide To The Galaxy*, this Radiohead doesn't really have anything to do with robots, unless it's a metaphor for our own soulless existence or something.

Akira Win the Battle



Reviews



St Thomas - Let's Grow Together Track & Field, May 3rd

★ ★ ★ ★ ☆

Edwin Lane

At first glance this CD looks like some kind of charity compilation. There are dumb kid's paintings on the cover, and 'St Thomas' sounds like the name of a children's ward short on cash. But it isn't. When you listen too it, you'll find a masterful mix of melancholic tunes, somewhere between The Beatles, Neil Young and Weezer (but in a good way) courtesy of one Thomas Hansen. Some of it is a bit silly (*Cool Yellow Flower Shirt*), and sometimes it sounds a bit too much like a Sesame Street sing-a-long, but mostly it's just brilliant.



The Charlatans - Up At The Lake Island, May 3rd

★ ★ ☆ ☆ ☆

Jon Ray

Up At The Lake, The title track from The Charlatans' eighth studio album released later this month, sees everybody's favourite Oasis alternatives sticking to what they know best - making old-fashioned rock-pop records with a handful of glossy riffs and Liam Gallagher-like vocals. Tim Burgess' vocals sound genuinely menacing, and the stomping piano sounds fantastic, but it never really progresses beyond the first verse. If you're a devoted Charlatans fan, then you will love it, but there's really nothing here to tempt the rest of us.

Cambridge's favourite student band, Akira, brought joy to all and sundry by rocking out to glory with a 25 point lead triumph at the APU Battle of the Bands final during the Easter holiday. Most excellent. The victory was majorly warranted after a long Cambridge time of playing passionate post-rock alien pop in dingy dives and silly college places, DJing to empty dancefloors and being forced to do fashion shoots due to their stunning good looks.

The band have always reveled in escapist rock music of the loud loud variety, with the standards constantly being raised and haven't always got the attention they've deserved due to student preferences

for shitty clubs and rowing boats. Making music like explosions on a beautiful skyline such as the beautifully elegiac *I Will See You In My Dreams* and the glorious *Marimea*, the band will soon leave university and enter the big bad world. Akira will be playing the Diablo event alongside Coolio as well as Newnham May Ball. Their *Selections of Modern Music* EP is also available at Fopp! in the unsigned section so make sure you catch them before they a) become big in Japan b) form the greatest hip-hop band ever c) start ruling the world d) all of the above. You heard it here first.

Ronojoy Dam

The Secret History of the Bookworm

Ann Lingard calls for a union of the novelist and the scientist

Science is the new rock 'n roll: we're bombarded with scientific facts and breakthroughs in magazines and newspapers, on radio and TV. Scientists, particularly the media-savvy ones or the eccentrics, discuss, explain and present results and hypotheses, on news bulletins and documentaries and chat shows.

And 'sci-art' - science-inspired art, theatre, and orchestral works - is a growth area, with several organisations such as the Wellcome Trust, the Gulbenkian Foundation, Pfizer UK

amongst others, providing grants and sponsorship.

But what of fiction? Poets seem to have embraced science and the work of scientists with alacrity, with poems that are - as with art - illustrative or conceptual in content; 'poets who use science' are in demand for readings, and there are several anthologies and specially-commissioned series and collections. As for prose, science fiction/fantasy is a wholly separate genre and not to everyone's taste, although some of it, especially Kim Stanley Robinson's *Mars* trilogy, incorpo-

rates such a wealth of stimulating ideas that even a non-sci-fi addict will enjoy being made to stop and think. Fiction that includes science, in contrast, tends to fall into certain categories: self-referential - the novel written by a scientist about the trials and tribulations of scientific life (not much different really from a novelist's story about the struggles of being a writer) and often not that inspiring for a general reader; the novel written by a non-scientist that uses scientists and a scientific theme as the backbone of the story, either in a realistic or a slightly fantastical way; and the stories - usually for children - that portray scientists as 'boffins' or buffoons. There are one or two notable exceptions, but in the main, fictional scientists in children's books conform to the stereotypes - the mad, bad old men or the wild-haired meddlers. The unflattering images are imprinted at an early age: I once read a sentence to a group of 7-9-year-olds, 'Professor Smith rushed into the lab to speak to Dr Jones, who was staring at a rack of tubes', then asked the children how they imagined Professor Smith. Their hands shot up: 'His hair's all a mess,' 'He's wearing hole-y clothes' and (my favourite) 'He hasn't a clue!' A bit of a surprise, then, when I showed them a photograph of two attractive female scientists in their 30s, one of whom was transferring a suspension of living cells

into small plastic vials!

