Admissions director gives assurance to home students

Kate Ward

THE UNIVERSITY has responded to Oxford's plan to reduce the number of home undergraduates by pledging its commitment to current admissions policy.

Director of University Admissions, Geoff Parks, told Varsity that he and 'other admissions tutors in general would be very disappointed if financial necessity forced Cambridge to contemplate reducing the number of home students we admit'. Parks added that the University's treatment of home students would not change: 'The reality is that overseas students are squeezed out by our commitment to home students'.

He said that 'The University of Cambridge is committed to admitting students of the highest intellectual potential, irrespective of social, racial, religious and financial considerations', and that this policy shall not change.

In a green paper published this week, Oxford University announced plans to reduce total student numbers by as much as 1,000 over the course of the next five years. In place a 'rigorous' policy will seek to attract overseas undergraduates. Oxford has said it hopes admissions could be influenced by financial pressures.

Many figures within both Oxford and Cambridge are dismayed that admissions could be influenced by financial pressures. NUS president Kat Fletcher warned against the increasing tendency of universities to 'pursue their students as customers', creating a 'market for higher education. In 2003/04 Oxford had a total of 11,086 undergraduates. Of these only 692 (6%) were overseas students, while 10,045 (91%) were from the UK. In 2003/04 Cambridge had an undergraduate population of 11,850 with 12% foreign students. But this has been achieved without the kind of targeted policy that Oxford have outlined this week.

If proposals to build three new colleges announced in May 2004 go ahead, the university will see a dramatic increase in the number of both undergraduates and graduate students. By 2025 it is estimated that the student population will reach 23,000, almost double the present number. Financial pressures are of increasing concern to all Universities, despite the Higher Education Funding Council's provision of a total grant of £6,322m for universities for the 2005/06 academic year, an increase of 5.6% on 2004/05. The funding council has not yet announced how this money will be distributed between the universities. The letter sets out a number of questions that CUSU are to answer in order to avoid further legal action. It states: 'If they fail to answer all of the enclosed questions by Tuesday 9th February then legal proceedings will be issued without further notice.'

The Pro-Life Society has launched a campaign called 'Pro-Choice and Proud of It'. Stickers with the slogan were handed out at the Freshers' Fair at Kelway Kerridge, along with membership forms for 'Abortion Rights', the company to which the Pro-Life Society is accusing CUSU of being affiliated.

The demands outlined in the legal letter urge CUSU to provide information as to how they, along with the Women's Union, undertook the decision to affiliate to 'Abortion Rights' despite the results of the 2000 referendum. Wes Streating, CUSU President, pointed to the difficulty in answering the questions that CUSU have 'not been accountable in the slightest'. The demands outlined in the legal letter urge CUSU to provide information as to how they, along with the Women's Union, undertook the decision to affiliate to 'Abortion Rights' despite the results of the 2000 referendum.
Clearing’s cut-price courses

Lilie Weaver

UNIVERSITIES COULD be allowed to offer “bargain base- ment” courses through clearing to fill up their under-sub-scribed courses, potentially rewarding students who under-perform at A-level.

Such a policy could mean that a student who is offered a place through the first round of UCAS and obtains their requisite grades, could end up having to pay more than someone who fails to get a place the first time round at the same university.

The Office for Fair Access (OFFA) has made it clear that Universities will be allowed to cut their course rates if they are under-subscribed in vacuities, but warns that doing so may “affect following cycles”.

In other words, students may discover that leaving their choice of course until August, when results are published, allows them to “shop around” for the best deal. This could create a logistical nightmare for admissions staff, who already have to carefully weigh up the number of offers they make and attempt to predict the number of accept-ed offers.

The NUS has accused OFFA of allowing a system of “mass inequalities” to develop, suggest-ing that the regulator is not being pro-active enough in dis-couraging the monetization of higher education, jeopardising the work towards a “fair and transparent admissions process” and potentially deepening the present “class divide” of University admissions.

It means that from a student’s point of view, deciding where to apply could become an exercise in trying to gauge the best “value for money” degree.

The higher education minis-ter Dr. Kim Howells admits that University courses could become “products”, with students shop-ping round between the huge range of institutions.

Robert Reich, a professor of social and economic policy in the US, warns that such a cut-throat market will encourage a system similar to the American one where there is a large focus on pre-career degrees, such as Law and Medicine, to the deprecia-tion of subjects such as English and the less “applied” sciences.

This particular issue should not affect students applying to particularly oversubscribed Universities such as Cambridge and Oxford, who do not partici-pate in clearing.
IN A RADICAL change to the application process, UCAS is planning to grant universities access to detailed socio-economic information about the background of prospective students.

The plan would enable admissions tutors to view data concerning the applicant’s school ranging from GCSE and A-level pass rates to the percentage of pupils receiving free school meals, in an attempt to attain a better idea of the student’s educational background.

The proposal comes only days after a survey published by the Department of Education which found that students from affluent areas in the south east were 50 per cent more likely to go to university than those living in the more deprived north east.

Accusations of university entrance being a “postcode lottery” remain rife, with the previous Education Secretary, Charles Clarke, describing it as “absolutely ridiculous” the fact that growth in the percentage of students going on to higher education was still limited to those from the more wealthy areas of the United Kingdom.

The move could lead to the expansion of a policy already in place at Cambridge University by which admissions tutors are advised that the GCSE results of students from low performing schools need not be as high as those of their counterparts at leading state and independent schools, helping to place the candidate’s true abilities in perspective.

By 2006, applicants may have to fill out extra questions on the UCAS application form, giving details of any involvement they may have had with the National Academy of Gifted or Talented Youth, an organisation that promotes state school entrance to university.

Any form of positive discrimination has always been a contentious issue, meeting particular opposition from the independent sector.

Dick Davison, spokesman for the Independent Schools Council, said that “Independent schools fully support efforts to identify talented youngsters, whatever their background or previous education [but] they believe, however, that at the university level, objectivity must be achieved through more open and transparent university admissions policies”.

The initiative was, however, met with scepticism in some quarters. A spokesman for the NASUWT said “There is nothing new in universities reviewing their admissions policies to ensure they are giving equal opportunities to pupils from poor backgrounds and that admissions are based on merit rather than privilege.”

The Department for Education refused to comment on the development, stating that “Admissions procedures remain a matter for the universities themselves.”

Joe Gosden

January 28, 2005

Students’ socio-economic info to be given by UCAS

New procedures to assess applicant’s background
Macclesfield Psalter saved

Anna McIvor

FOLLOWING unprecedented public response and the support of Art Funds across the country, the Fitzwilliam Museum, Cambridge, has secured the purchase of a remarkable Medieval manuscript: the Macclesfield Psalter.

The fund recently hit their target of £1.7 million in a bid to match the Getty Museum, Los Angeles, last week. With only 2 weeks to go, the Fitzwilliam needed to raise enough money to match the Getty Museum's bid to buy the manuscript before it departed overseas to the United States.

Sotheby's sold the Macclesfield Psalter to the Getty Museum, Los Angeles, in June for £1.7 million. However, the Government's export review system, which recognised the outstanding national importance of the Psalter, gave the Fitzwilliam the chance to match this sum, and so the campaign was launched.