So why are novelists lagging so far behind in using science in a realistic but not didactic manner? Perhaps out of nervousness at having to 'research' (in the writer's not the scientist's sense) a subject that's perceived as difficult, where mistakes can easily be made. But more likely because they haven't yet realised what a wealth of useful models, either central to

"His hair's all a mess, he's wearing hole-y clothes... He hasn't got a clue!"

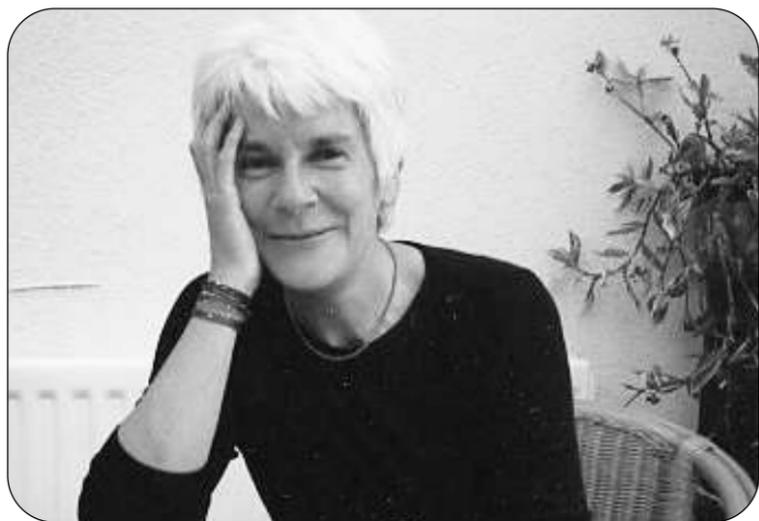
the story or merely as a walk-on part, and varied environments the scientist-as-character can provide. There are rôle-models for any number of scenarios, all waiting to be exploited.

And scientists themselves have been partly to blame for their failure to inspire fiction-writers, because they so often use jargon that, although it's merely shorthand, seems exclusive and even élitist; their places of work (even a tent on a windswept headland) are often dauntingly forbidding.

It's time to sweep away this apartheid. Novelists and scientists need to get together to talk, and learn about each other's ways of working and seeing the

world. It's time for the efforts that have been put into making Science 'accessible' through artworks, television and plays, to be concentrated on full-length fiction as well; and time to get rid of the Scientist as Stereotype. As a scientist and novelist myself, I have facilitated several interactions between writers and scientists, and have watched the mutual respect and enthusiasm develop. For the writer seeking authenticity there is the joy of the language of a particular scientific discipline; the often beautiful or intriguing images; the sounds and smells of different labs. The flexibility of the characters' lives is endless: send her off on fieldwork for a few months; make him work late in lab every night; a PhD student off to the US to give her first paper at a conference; an animal-house technician, a surface chemist working in industry, or a postdoc on 'soft money' with a wife and child to support... They are all 'people' with lives as diverse, as mundane or thrilling, as those of any other group of individuals.

Just as a novel that has an accountant as a character doesn't have to be 'about' accountancy, neither does a novel with a physicist as a character have to be 'about' physics. But if fiction-writers would have the courage to broaden their character-base and language into modern science, both the novels and the scientists of the future will benefit. And so - most importantly - will the readers.



Beck's Futures

A new crop of talent at the ICA

While Saatchi has sprayed the South Bank in *New Blood*, over in the Mall, the Institute of Contemporary Arts is also showcasing emerging talent. The ICA presents the annual *Beck's Futures* exhibition and awards bringing together work from ten of the most exciting UK-based artists.

Now in its fifth year, *Beck's Futures* was established to 'identify, support and promote the most promising contemporary artists working in Britain today'. Setting aside any concerns that you might have about the corporate sponsorship of awards in the arts, the prizes must be regarded as a good thing. Each short-listed artist receives an award of £4,000. First prize is £20,000, from the total fund of £65,000, making it the UK's most generous art awards.

The range here is excellent: precise watercolours, conceptual installations, music, film, and photography. This is a sensuous, eccentric mix. Saskia Olde Wolbers' video installations for example, draw you into abstract dreamlike worlds, narrating emotional stories over mutating, animated shapes. Andrew Cross takes us into arenas more mundane. His work looks at railway lines in the US, mixing almost resentfully artful scenes of stillness with sudden images of industry; train-spottingly insipid yet somehow quite brilliant.

Imogen Stidworthy's films, part medical documentary, part wry observation, explore projections of personality and the discrepancy between spoken language and image. Patients read out excerpts from Jules Verne; Cilla Black impersonators sing Burt Bacharach classics. Gleefully strange. Meanwhile,

Glasgow-born Susan Philipsz performs Radiohead in a Tesco supermarket and pipes Nirvana through the corridors.

Ergin Cavusoglu's videos, now detached and discretely shot, employ an aesthetic of illicit surveillance as they follow the episodes of individuals or events under the cover of darkness. Still lost but being watched. Nicoline van Harskamp continues the exploration of notions of power and surveillance in contemporary urban life. She has invited members of the public, traffic wardens, security guards, and night-club bouncers to the ICA with one each day policing the exhibition space. You will get a ticket and trainers are allowed.

Simon Bedwell, who forced his way



from the 'ghetto with a 2H pencil and a lump of clay', offers posters editorialised through the addition of trenchant slogans and spray paint. Brazilian artist Tonico Lemos Auad has turned a bunch of ripening bananas into a repre-

sentation of a human face, alongside delicate sculptures wrought from carpet fluff.

Strangely promising stuff despite the fact that last year's shortlist was not a blanket success. Carey Young for example, had been accused of plagiarism in exhibiting 'invisible' artwork. Her piece consisted of a framed legal document forbidding the sponsors of the show from disclosing what she had been commissioned to make. It reminded me a little of the episode a few years ago in which Wombles creator Mike Batt was accused of infringing the copyright of American minimalist composer John Cage, after placing a one-minute silence on his CD. The case was later settled out of court with Batt paying a six-figure sum to charity, while maintaining his silence was original. Ludicrous.

Last year's exhibition was a little pre-occupied with trying to be consciously avant garde and had an air of 'do-it-yourself'. This year's is certainly more thoughtful and carefully crafted. The winners are announced on 27 April and as a counterpoint to the excess of the Saatchi emporium, to which comparison will inevitably be drawn, it is immediately more successful. The exhibition confirms the cosmopolitan vibrancy of the UK's contemporary arts scene, and the range of artistic and cultural resources informing art made in Britain. The Futures bright, and all that.

Huw Lewis-Jones

Beck's Futures: Institute of Contemporary Arts, London, 26 March - 16 May 2004.

Performance Anxiety



Think performance art, think dreadlocked art-scene aficionados watching a man sleeping behind a glass screen, or someone cutting their ear open on stage. So this is the kind of performance that gets hyped in the media. Behind the sensation, the diverse world of performance art is something that is all around you. Don't try ear cutting at home.

Dance has always been a form in its own right that frequents the performance art world. There are loads of ways to try this out around uni. The Cambridge Contemporary Dance Workshop runs classes in contemporary dance, from Hiphop and break dance to Bharat Natyam (the South Indian classical dance form), Bollywood, Flamenco and Afro-fusion.

From the global to the local, The Round (the university's society for English Country Dancing) organise hold a weekly Round covering dances which you can flaunt at the ceilidh parties or annual Playford Ball the group

organises. Cambridge Dancer's club arranges loads of classes from Latin to Salsa; these take beginners again from April.

The CU Lion Dancing Troupe practises this traditional Chinese art form both at Chinese New Year and on request, alongside appearances at various May Balls. All of the moves tell a story that accompanies the lion, told through intricate moves, this is often coupled with *Da Tou Fou* or *The Laughing Buddha* that taunts the lion throughout a performance.