The campaign, which began with a £500,000 grant from the independent charity, the National Art Collections Fund (Art Fund), captured the public imagination. When the Art Fund launched a public appeal on the BBC's Culture Show, the extraordinary medieval work induced an enthusiastic response, with donations ranging from £1 to an anonymous contribution of £15,000. The public appeal raised £180,000 in total.

The National Heritage Memorial Fund also played a crucial role, awarding a major grant of £800,000, and the Fitzwilliam and its friends assigned £300,000 to their cause. The Psalter was produced in the 1320s, probably at Goulston, at a time when East Anglia was one of the forefront artistic centres in Europe.

It is a small volume (170 x 100mm) but contains a wealth of artwork, including historiated initials, miniature paintings and hundreds of illustrated borders and marginal scenes. It is these marginal illustrations, teeming with medieval humour, that perhaps captured the public's imagination. The images include a dog dressed up as a bishop, naked wild men and grotesques. They provide a valuable insight into the macabre and exuberant medieval humour.

The Macclesfield Psalter, a unique medieval manuscript, has been retained at the Fitzwilliam Museum. The discovery of this manuscript by Sotheby's at Shirburn Castle in 2003 was an extraordinary event. It is a wonderful thing that even in the present time, a manuscript of this importance can come out of the woodwork. The Macclesfield family hope that it will be enjoyed by many thousands of visitors to the Museum.

James Stourton, Deputy Chairman of Sotheby's Europe, said: "We are very pleased for the Fitzwilliam and the public, for the discovery of this manuscript by Sotheby's at Shirburn Castle in 2003 was an extraordinary event. It is a wonderful thing that even in the present time, a manuscript of this importance can come out of the woodwork. The Macclesfield family hope that it will be enjoyed by many thousands of visitors to the Museum."

Meanwhile, after the success of last term's Fund Yard event at Cooc's, Ori-entre are organising a bake sale to raise funds for the ball at Ballarat. R'th, hip hop, and Chinese and Japanese pop tunes will be played with tickets £5 on the door, date TBA. There is also a Chinese New Year Gala at the Corn Exchange on Sunday 6th.

In 2005, the Chinese New Year officially falls on February 9. According to the Chinese calendar, which measures time based on astronomical observations of the movement of the Sun, Moon and stars, it is the Year 4702. People born in the year of the Rooster are said to be hard-working, stubborn and unafraid to speak their minds. Famous ‘Roosters’ include such luminaries as Yoko Ono, Eric Clapton and, erm, Michael Aspel.

In China, the traditional New Year rituals include the cleaning of houses from top to bottom in order to sweep away evil spirits, and the giving of money in red envelopes to children and unmarried adults. Grudges are brushed aside, and the underlying peace is one of peace and happiness.

Male-oriented teaching?

Amelia Worsley looks at whether the teaching methods in science suit women

Liz Bradshaw

THE YEAR of the Rooster is almost upon us, and Cambridge is preparing to celebrate in style.

The Chinese New Year Trust Society’s annual ball will take place at the Guildhall on Friday 1 February. Sponsored by the Bank of China, the ball will include a champagne reception followed by a lavish banquet. A performance by Chinese acrobats, a live jazz band and gambling parlours are also promised.

Society President Jypeng Li says of the event: “Our theme this year is Shanghai Tang, so we have tried to bring to life its opulence and the extravagance of the city in the 1920s, also known as ‘Paris of the East, Whore of Asia’, as well as the traditions of the New Year.”

After the meal, Oriental wares will be available to sample from a wide selection of stalls. Tickets are priced at £38 with food included, or £10 for those not dining. A pound from each dining ticket sold will go to the Tsunami Relief Fund, and all remaining profits are intended for a school building project near the Museum.

Over 300 teams travelled from around the world to compete in the 25th year of this distinguished competition which was held in Kuala Lumpur, Malaysia. The Union teams had more high ranked teams than any other institution in the world. Much of the credit for the quality of the teams at the Union must go to Director of Debating Harriet Jones-Fenleigh and Pascall Millaire who have brought the Union the success that they have.

The tournament comprised a wide variety of debates ranging from whether anti-terrorism is the new McCarthyism, to the question of using corporal and professional punishment in schools. Each of these debates was carried out within the structure of the British Parliamentary style.

A motion is announced 15 minutes before the commencement of debate. Within these 15 minutes, each speaker has to prepare to deliver a 7 minute speech of rebuttal. These motions are decided in different Tripods. Dr Christine Mann, the principal investigator, found that although men performed slightly better than women in Science Summer II, 2002 and in Chemistry in 2002, the results were “not statistically significant”. Mann did, however, acknowledge that “evidence from both tests indicated that men and female students suggested that there may be gender differences in the approach to learning.”

The problems this might cause for supervisors teaching men and women at the same time were also pointed to, especially when the supervisor himself is male. Some women questioned for the report were concerned that if they “ask the fundamental questions, this path to understanding might be seen in a negative light by male supervisors.”

Dr Kate Keeler stressed that teaching methods in Chemistry had never been consciously changed to accommodate female students, but that the “traditional method of teaching Chemistry in Cambridge from a conceptual viewpoint may suit female learning methods.”

The report concluded that “although gender has a significant effect on the class of degree obtained, by far the most important variable is the subject studied”. The most significant difference in Tripos results was found not in Science but in Part II English, where “men significantly out-perform women, gaining twice as many firsts as they do, with women gaining twice as many lower seconds than men”. The indicators of Academic Performance report is available to read at: www.am.ac.uk/r
"a vision

in a dream"
CAMBRIDGE STUDENTS have voiced their deep concern over the provision of telecommunications services in the university after a backlog of billing mistakes, disconnection threats, failure to connect new users and accusations of poor customer service by provider NTL.

Nearly all of the 29 colleges currently served by the company, have reported problems, often on a major scale. Those most severely affected are Downing, Clare and Queens’. The Union of Clare Students, who say they have had “enormous problems”, recently wrote a strongly-worded letter to NTL’s student services, stating that in an internal investigation last term they received over 6500 words of complaint from students and only two replies complimenting NTL’s service. They have yet to receive a response to their letter.

Across the University, the same complaints have been levelled at NTL, including some students waiting an average of 45 minutes on hold before speaking to customer services. One student at Gonville and Caius made 27 calls before successfully disconnecting from a room vacated three months earlier. Many of those affected pointed out that these calls had to be made multiple times, at peak rates when the call centre is open. Students at several colleges have also experienced faulty voicemail services, unexplained credit notes or were told by customer services staff that their personal details had been ‘lost’.

Sarah Eyreman, Senior Student at Westcott House Theological College on Jesus Lane, said: “NTL is clearly an organisation which has over-reached itself and is no longer able to cope with its customer base, by serving large educational institutions such as Cambridge. The consequence of this is that students have had to rely on mobile phones, if they possess them, at great financial cost.”

There have been a number of calls from JCR presidents for CUSU to investigate the situation.

NTL have apologised for the inconvenience caused to students, stating that the problems with the billing system are due to an ongoing computer system upgrade, which is currently nearing completion. In response to the long call waiting times at customer services, they say that they have ‘allocated more resources’ and that ‘call waiting times should now be reduced’.