Forget *Kill Bill*, martial arts mix sport, self defence and provocative performance. While the ivory towers look that is so often banded in with Cambridge might seem more like a stretched version of Lara Croft's house than the set of a Bruce Lee movie, the chance to take part in real martial arts is everywhere. Karate, Judo and Tae Kwan-Do have busy university clubs, Wu Shu Kwan (Chinese kickboxing) and Tai Chi Chuan (literally 'Supreme Ultimate Fist') societies are around as well. Mixed from Chinese cosmology, Taoism, Confucianism and Buddhism, Tai Chi Chaun aims to foster inner peace as well as the practical self defence that seems implied in the force of the fist from which the art takes its name.

Fine, so none of this is quite like spending a 48 hours in a UCLA gym locker with a urine bottle. But that seems kind of dated to me and just slightly yucky. Dance and martial arts give two ready ways in which you can add that little bit of performance, but not endurance, art to your life without becoming terribly thespian. Go perform!

Ollie Coates

Sailors make waves Sven's conundrum



B U S A S a i l i n g

From the Sailing Team

Under (sea) dogs some would call them but the virgin Cambridge First Team, having battled through gale condition qualifying rounds earlier in the year, proved their ability at Chew Valley Lake last week. 32 teams made it through the provisional stages to represent their university in the BUSA National Team Racing Finals, held over three days near Bristol.

Due to a few (in the words of helm Jon Pinner) 'pants' decisions at the Qualifiers, the route to the finals had been tough and the team were not well seeded. This meant that Cambridge had it all to prove as they powered away from teams such as Strathclyde, Exeter, Birmingham and Nottingham in the opening stages. The first real test came in the 4th race when the team came up against the 'Southern Scum' (Southampton!),

winner of BUSA for the last 4 years. Slick start line manoeuvres by Rob Styles and Bethan Carden allowed the Blues to start ahead of a fast Southampton team and Jon and Sarah Hill's quick reactions on the first leg gave a stable position early on. The team managed to hold on and stay ahead despite their small size in windy conditions.

As the wind picked up so too did the competition as Cambridge went through into the second day lying second behind Southampton in their group. This qualified them for the Gold league, in competition with 2 other 'Scum' teams, Loughborough, Oxford, Cardiff and York. In close matches with Loughborough and Southampton 2 the boats weaved in and out of winning positions but were unlucky to be in a losing order at the finish. However, solid wins against York, Cardiff and Strathclyde meant that even though Gemma Farrell and Ben Lister were faced with fixing equipment after a breakage in the match against Oxford, the light blues finished ahead in 3rd place on points

difference. A coveted place amongst the 'chocolates' in the playoffs had been won.

The final day looked bleak as the 8 remaining teams were met by a 'mirror'. The wind eventually trickled in at midday and the teams hit the water. London University were all that stood in the way of Cambridge and a sail off with Bristol or Southampton 1. Unlucky wind patterns and 3 years sailing experience together gave London the advantage as they defeated the Blues in a 'best of three' playoff. Next year's Captain, Jon Pinner, was not disappointed though; 'We've turned heads. No one expected a new team to reach the playoffs and we did. Scum may have won this year but we'll be back and better than ever'. Having beaten Oxford 3 times this year already, things are looking promising for Cambridge team in their Varsity at the end of June.

If anyone is interested in sponsoring the Cambridge Team at the Varsity Match or in the 2004-2005 season, please get into contact with Jon Pinner (jp352@cam.ac.uk).

Girls having a (net)ball

Georgina Powell

The Cambridge netball season of success perhaps stems from the trials, back in October, where the standard of play was generally exceptionally high and selection very difficult. Within the chosen squad, competition for starting line-ups continued throughout the year, encouraging members to play to their optimum. Vigorous fitness training and strong team commitment counter-acted for our desperate lack of facilities and funds, to produce a successful season.

The firsts, promoted at the end of last year, finished third in their division, therefore reaching the quarter-finals of the BUSA Premier League where they played away to Birmingham. After a tough fight we lost and Birmingham went on to con-

vincingly win BUSA. The highlight of the season came at Varsity when we thrashed Oxford 59-26.

The seconds finished forth in their league and rounded the season off on a high by completing the Varsity double victory, winning 45-18, an impressive result for a squad whose home ground is 20 minutes drive from Cambridge!

There is hope for Netball's funding on the horizon. During the season we played a good game against the KPMG intercity league team, who have agreed to sponsor us in the future. We are also currently organising a raffle with fantastic prizes, tickets will be on sale soon!

However being a part of netball at Cambridge does not just involve sport at a high level and the search for funds and facilities. College netball involves many members of the university.

Congratulations go to Homerton who won the ladies first division and Catz who won cuppers. And then there are the netball socials! With themes including 'anything but clothes' to just turning up to 'Life' in our kit, it's no wonder netball girls need to be more than just fit on the court.

Farewells go to many squad members at the end of the year. Mentions go to Lizzie Naylor as Captain, and to Lois Farrow who has played 5 years on the first team. Congratulations also go to Lucy Walker (player of the season), Jenny Quinn (most improved player), Eimear Neeson (player's player) and Jodie Fergus and Helen Skidmore (Men of the varsity matches).

To conclude netball is brilliant, and to Mr Rob Wells, from all the netball girls, we'll always remember 'the wider your legs are, the easier it is!'

Rajan Lakhani obviously knows better than the Swede - Part Two

It's obvious that Paul Scholes, Steven Gerrard, David Beckham, Nicky Butt and Frank Lampard will be going to Euro 2004, leaving three spots in the midfield in to sort out. The diamond formation is the wrong formation because it leaves the full-backs exposed. If England had full-backs the quality of Salgado, Roberto Carlos or Thuram, then it would be a shrewd formation but this side does not. Better sides will simply stifle the central midfield and target the full-back positions where both Gary Neville and Ashley Cole have shown great doubts about when to attack and defend.

Eriksson should simply employ an orthodox 4-4-2 with Scholes operating on the left. He is one of the few technically gifted players England possess and has played well there for Manchester United. Gerrard plays at his best when he is given the freedom to maraud up the field from central midfield, knowing that there is a defensive player providing cover for the defence, in this case Nicky Butt and at club level Dietmar Hamann. Beckham is obviously the choice for the right-midfield while Lampard is finally beginning to find his feet at international level and should provide good cover for central midfield.

This leaves one covering central-midfielder and two wingers. Scott Parker, Joe Cole, Jermaine Jenas and Owen Hargreaves prefer to play in central midfield but all four have been forced to play out on the wing. The best footballer of the four is Scott Parker but he is not getting regular football in central midfield at Chelsea. While Hargreaves has not really convinced at international level, he has played regularly in the Champions League with Bayern Munich and was part of the World Cup so he should be a member of the Euro 2004 squad.

This leaves who should cover Scholes and Beckham on the wings. As well as Parker, Jenas and Cole, Kieron Dyer, Alan Thompson, Gareth Barry, Danny Murphy and Shaun Wright-Phillips are the other candidates for the wing positions. Dyer and Wright-Phillips should be chosen because of their ability to run with the ball at pace. There is nothing that defenders fear more than a player with the dribbling skills of Dyer and Wright-Phillips. In addition, these two footballers can also play in the forward positions.

Dyer can additionally play at right-back like he did for England against Luxembourg and briefly for Ipswich. No English winger this season has impressed as much Wright-Phillips. He has been in tremendous form and is a great reminder of what capabilities a winger should possess.

Thompson played poorly against Sweden, in spite of his danger from free-kicks and the potential natural balance he could provide being a left-footed player. He should have been given an opportunity earlier as should have Barry who has played well on the left for England in defence and for his club Aston Villa in midfield. He also is a naturally left-sided player in contrast to Murphy who is having a poor season for Liverpool. Cole is too inconsistent while this tournament has arrived just

too early for Jenas.

The future on the left-wing for England looks brighter with the likes of Etherington of West Ham and Whittingham of Aston Villa emerging. If Eriksson plays the diamond, then he will probably go for another central midfielder at the expense of a winger, who Eriksson has suggested will be Parker.

This leaves us with the five striking positions. Owen and Rooney are both certainties but like the goalkeeping position, England is suffering from a lack of quality among the forwards, especially since Owen is struggling for consistency. Vassell has played well for England, notably scoring a superb goal on his debut against Holland and causing havoc in the Turkey defence. He is playing well for Aston Villa at the moment and his pace should make him more than adequate cover for Owen.

Vassell has played well for England, notably scoring a superb goal on his debut against Holland

All international teams have someone who can hold up the ball, allowing midfield players to support the attacks. Shearer was superb at doing this but of course he is unavailable for selection given his retirement. Rooney plays this role effectively

but there has to be cover for him in case of injury so that this dimension is not lost.