In a statement they added: “We are aware of the problems and apologise to all those affected for the inconvenience. We would like to reassure our customers that we are doing our utmost to resolve these issues.”

These problems have led students to ask colleges for a choice between telephone suppliers. Increased competition would allow students to demand better service from their telecommunications provider. This seems impossible, however, given that NTL laid the wiring into student bedrooms at the company’s own expense. Moreover, colleges and the University are clear that they do not have a specific contract with NTL; the contract is between each student and NTL. If the student customer is aggrieved by NTL and wishes to change telephone providers, they may end their contract and even take up a contract with another telephone provider.

This, however, seems highly unlikely. Whilst students could in principle request telephone numbers from Telecom, BT would have to lay their own telephone wiring into the students’ rooms to accommodate this.

We also provide “warm-line” service to enable potential new student customers to plug in a phone and be connected direct to a sales desk; with other providers students would have to use some other means of communication to get a contract started.

NTL’s account manager for Cambridge University, Stephen Dobbs, asserted that NTL sought to specifically address student concerns. He stated that NTL was looking at replacing the original contracts and to simply offer a calling-card service such as that used by public telephones.

On the one hand, this would eliminate the local problems with billing and disconnection over the vacation, but the calling-card service is much more expensive in all call charges and would significantly increase students’ bills. Via this service, all calls are at the national rate, whereas NTL currently provides free calls to local numbers.

This disadvantage explains why Cambridge colleges are retaining their calling-card service to their students. It is possible that this call-card service might never be introduced or indeed the contracting of other telephone suppliers, as researchers at Cambridge University are seeking to offer a radically innovative alternative. Clare College Bursar Mr Hearn told Varsity: “The University is looking to instigate huge changes in telecommunications—voice-over-internet, and this college is now refurbishing student rooms to provide for this. Any decision regarding changing the telephone provider within this college has had to be delayed until the shape of that future is known, or we will have to suffer NTL for a little while longer.”

Case Study: Barry Bridges

Barry Bridges, JCR President, Downing College

“Twelve months ago, NTL disconnected me for no reason. When I phoned them, they told me that it was my duty to inform them that I had been disconnected (otherwise I get charged)—even though they were the ones to disconnect me. A year on, they are still sending me bills. This is despite the fact that the room in which I used to live has been physically destroyed during renovations of college. I have not paid a bill during this period, but they continue to send me demands for £7.50 and are selling fast.

I contacted NTL at the start of last term to ask for broadband and a phone line. An engineer arrived a few days later and installed a phone line, but we were still waiting to be reconnected. We are 99% certain that CUSU have done nothing to help us with this. The University is working with abortion groups hoping to sensationallyise CUSU’s involvement with family planning. This is not a concern we believe that the provider of all proceeds should be decided well before the tsunami occurred, some critics believed that the donation of all proceeds should be channelled through to today.

Domestic Hinton, President of Clare College said: “The University is investigating the tangled world of fundraising and the future of Cambridge students’ unions.” The Charities Commission therefore provided guidance in Students’ Unions: A Guide. This guidance stated: “Neither a students’ union nor any club or society can make any decisions on welfare matters. If a student is in need of financial aid, they should contact their college welfare officer. If a student is pregnant, it’s important for us to provide them with all the options available to them, not only medical advice and information, but also legal advice.”

Abortion is just one of them. The Pro-Life Society has said: “We are 99% certain that CUSU have done nothing wrong and that we’ll come to understand the nature of that matter “a very specific and minor issue in terms of CUSU’s broad remit.” It is important for us to do things that are more relevant.”
Admissions: A question of sport?

Kate Ward asks if it’s a level playing field

This weekVarsity’s ‘Talent 100’ list celebrates the achievements of Cambridge’s top sportsmen and women. Cambridge hosts some of the best student sport in the country, with rowing and rugby players particularly renowned in the world of sport. However, their reputation is often tarnished by those who question whether these sports stars are at the University because of academic ability or whether they are products of what have become known as ‘sports admissions’.

The lack of undergraduate participation (at Blues level) is cited as evidence for the existence of so-called ‘sports admissions’ in the sports of rugby and rowing. In this year’s Varsity’s in the sports of rugby and rowing, only 3% of students are at the University because of academic ability or whether they are products of what have become known as ‘sports admissions’.

Hughes Hall’s prospec-
tus notes that its ‘student body is diverse’, continuing that they ‘believe intellectual development is often accompanied by physical or artistic ability, and encourage applications from people who have displayed excellence in their field.’ However, St. Edmunds admits that they take ‘admissions from all fields including sportmen’ but add that they ‘are not judging an applicant on the basis of ‘academic potential’.

Such statements point toward a move away from the sporting col-

fidence in the university’s admissions system. 80% of applicants said they had positive or ‘very positive’ experience of the admissions system, with over 90% of students reporting a positive experience. Director of admissions Geoff Parks described the survey as ‘a quite encouraging endorsement of our current procedures’ – an endorsement that is rarely shared by the national media.

From Laura Spence (with four As at A-level from a com-
prehensive school) to Anastasia Bursa (a deaf student with six top A-level grades), January rarely goes by without the story of a rejected Oxbridge appli-
cant hitting the national media. But, even with applica-
tions to Cambridge more than 1,000 up on the previous year, 2005 has been notable for the absence of claims of Oxbridge ‘elitism’ in the pages of the national media.

The independent which revealed the university’s system of weighting GCSE grades according to school background. However,Varsity’s study showed that 75% of applicants did not feel the system was biased towards state or private schools, and that the remainder’s opinions were evenly spread. Dr Parks stated that ‘It’s good that about as many people thought we were more biased to state or private schools… it shows we must be doing something right.’

One potential area for con-
cern was that one in five inter-
viewees admitted that they had found questions and topics for the interview from other applicants. Notices in colleges show that the university regards this as cheating. However, Parks responded, ‘Unfortunately it’s part of the process, but we know all about it and interviewers have vari-
ous strategies for dealing with it. I think we end up with an accurate offer and knowing that if someone makes it then they’re good enough to get in. This therefore means the interviews take on more importance. But interviews are not the be-all and end-all.’

With 5 A*s, 3 As and 2 Bs, Amol Rajan

Although the rugby club cannot directly affect admissions it can reformulate the advice to candidates. Such information includes email links to discussions between alumni and rugby players as well as C.U.R.F.C. contacts.

The day’s sports admissions actually exist? Certainly the majority of colleges that were contacted by Varsity were appalled at the notion of such admissions, though past instances were recognised. Graduate colleges offer a more ambitious defence against these claims. Hughes Hall’s prospec-
tus notes that its ‘student body is diverse’, continuing that they ‘believe intellectual development is often accompanied by physical or artistic ability, and encourage applications from people who have displayed excellence in their field.’ However, St. Edmunds admits that they take ‘admissions from all fields including sportmen’ but add that they ‘are not judging an applicant on the basis of academic potential.’

Critical is often levelled at the C.U.R.F.C. and at independent school background sig-
nified a change of direction in our current procedures’ – an

showdown

Last week, we revealed that admissions tutors use a system of weighting GCSE grades to compare applicants’ GCSE results. We put Varsity editors past and present to the test.

Archie Bland

Amol Rajan

Captains of both

The victorious Blues rugby team. There has been a question mark over ‘sports admissions’ for some time, but the evidence is debatable

Support for current system

Sam Richardson

A Varsity investigation has revealed that Cambridge applicants share a high level of con-

fidence in the university’s admissions system. 80% of applicants said they had positive or ‘very positive’ experience of the admissions system, with over 90% of students reporting a positive experience. Director of admissions Geoff Parks described the survey as ‘a quite encouraging endorsement of our current procedures’ – an endorsement that is rarely shared by the national media.

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With 5 A*s, 3 As and 2 Bs, Amol Rajan

Captains of both
His artistic mission: to parade all our realities

Turner Prize-winning artist Jeremy Deller talks to Emily Stokes

Jeremy Deller’s telephone rings. He apologises, answers and talks to his friend, artist Alan Kane, for a few moments, then hangs up looking phlegmatic. ‘We’ve managed to track down a guy that has a mechanical elephant. It’s the size of a baby elephant and it gives children rides. It’s amazing.’ He and Alan Kane are collecting objects for a ‘folk art’ exhibition at the Barbican in May.

His enthusiasm for all things regional and ‘people that make things’ may seem surprising, dressed in a light pink sweater and jeans, Deller seems to fit the part perfectly of the stylish London contemporary artist as he sits in his small, white studio-office. It is, however, the celebration of people who do unusual things that often go without recognition – people who generally aren’t thought of as trendy – that is perhaps at the core of his work. ‘Not heroes, or heroic people, but important people... I’ve worked with lots of people, hundreds, thousands of people, who aren’t artists but who do just as amazing things as artists do.’

Since winning the Turner Prize in December, Jeremy Deller has been interviewed continuously about the exhibitions and events that he initiates as his artwork and he’s fed up with questions about how he can be an artist if he doesn’t paint, draw or sculpt. ‘The media are about twenty years behind the general public... They’re still obsessed with the idea of painting as the only art form,’ he says. He speaks softly and carefully: ‘My skills are in meeting people, doing things with them, chatting to them about stuff rather than drawing. I’m just using my skills as best I can.’

In a street parade in Spain, organised by Deller for the opening of last year’s Manifesta exhibition, he wanted ‘people who you usually see as individuals to walk down the street in groups, slightly marginalised people, and all those’ to be set outside the texts of ‘religion, politics or folk culture.’ One of the unexpected spectacles of Deller’s work is that he takes people so seriously; he is just these kids looking really fucking off to be on this float, just standing there and one of these mates was playing incredibly loud reggae music.’ He smiles. ‘It was an injection of reality in a parade that was totally unreal... and I thought, I’d love to do a parade of things like that.’

Jeremy Deller talking about the ‘real’ doesn’t seem inappropriate – no matter how beautifully turned out or well spoken he might be. Admittedly, his trip to New York to hang out in Andy Warhol’s factory at twenty has the dreamy quality of a mod’s club, ‘Warhol’s factory at twenty has the dreamy quality of a modern legend, but he talks openly about his past, being on the dole, living with his parents until the age of thirty-one. He also talks about his mortgag and the steep rent for his ‘cosy’ office before noticing my forlorn face and reassuring: ‘don’t worry about me. I’ll be old, he says with mock-seriousness. ‘He makes no grand claims for what he is doing: I think artists have such a huge opinion of themselves. They think that art can change things. I mean, Guernica hasn’t stopped war and it’s meant to be the greatest anti-war statement of all time.’

While his work is consciously ‘anti-big-P-politics’, it is clearly political on a small-p level, as he clarifies it. ‘He sees the unpopularity of folk art in Britain as a symptom of what he calls a “top-heavy definition of ourselves”,’ it’s the class system in Britain – we don’t define ourselves through folk art, we define ourselves through country houses and the royal family... Every pub, every crappy hotel you go to is in the country, to look like a country house. Oxford and Cambridge: that is Britain. It has a stultifying effect on people, it’s not healthy.’

But his love of what he calls folk art is about more than just a conceptual desire to celebrate British culture from the bottom upwards. He lists next week’s scheduled stops on his ‘little trip around Britain’: ‘We’re going to meet the guy with the mechanical elephant and then meet the secretary of Clowns International... then a guy in Wales that does the Mari Lwyd and then we might go to the women’s institute HQ in Oxfordshire to try and get some flower arrangements for the exhibition.’

He wants me to know that his passion isn’t a joke, and, as he speaks, I begin to wonder if his enthusiasm for all things regional might not rub off on London. ‘Outside London there’s a lot of stuff that happens. It’s not twee, it’s not country house – it’s visceral, it’s politically incorrect a lot of the time, it’s rude, it’s energetic.’

He organised an exhibition in Cardiff in 1999 called ‘Unconvention’, inspired by the influences and reference points of the Manor Street Preachers, and shows me pictures of a weekend when political groups and unions set up stalls within the gallery space that was showing ‘hardcore artists like Munch and Picasso’. ‘It’s easy to see why this is one of his greatest memories; the event seems to symbolise his ideal of the mix of politics, the arts and folk culture in its energetic, raw “village fest” atmosphere.’ He likes to put other people in charge, ‘to hand over an opportunity, a situation. Whatever happens, happens.’

I ask him how he feels about being described as a ‘arty.organiser’ and immediately feel guilty, as he looks a little shocked. Then he laughs: ‘arty.organiser,’ he repeats, ‘that’s amazing. The media are pretty appalling I have to say.’ He chokes when he thinks of all the media interest: ‘There was one week when I was in the Guardian four times... I wanted to apologise to the readers. This isn’t modesty – it’s a distaste for celebrity. He is wary of becoming ‘one of those people who are always on TV. I’ve been asked on TV shows, but... you know... real-ly sad one’, he says dryly.

But I sense that rejecting fame means more to him than simply not being a talking head on Top One-Hundred Documentaries Of All Time. He seems to feel a sense of responsibility not to lose his connection with the hundreds of people who have taken part in his projects, to dedicate himself to them; his passion is no act. I shouldn’t be surprised then by the Deller-ness of next week’s interview list: ‘I’m doing one for a cycling program on the radio next week... and one for a magazine about bats’. Bats? Yes, he likes cycling and he likes bats. He seems to be avoiding the Guardian rather well.

Who is Jeremy Deller?

Born in London in 1966, Jeremy Deller attended both the Courtauld Institute of Art and the University of Sussex. He is a multifaceted artist who has undertaken vastly different projects, ranging from the Acid Brass musical recording to co-founding Folk Archive. A notion of collaboration and participation remains a consistent theme throughout his art.

Still image from Turner Prize-winning Memory Bucket, a mixed media installation exploring the state of Texas

January 28, 2005

VARSITY

www.varsity.co.uk
The king of the jungle
TR Williams

Ten paces between us, several paces if you're a cockerel. I glanced at my charged opponent, my eyeballs twitching under the combined weight of the early-morning sunlight and several caffeine injections; he nonchalantly blinked in response. I barked; he ran a complete circle, then stopped, appearing slightly embarrassed. I snarled; he nodded. To be honest, I could have opened his beak and started singing 'I Will Always Love You', I wouldn't have flinched. Truly, this was the stuff Sergio Leone’s dreams were made of: if he had grown up on a small farm. Somewhere in the Home Counties.