Heskey has his detractors to say the least, but ironically Rooney and Owen have both played their best football at international level with Heskey alongside either of them and fans forget how Heskey turned the away match for England against Macedonia. His power and pace continues to frighten international sides but his confidence is low at the moment and is not performing consistently as domestic level. Beattie has the power and height to do a similar role but last month he was not even a first-team regular at Southampton and has played poorly at international level.

The best solution is to call up Chris Sutton. He has been superb for Celtic, both at domestic and European level and would be the best player to carry out this role. Unfortunately, the FA will not swallow their pride and the most capable player in this forward role will not be going.

Heskey will probably go to the championships leaving one striking position between Alan Smith and Jermaine Defoe. Smith has a poor temperament and has already been sent off in an England shirt. He has a bad goalscoring record this season and has not done anywhere near enough at international level to make a decent claim. Defoe also has had his fair share of discipline problems, but his performances for Tottenham have been brilliant, he is a strong finisher and was the only bright player in the England side against Sweden so he deserves that final fifth spot.

Varsity's squad

Goalkeepers: D James, N Martyn, I Walker; G Neville, S Campbell, J Terry, A Cole, G Southgate, J Carragher, W Bridge; P Scholes, N Butt, S Gerrard, D Beckham (capt), F Lampard, O Hargreaves, K Dyer, S Wright-Phillips; W Rooney, M Owen, D Vassell, C Sutton, J Defoe

Athletes out of the blocks

Richard Wheeler

Last Saturday was host to the second athletics fixture of the Trinity term, an eight-way battle of brawns against the RAF, the British Police Force, Shropshire AAA and four fearsome University teams... amongst them our dearest friend, Oxford.

Held at the RAF Cosford Stadium, Wolverhampton, the meet provided this year's Varsity hopefuls with an invaluable opportunity to hone their skills and press for selection. Captains Rich Wheeler and Alex Cooke, on the lookout for Oxford-beating talent, were rewarded by an afternoon of gutsy performances and a haul of personal bests across the squad. One of these was produced by Wheeler himself, running a 22.8s 200m heat in the afternoon. Having already dominated his 100m heat (winning by a clear three metres) this was his second victory of the day.

In parallel heats Steve Green and Rob Harle went even further, clocking 22.5 and 22.2 for their respective 200m races. For comparison, last year's Blues 200m race was won in a time of 22.8 (by Mr. Harle, incidentally).

Steve Green stormed home to victory over 400m hurdles, whilst Flynn Castles, Rob Harle and Mike Collins each dipped inside 52 seconds to gain pbs in the 400m flat. In the final event of the day, the men's 4x400m relay, the men snatched a daring victory from strong contenders Birmingham over the last 200m of the final lap. Nail biting stuff, but Green's power on the home straight shattered the Brummies' resolve, and Cambridge rocketed over

the line deserved winners... Oxford drifted home in the middle of the field, relying on distance runners to fill the gaps in their team.

Another 400m pb came from Hettie Briscoe in the Ladies' B String. She was partnered by Blues captain Alex Cooke, who also braved the fast and furious 100m in an unusual visit to the shorter distances. Meanwhile Grace Clements excelled in the field events, high-jumping her way to an awesome personal record and attaining the Blues standard to boot. With a depleted middle-distance contingent, the ladies were short of a competitor for the 4x400m and, although Rich Wheeler offered - rather enthusiastically - to fill the position, they were forced to withdraw from the event.

Still, the day ended on a high note in the female 4x100m, in which Cambridge secured a comfortable second position. Owing to a monstrous effort down the back straight, Birmingham had established themselves as clear leaders coming into the final leg. But, Whether it was the sweltering heat or the pressure of the occasion, the baton ended up being fumbled in the third changeover and our light blue lasses were able to overhaul the disqualified team.

Luckily the temperature had no noticeable effect on the Cambridge middle-distance men. Indeed, the scale of the pbs seemed to increase with the scale of the races, Tom Coats smashing his 1500m time by 7 seconds and Matt Hallissey plunging 15 seconds under his previous best in the 2000m Steeplechase. Coats had been pitted against Oxford titan Fraser Thompson

(the chap who won this year's cross-country Varsity Match by over a minute, smashing the course record in the process). Needless to say, Thompson was quite unstoppable over the 3.75 laps, cruising home to victory in well under four minutes.