Once upon a time, that is to say a few days before, our relationship was passing undramatically. My job was to look after the pimpm of the pen and his posse of chickens, and he was politely receptive to me. Then love turned to hatred, as he began to chase me, peck me and then scream whenever I wanted him to stand still. My attempts to reason with him had failed, and by the end my fatigue had turned to pure antipathy. Now my final day, and he had chosen to mark the event with a ceremonial expedition outside his colony, trailing proudly along the way.

I used to adore animals. As a small child, spotting any furry creature I would squeal, jump and start hypersensitising, even now, I think to the aforementioned beast had bitten my arm. Onlookers called it casual violence; I would have called it primal fqicking, if those words had been in my vocabulary.

My job was to look after the pimp of the pen and his posse of chickens

Now I'm not so sure. For so long we have championed animals, occasionally to unimaginable extents, but are they so any grateful? Such thoughts passed through my mind as I confronted Malcolm the renegade cockerel.

I'm not an animal-hater. Far from it, I have massive respect for all those vegetarians who can withstand the temptation of...
Shame, lust, and college port

Why drinking societies perpetuate the sexual repression of public schools

When you find out someone went to boarding school, you should treat them as if you found out they’d served multiple jail terms with suspicion, but also with sympathy. I went to boarding school, and I’m not proud, except of the fact that I got through it without losing my mind. In the outside world, a lot of people see Cambridge students as ex-public-school pupils: smug, over-privileged, ready to put their feet up until one of their old friends offers them a job. Of course, the stereotype is accurate a lot more often in the latter case than in the former.

That’s why I wanted to forget my past when I got here: people never really leave boarding school, and I wasn’t going to be one of those people. After my leavers’ dinner, my original dream of putting my boarding house to the torch was sadly reduced to the mildest rebellion of refusing to buy a school tie. Still, I thought I was free. But a year and a half later, I find myself in an all-male drinking society, and proposals for the detail of the official tie are being emailed round. How did I let things go so wrong?

Drinking societies, for their ex-public-school members, are all about hopelessly dormant nostalgia. There’s nostalgia, first of all, for a time before girls invaded one’s life. At school, our only term-time contact with girls was at the occasion, humiliating ‘house dances’ - and I think most drinking society members who didn’t go to boarding school would be appalled to find out how closely our formal swaps seem to be modelled on them. Put on a nice shirt, endure half an hour’s awkward small talk, then sit at a long table, boy-girl-boy-girl, over a better-than-average canteen meal, then dance to bad pop while everyone watches everyone else to see if they’re ‘pulled’ (dear God, how I loathe that word). The only difference was that the dancing took place in the same hall in which you’d just eaten, not in Cindy’s, and no-one’s teeth were dyed blue with WKD because you weren’t allowed any alcohol.

Why on earth would anyone choose to recreate these soul-flaying evenings? Because some people find a return to those days comforting. Back then, you knew when the girls were going to arrive, you knew when they were going to leave, you knew that there was no need to judge them on anything deeper than looks, and you knew that, if you embarrassed yourself, you were unlikely ever to see them again. After a lifetime of single-sex education, some people never get used to living with girls. How else do you think it took Magdalene until 1988 to accept women students? When your interactions with the opposite sex are regimented that carefully, everything seems as safe and simple as a leisurely flick through Ncis.

There’s also nostalgia for a time when being a man was a less ambiguous thing. All-male drinking societies, with their strict male-female ratios and haze of flirtation, implicitly exclude gay people - but then, with their fostering homophobia, so do boarding schools. You’re a success at a drinking society if you down a lot at your initiation and fondle a pretty girl after the dinner; two criteria of masculinity that haven’t changed for thousands of years. None of that ‘New Man’ stuff here. None of that ‘I’m in an all-male drinking society. How did I let things go so wrong?’

Perhaps you’re in a drinking society that follows the usual single-sex formula and yet it has no public school members. Or maybe it has a few, but you’re not one of them, you’re co-existed normally with girls all your life, and you enjoy it anyway. How do I explain that? I don’t need to. I’ve sometimes had a good time at formal swaps. But you should ask yourself why exactly you’re imitating this twisted social institution, originally invented by old public school boys, for the benefit of old public school boys, to the exclusion of all others. You’re participating in this bizarre regression ritual when it doesn’t even apply to you, and giving your support to these ancient, ugly, oppressive notions of sexual politics.

The most important thing for Cambridge’s future is to end its private-school dominance - but now that we’ve had a little bit of success in that, why should we hold on to the worst features of the previous era? With all these public school boys going out into the world and making everyone else imitate their customs, we might as well still be in colonial times.

So that’s why I’m resigning from my drinking society, and I won’t be joining any in the future. The ties were the last straw. For a while I wore pink nail varnish to the formal to register my disinterest about the kind of man they were turning me into, but, as I learnt when I left school, mild rebellion gets you nowhere. I can’t forget my past, but I can do my best to make up for it. We’re adults now; if our mates ask us to join a club, we should be capable of turning them down. This means you, too, girls. Who’s with me?

Ned Beauman

“Credit where credit’s due: Cambridge’s sportsmen and women are not the automata some take them for”
Not admissions of guilt

It is a curious fact that, for approximately the past half century, and certainly for the whole of the past decade, the predominant reason for national media coverage of the universities of Oxford and Cambridge has been the spate of admissions policy coverage rather than any academic achievements. The chief effect of such coverage is this: to disguise, to an unhealthy degree, the very great good that these two universities still do, and will continue to do, for the world.

And yet scepticism over the efficacy of admissions policy is necessary. So long as it continues to be judged by the results of individuals, of departments, and of institutions, it will be flawed and potentially unhealthy. Alternative goals of social policy, it will be impossible to determine with absolute certainty whether those who pass their admission interviews(s) are here because they deserve to be. It is for this reason that we investigate admissions policy in this week’s paper.

Some conclusions; firstly, there is no material evidence whatsoever to suggest that ‘sports admissions’ – that is, admission to the University solely on the basis of sporting ability – are the favoured policy in any Cambridge college. Credit where credit’s due: Cambridge’s successful sportspersons and women are not the automatics some take them for. They have been known to actively encourage what is seen as widespread misconceptions of their character; but the popular and patronising criticism of them as intellectually inferior or otherwise unjustifiably not should be eradicated. Nevertheless, it is also the case that some colleges favour sporting ability more than others. That is discrimination, and it should be eradicated.

Secondly, support for the current admissions process amongst students within Cambridge is strong. This, admittedly, might not be surprising – few modern students, even those who disagree or who do not fully support the system, would admit, at least to us, to failing their place here was undeserved – but such support is welcome respite for university staff.

Thirdly, there is growing concern amongst senior members of the university that the mismanagement of higher education by this government and those immediately before it is influencing admissions policy to a dangerous extent. In the immediate future this university will not follow the path of Oxford in deliberately increasing the proportion of international students here but. The financial turnaround facing most top universities, that students from abroad face, is one reason that these students are being discriminated against; traditionally, at least, their presence has been utilised as a way to raise standards, and deserve a place here as much as Britons. But in so far as it is symptomatic of the decreasing control universities exert over who they let in, it seems the inadmissible decline of higher education in this country is accelerating.

China gets a lot of bad press these days. This is mainly because the generation of leaders now ruling the West spent their early careers in a climate governed by the Cold War, where the presence of a hostile power was a given fact. Since the end of that conflict, these leaders are here because they deserve to be. It is for this reason that we invest some time into considering admissions policy.

Letters

LBGT Litigation?

Dear Sir,

We would like to comment on an item in Parker’s column (21St January) regarding the growing trend for drinking societies to host an LBGT unique night at Life on Tuesdays. Despite being (rightly) moaned as ‘straight-friendly’ and inclusive, this night is designated as one of the few regular social opportunities in Cambridge for queer people.

Having a load of straight people turn up in order to try and pull is counter-productive and confusing, particularly as tensions might be raised if uncertainty abounds. Are all these drunken straight men, on the pull, really going to react well if they are hit on, or if their advances are rebuffed by women who were hoping for a night out in a safe-free environment? What of the plight of the lesbian and bi-sexual women if they are eventually whelmed by straight women?

There is so much potential for bad feeling, and there are so few meeting places for LBGT Cambridge, compared with the social opportunities enjoyed by heterosexuals. This is why it seems reasonable to request that this night not mutate into yet another opportunity for straight clubbing. Otherwise this cannot be enforced in any workable sense - how could the hounders or anyone else ensure that bona fide queers in the club, however few, were not disturbed?

However, if Life does end up being swamped by heterosexuals on a Tuesday night, could we perhaps sue the club for not providing the experience of an advertised LBGT night?

Yours sincerely,

Peter Illing (Christ’s)
Peter Callender (St John’s)
Sally Lamb (Newnham)

Meta-review

Dear Sir,

Tom Kingsley (‘Leeshae falling from the sky’, 21/5/05) urges us to read Murakami’s latest novel, Kafka on the Shore. It was so good he had to put the book down whilst reviewing it, ‘glibber, excessively, in admiration’. This is a pity since the review did the book little justice. We learn that Murakami’s world is ‘whimsical’. The accomplished author uses metaphors from which, ‘things don’t really develop any further’.

Murakami is aware of his poor and pointless metaphors and disguises these with still more elements that finally, ‘all add up to very little’. Harsh criticism, and confusing to read alongside praise (in the same article) of one of Murakami’s ‘most sophisticated works’. A work that offered, ‘perfectly precise insights into life’ from the plot of the ‘simply surreal’.

Now either the book is worth reading or it is a confused jumble. The review makes both cases and fails to recognize that the plot is embedded in the surreal and confusing to read alongside praise that the plot is ‘simply surreal’.

Yours sincerely,

Sally Clough

Errata

Dear Sir,

I was surprised to see the statement by James Dacre in his article (January 21) that the previous Vice-Chancellor (Alex Brookes) had been Knighted but his predecessor had not. A mere glance at 1988 & 1989 will show that Sir David Williams was Knighted 1993 during his Vice-Chancellorship.

Yours faithfully,

Benjamin Dabby (Gonville & Caius)

Claws Out

Dear Sir,

With regards to your article of last week, winningly-entitled ’Catzi tsunami blunder’.

Seeing the concerns voiced by certain members of the St. Catharine’s JCR over the theme of the hop, I would like to add my voice to the chorus of voices attacking fun by demanding the suspension of the inflammatory ’Back to School’ hop later in term to be cancelled out of respect for the school children who sadly perished in the disaster. In addition, perhaps we should consider outlawing Christmas in recognition of the upsetting connotations that Christmas’ goodwill will have after the events last year.

Perhaps a ’Natives and Colonials’ hop would be a better choice for the next bash.

Yours etc.,

Andrew Berwick (St Catharine’s)

Cause for thought

Dear Sir,

Was James Dacre perhaps seeking an essay extension when writing ‘there are very few people who actually do some thing for both the long and short-term welfare of the country other than academics’? (Comment, Jan 21).

To fill the House of Lords with academics as is mooted would be to appoint to the upper chamber a group with limited experience and narrow expertise who are working their lives in worlds of hypothesis and conjecture.

Instead recently appointed independent peers have actually made real contributions to public life. These include Frances D’Souza, founder of the the Relief and Development Institute which publishes original research on the earliest economic indicators of severe food shortages and carries out innovative work on appropriate emergency responses in the context of disasters. Also, Browne, group Chief Executive of BP Amoco plc and the UK’s leading businessmen and employer; and Victor Adesowb, Chief Executive of Centre Point, the country’s leading youth social exclusion charity.

Are their achievements, expertise, contribution to our country, knowledge and experience not substantially greater than any Oxbridge academic?

Yours sincerely,

William Stevenson (Jesus)

Scholars not Lords

Dear Sir,

In truth, it needs only be to re-read your last article not understand this. The work is constructed elegantly by a fine author and I urge readers to enjoy it. Listening to a reviewer who remarks in his introduction, ‘I don’t know where to start’.

Faithfully yours,

David Harrison (Master of Selwyn 1994-2000)

Online

Dear Sir,

I am writing to commend your new look website www.varsity.co.uk. As well as being faster and more organised than the last, it’s managed to absorb the fast evolving aestheticism of the internet: I look forward to witnessing its next revo-

Yours faithfully,

Stu Puff
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<tr>
<th>Day</th>
<th>Venue/Time</th>
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<td>FRIDAY 28</td>
<td>19:30 Wolfson Theatre, Churchill</td>
<td>GODS present Arcadia: 19:45 ADC, 19:45 Robinson Auditorium present Accidental Death of an Anarchist, 22:30 ADC Contemporary Dance Workshop present Spectrum</td>
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<td>QUEENS' Represent: CLARE Dynmo ft Marcus Intalex &amp; DRS, UNION Regalis in platform hop</td>
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<td></td>
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<td>JUNCTION Boomsang: LIFE The Big Party Boiler Room Breakbeat with Rennie Pilgrim Dance, 60's and club classics Elektro and live break beat</td>
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<td>SUNDAY 30: VARSITY listings powered by CAMBRIDGE EYE.COM</td>
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<td>MONDAY 31: 19:00 Corpus Christi Playroom: JUNCTION Flamenco Classes: LIFE, FEZ: Room is Life Fat Poppadaddys Funky and soulful sounds</td>
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<td>TUESDAY 1: 19:00 Corpus Christi Playroom: BALLE: Unique Top Banana Ebonics Dynamio d'vrb</td>
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<td>WEDNESDAY 2: 19:00 Corpus Christi Playroom Company present Shakers Restirred: BALLE: Rumbaloo MI Casa Tu Casa Godfather of Cambridge nights: Life: CUSUS meets flagship night Mix of hip hop, dancehall, reggae With Hospital's Logistics and Comixx playing</td>
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<td>THURSDAY 3: 19:00 Corpus Christi Playroom Company present Shakers Restirred: COCO: Urbanite CUSUS night of hip hop &amp; mb Award winning night of hip hop</td>
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**JUDITH E WILSON**

**DRAMA STUDIO, Faculty of English**

**DIRECTORS ON SHAKESPEARE**

**Wednesdays, 6pm**

Directors in conversation with the audience

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<td>2 Mar</td>
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<tr>
<td>16 Mar</td>
<td>As You Like It</td>
<td>David Lea (Young Vic)</td>
</tr>
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**YOUNG DIRECTORS ON SHAKESPEARE**

**Wednesdays, 5pm**

(Artistic Director: Nick Blackburn)

Seven young directors will direct scenes from the above mentioned Shakespeare play to be rehearsed between 1 - 5pm on the Wednesdays (2 Feb - 16 Mar). With Showings of this work at 5pm.