It will be interesting to see how he fares on home soil against CUAC

strongman Andy Baddeley in the upcoming Track & Field Varsity Match.

Baddeley attained international honours during the vacation, representing Great Britain in the World Cross-Country and World Student Cross-Country Championships in Europe. Next Thursday he will be heading up to the Oxford track to take part in a commemorative mile race, on the 50th anniversary of Roger Bannister's record-breaking 4-minute mile achievement. This Baddeley-Thompson showdown will no doubt raise the stakes for the Varsity fixture on 15th May (again at Oxford's Iffley Road stadium). The tension is mounting...

Whilst an overall victory was not quite within reach at Cosford (the RAF and Shropshire AAA secured male and female honours respectively), Cambridge athletes must no doubt feel confident after the range of strong individual performances displayed on Saturday. 'Man of the match' Adrian Hemery, alone in the men's field events, epitomised the day's efforts in securing a total of three personal bests... With a full-strength team the looming challenges of Varsity and, more immediately, BUSA (1st - 3rd May, in Gateshead) can surely be savaged and subdued by the light blue machine. Bring it on!



Ed Sharp

Anything you Kendo...

Hyo Won Kin and Frank Stajano

This year, both Oxford and Cambridge had a shortage of armoured kendoka "in statu pupillari", with many of last year's veterans having now earned their degrees. The possibility of admitting non-student competitors in the Varsity teams was considered but then bravely dropped, opting instead to train new recruits to the rigours of competition.

Following the release of *The Last Samurai*, kendo clubs have been enjoying prosperity in growing memberships. The 7th annual Kendo Varsity Match therefore saw both sides fielding new talents.

The Cambridge squad had conducted a special training weekend prior to the Varsity match lead by the former (and now honorary) instructor Sergio Boffa (5th Dan), visiting us all the way from Belgium! Light blues were eager to keep the

title but the dark blues won't let it slip so easily.

The team match, consisting of 5 fighters, saw varsity veteran Charles McLachlan (Queens') take on a newbie, Jin-Taek Lee, in the first match. Lack of experience threw Lee out of the arena not once but twice resulting in a penalty point. The clock ran out and McLachlan secured the first victory. Second up was Emily Kay (Darwin), new to the kendo attire but extremely determined; she lost an early point by receiving a men-cut (on the head) from Nathan Broomhead in his second varsity appearance. She fought back hard but could not come level and allowed the opposition victory.

Next up was Chando Jung (Trinity), new to Cambridge but certainly not new to kendo, facing Oxford captain Lana Sheridan. Jung executed his trademark kote-cut (to the wrist) to win the fight. Another debutant, Timothy Simpson (Churchill), was equally matched

against Malte Willer. His attempts to seal the Cambridge victory did not avail but instead received a docut (to the waist) during the last 10 seconds of the fight. With both sides now having acquired 2 wins each, it was down to the captain Hyowon Kim (Churchill). No pressure!! Opposition Peter Pugh put up a good fight matching Kim blow for blow. With little time left, Kim succeeded a kote-cut to bring the saga to an end.

The team fight was followed by individual matches arranged in a direct elimination tree. Each side contributed 8 kendoka, this time giving non-students a chance to fight. In a result that exactly mirrored last year's, after having lost the team match Oxford regained face by winning both the individuals, with Oxford kyusha Andy Haynes bravely defeating two Cambridge yudansha on his way to the top, and the fighting spirit award, conquered by captain Lana Sheridan.



Sport in Brief

Fencing Cuppers

The Fencing Club held their inaugural inter-college 'Cuppers' on Sunday. Gonville & Caius won the overall title, narrowly defeating Emmanuel 12-10 in the final. Fresher Rob Shaw (Robinson) won the individual Men's Foil event while Georgie Osborne (Caius) was victorious in the Women's Foil. "In the Novices Event, Erza McDonald (Kings) was crowned champion."

College Cricket

The cricket Cuppers gets going shortly. Last year's finalists Churchill feature a stronger team this year. Wicket keeper Andy Sims told *Varsity* 'we've got a few new additions including Crusaders players and a lot of love. This season's going to be pink'.