Deadlines for submissions from directors interested in directing a scene from any of the above mentioned Shakespeare plays is Monday 31st January. Please email submissions to Nick Blackburn, mh830@cam.ac.uk and Yvonne McDevitt, ym247@cam.ac.uk.
The Talent List 2005 editorial team initially compiled a shortlist of almost 200 Cambridge students and candidates by way of contacts and extensive research. But the near-500-page book picking out the "most talented students" was given to the panel of judges below. We hope to have included a comprehensive, by no means definitive list, to showcase the diverse and full-packed lives of current Cambridge students.

Peter Agar

Peter Agar took up his current post as Cambridge University's Development Director in 2002. Prior to that, his distinguished and varied career, which began with an Economics degree at Downing College, included time working for the Treasury, the Ministry of Overseas Development and the Foreign Office. He also held important positions in the Governments of Botswana and the Solomon Islands, and he was Deputy Director General of the CBI from 1994 to 2000.

Gordon Chesterman

Gordon Chesterman is Director of the EU Careers Service. He has had a variety of jobs in print and publishing and has been on the editorial staff of newspapers across the world. Some of the criticisms of the 'Power 100' were valid, others were not. The changes that we have effected to this year's list reflect a serious consideration of those criticisms, and I hope it strikes the reader as symptomatic of healthy editorial policy that those criticisms were not dismissed out of hand. Indeed, many were embraced. 'Power' is an ambiguous word. We have therefore abandoned it in favour of the more focused 'Talent'. The dubious business of ranking people has been discarded too, and we have put individuals within particular categories to associate them specifically with the field in which they have achieved success. Where the 'Power 100' list mixed students and academics, this year's list concentrates solely on students.

And where an editorial team appointed by Varsity decided last year not only on who should go into the list but also which order they should be in, this year we have appointed an independent committee to scrutinise nominations, and they have had considerable editorial autonomy (I, for one, will not see the list until I pick up a printed copy of the paper). Each member of this judging panel is a public authority in their own right, and has clear associations with Cambridge. These changes will not free the 'Talent 100' from all criticism. But they will, I hope, go some way toward dispelling the notion that this document is either worthless or purely egotistical. Let us know if you disagree.

Oly Duff

Oly Duff, 21, graduated from Cambridge in 2004 with a degree in Social and Political Sciences from St John's. In between essay crises he spent far too much time hidebound in the offices of Varsity and The Cambridge Student, both of which he edited. He now works on the home news desk and the media supplement at The Independent, writing news and feature articles. His ambitions are to work in the Middle East and to launch a UK newspaper. If all else fails then sitting on a Caribbean beach, drinking his own weight in rum each day, would suffice.

Gillian Evans

Gillian Evans is Professor of Medieval Theology and Intellectual History and has done research for some years in preparing for reforms in the University of Cambridge. She is co-founder of the Oxbridge Higher Education Mediation Service, and does quite a lot of case work. She is a semi-professional artist. She does not claim to know much about sport, though she's fairly well informed on the front pages and she has some experience with the media as a commentator and occasional journalist.

Andrew Gilligan

Andrew Gilligan studied History at St John's College, Cambridge, during the year he was News Editor of Varsity. Gilligan worked at the Cambridge Evening News and the Sunday Telegraph before joining the BBC in 1999. He resigned as Defence and Diplomatic Correspondent for Radio 4's Today programme in January 2004 in the wake of the Hutton Report. He currently writes for the Evening Standard on defence and diplomatic affairs and is an occasional columnist for the Spectator.

Russ Keeling

Graduate student representative on the University Court and sabbatical president of the Graduate Union. Until last November Ruth was MCR president at Pembroke, and is doing a PhD on the European higher education policy (the Bologna Process and the harmonisation of the Bachelor-Masters framework throughout Europe). After her time at the GU, she will be going to Brussels to do fieldwork at the European Commission. For now, her chief concern is putting the GU in a better position to co-ordinate and represent graduate concerns throughout the University.
Media

Jonny Wood
Ex-News Editor and Web Editor of Varsity. Part of the online team which won the Varsity Special Achievement Award in 2003. Nominated for the Guardian Student Media Awards 2004 for the Varsity website.

Lucy Phillips
Current News Editor of Varsity and responsible for co-ordinating this list.

Tom Ebbutt
Ex-Editor of Varsity and the man behind last year’s successful campaign to save Gardies.

“Saving Gardjes was top stuff.”

Edwina Casebow
Current Issue Editor of BlueSci, Cambridge’s only science magazine.

She has played a key role in the creation and development of the magazine since it was set up and is heavily involved in the editorial side.

Ruth Barnett
Current Co-Editor of TCS. Toy news hack and keen political activist.

“Strong style”

Tom Williams
Current Co-Editor of TCS. The first Chief Editor in the history of TCS to run for two terms. Newspaper design guru.

Lou Woodley
Managing Editor of BlueSci. Involved in negotiating a contract between BlueSci and Varsity and drawing up a student-run science magazine ‘to entertain both scientists and non-scientists’. Worked as a runner at the Cheltenham Science Festival last spring and got through to the penultimate round of the BASF young science writer competition.

“She has done pioneering work for BlueSci.”

Val Mellon
Winner of this Year’s Radio One Student Radio Awards for ‘Best Entertainment Show’ and ‘Best Female Presenter’. Her show on CU Radio 1350, ‘Mellon til Midnight’, has features such as ‘Play Your Tarts Right’ and ‘STD of the week’. Also does weekend shows on the national digital station CORE Fresh Hits for the UK.

“The Guardian award was thoroughly deserved recognition.”

James Paljister
Editor of Meat magazine. Apparently “shat at sporting types”. Also chief designer and publicity officer for the arty magazine established and funded solely by students. Meat magazine won the most small budget publication at last year’s Guardian student media awards. “Meat! goes on sale in Cambridge, Newcastle, Edinburgh and London, including at the ICA bookshop where it is the second fastest selling magazine.

“Non wanky arts coverage.”

Amol Rajan

Arthur House
Co-Editor of Mays 13, which looks set to improve on last year’s success, with rumours of a very exciting guest editor in the pipeline. Also does interviews and writes theatre reviews for Varsity.

Sam Richardson
Former sports and web editor of Varsity. Currently a member of their news investigation team. Runner-up for Guardian Student Sports Writer of the year 2004. Freelances for T3 magazine and works part time as Assistant Production Manager at Polity Press - Ex-goalie for the Blues.