Jesus should also provide tough competition. Matt Kitching's side thrashed St John's in a weather-affected match. But it would be foolish to rule out Emma. Last year's champions feature the strength in depth that could see them retain their title.

The twenty-over format should make for exciting cricket, while not detracting too much from the revision intentions of players and spectators.

With volleyball and tennis also kicking off this week, what better way to procrastinate from revision than playing some sport in the Sun?

Writing for Varsity Sport

We might not be the Daily Sport, but writing for Varsity Sport is still a lot of fun. With some writers moving on to bigger things (Gavin Versi) and others being afflicted by laziness (Sam Richardson) there are definitely opportunities to try your hand. For more information email sport@varsity.co.uk. Or for applications for sports editor please email business@varsity.co.uk for an application form.

CRICKETERS BREAK THEIR DUCK

University Cricket

Sam Richardson

The cricket season got off to a mixed start for the two sides fighting for the loyalties of Cambridge students. UCCE suffered respectable defeats to Essex and Warwickshire, while the Blues thrashed minor counties side Cambridgeshire.

The UCCE (University of Cambridge Centre of Excellence) plays several first class matches a season, and consists of a combination of students from Cambridge and APU. The fact that the side is one of less than twenty-five in the country to play regular first-class cricket is evidence of the high standard of the players. However, in the end both Essex and Warwickshire, fielding full-strength sides, proved to be a cut above UCCE.

Essex won the toss in their game, and took advantage of an excellent Fenner's pitch to power to 292 for 5, thanks in large part to a century from six foot ten inch opener Will Jefferson. Simon Marshall impressed with figures of 3 for 42, but otherwise the UCCE attack looked very ordinary.

And so too did the batters. With the ball swinging around, Shankar fell for one, and most of the team followed shortly after. Marshall, top-scoring with 22, was one of just four UCCE batters to reach double figures. And when Essex returned to get to 222 for 2, the game looked to be up.

But UCCE showed impressive fighting spirit. Christopher Wright hit an impressive 57, including eight fours and a six, to help UCCE to 245. The final winning margin of 153 runs gives some credit to UCCE's never-say-die approach.

High-flying Warwickshire provided even tougher opposition, reaching 361 for 6 on the opening day at Fenner's, with Mark Wagh hitting 105 off just 89 balls. UCCE, apparently daunted by such a margin, suffered an early collapse, although 28's from Webley and Wright pushed the



Sam Richardson

Blues number 3 Rudi Singh treats the Cambridgeshire bowling with disdain

total up towards 131. Warwickshire, seemingly scoring at will, hurried to 161 for 2. Although Cambridge saw out a tricky spell at the end of the second day, the 392 winning target was always likely to be too much. Marshall again led the resistance with 33, but UCCE never looked likely to hold out for the draw. They eventually reached 144, to lose by 247 runs.

But most Cambridge students will tell you that it is the Blues where their allegiance really lies. One student told me, "this is the real

Cambridge" as I arrived at Fenner's. Presumably he was referring to Cambridge University, rather than to minor county Cambridgeshire who provided the opposition.

The new accommodation block that casts its shadow over Fenner's could perhaps be a metaphor for the need of the Blues to rebuild after last season's double defeat in the Varsity 4-day and 1-day matches. But on Tuesday's evidence, this would appear not to be the case. Boosted by a number of freshers, and not suffering from the loss of last

season's key men, the Blues veritably ripped through the representative side in the 50-over contest.

Anush Newman, with 4 for 34, proved the star of the bowling line-up, ably assisted by Tom Aaville with 2 for 24. Cambridgeshire eventually crept up to 178, but never looked confident in their ability to defend this total.

Fresher James Chervak opened with old hand and captain Adrian Shankar. Chervak looked promising before nicking the ball behind for 13. Shankar took a while to find his touch,

but against a very mediocre bowling line-up and a disinterested field he reached his half-century before losing concentration on 51. Rudi Singh, seemingly having knocked up in front of the mirror, reached a stylish 59 not out, as Cambridge enjoyed the chance to Singh while they're winning. Simon Marshall with 18 not out saw the Blues to the safety of an eight-wicket victory.

Shankar's men will face stronger opposition in the weeks to come but, for the time being, all bodes well.



Blues skipper Adrian Shankar survives an early LBW appeal on the way to score his half-century.