Entrepreneurs

Sonja Marjanovic
Finalist in the Community Category of The Daily Mail’s Enterprising Young Brits competition for her contribution to global healthcare. Founded Diabetes-UK, an enterprise aiming to develop accurate, affordable and accessible methods for diagnosing infectious and parasitic diseases, primarily for use in the developing world. Diabetes-UK won the People, Planet, Productivity category of the 2003 Varsity Entrepreneur business plan competition. Also a PhD student at the Judge Institute.

Sanjay Tickoo
Director of Biology in Business (BiB), a non-profit organisation bridging academic and commercial life science with a mission to promote career development, entrepreneurship and technology transfer between the two. Core member of the 10 Biotechnology Initiative, an East of England consortium that provides a unique interface for businesses to tap into the region’s academic pool of innovation, expertise and assets.

Frank Wakling
For the past two years Wakling has run a number of regular club nights and events for Cambridge students. These include The Sunday Roast – Sundays at Life, Licked – Tuesdays at Coco and The Cambridge Fashion Show 2004. He is in the process of acquiring a bar/bistro in central Cambridge within the next 12 months.

One of the core focuses of his business interests is a website called CambridgeEye.com - a complete online guide to students at Cambridge providing a comprehensive guide to clubs, the stage, sport, music, gigs and events all over Cambridge.

Magnus Gittins
At 19 successfully set up and sold off the Australian version of Preserve. Current Chairman and CEO of £100m company Advance Nanotech Inc, which specialises in the acquisition and commercialisation of nanotechnology.

James Osborne
Set up Mangosushi.com, a food company as a joint venture with J Sainsbury. Also set up a business importing and retailing clothing via mail order. Founded and ran the CU Fashion Show in 2002 and 2004. Runs the Sunday Rocks club night at Life. Ex-President of the Pint Club.

Jasdeep Singh
Head of CU Entrepreneurs Society. Presided over the largest student business plan competition in the world, giving away £75,000 to numerous Cambridge student business teams. Instrumental in the development of the £100k Global Startup Workshop conference, with over 200 delegates from 37 countries. Also doing a PhD in Engineering.
**Politics**

**Laura Welsh**
Cusu Presidential candidate to watch. Former Fitz Target School Officer, now Cusu target campaign officer and former union director of communications. Successful and innovative - lost her first aged nine but has won many more since. First person in living memory to hold down executive posts on both unions.

**Alasdair Ross**
Current president of the Cambridge Union, former senior officer, former secretary and registrar of cu conservative association. Has worked for Boris Johnson. A combination of grit and charm makes him a housewives' favourite.

**Naveed Anwar**
Current Cusu access officer and former vice president of the cu Islamic society. In charge of promoting state school applications to Cambridge. Involved in the setting up of a national Muslim think-tank for ethnic minority communities.

**Henri Murison**
Assistant secretary of the young labour national committee, former trustee of the British youth council. Accustomed to meetings with ministers, will make a quick rise into the Commons.

**Bobby Friedman**
Last term's union president - the first non-CUCU president for five terms. Improved the union's image with debates starring the likes of Peter Stringfellow and Miss Canada.

**Jaffer Khan**

**Sophie Adelman**
Former JCR President of Emmanuel and member of the university council. Rumoured Cusu Sabbatical candidate despite having been awarded the hershaw Smith Scholarship to study at Harvard next year. Sees herself as 'political with a small 'p''.

**Tim Stanley**

**Wes Streeting**
Cusu president, chair of the Aldwyth group of students' unions and former Selwyn JCR president. Has a high profile national within the NUS and looks set for Westminster. Recently beat the School's Minister Stephen Twigg in a spelling test for the guardian student supplement.

**John West**
CU Labour Club old timer, Editor of Cambridge socialist essays and former Cusu communications officer. Recently questioned the point of tony Blair.

**Jane Jacks**
Chair of the CU labour club, and former full time officer of the gmb union. A second year SPS student who left school at 14 with no qualifications and came to cambridge via a stint in the famously left-wing ruskin college in Oxford. Defeated castle ward by-election candidate December 2004. Expected to be in parliament by 2010.

**Initiatives**

**Rachel Battilena**
Shortlisted for an award in the best civil engineering student category by the institute of civil engineers, the oscar of the science world, for her work on emergency 'cold climate' shelters for refugees.

**Andrew Lamb**
Director of engineers without borders, a national organisation training aspiring engineers in development work skills as well as an engineering undergradate. Also heavily involved in the Cambridge branch of EWB.

**David Ansell**
An integral member of the Cambridge Hands-on Science committee and founder of the CHaOS summer tours. A key figure in promoting science to children and members of the public, most famous for his "Crash, Bang, Squelch" demonstrations. Also one of the main organisers of the physics open day, part of the Cambridge science festival. Ambitions include wanting to build his own science museum.

**Dominic Hinton**
President of Cambridge RAG, currently working to promote university wide fundraising for the survivors of the Boxing day tsunami tragedy.

**Katie Taylor**
A volunteer with Contact, the student visiting service for the elderly and housebound in Cambridge, since 2003, now a member of the management committee. Helped contact win one of the Cambridge evening news changing lives awards.

**Tom Wilkie**
Variety technical director and Cambridge webmaster. Designed and set up the Cambridge fashion show website, CambridgeEye.com. Also works for the events production company 'Recognition', specializing in may balls.

**Shwen Gwee**
Head of the Naked Scientists - a media-savvy group of Cambridge physicians and researchers – research team, which helps to solve listeners questions live on air. The award winning BBC weekly radio program, the Naked Scientists, has an estimated audience of 6 million listeners across the east of England, and also has an international following on the web. Sony's biggest fan.
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Closing date for internship applications is 18th February. Apply now!
Simone Evans
Produced and starred in 3 professional magic shows in Oxford before coming to Cambridge. Played the role of Feste in a film version of Twelfth Night. Re-wrote, directed, and starred in his own version of Euripides’ The Bacchae last term, as well as appearing in Simon from Moonset in the ADC production of Christ in Love as the lead role, for which he had to masturbate twice and simulate sex with a mannequin on stage. Played the camped-up Mercutio in this year’s ETG production of Roméo and Juliet in leather leggings. A good skinner.

Ed Riches
President of Footlights 2003–4, during which time every Footlights Smoker sold out for the first time in Footlights History. Co-wrote and co-directed the 2004 Footlights Tour Show. Has performed stand-up in Soho and New York. Is currently making a short comedy film and has recently been head hunted by Ealing Studios Head of Comedy. A good skinner.

Sarah Solemani
Vice-President of Footlights and was in the 2004 Footlights Tour show. Played Elinor Robinson in The Graduate at the Gielgud Theatre in her gap year. Guest starred as Gillian Jennings in Red Cap for BBC. Has recently started out Auditioning and currently studying for a PGCE in Cambridge. A regular at the Songs in the Dark poetry readings, has been described by the Observer as ‘a star in the making’. Appeared in the ADC documentary ‘Introduction to Drama’ persuading 28 societies to fund the project and printed 4,000 copies. Has been involved with productions for stage and television as a sound producer and designer. Played the back of a horse in the CNT pantomime Jack in the Beanstalk.

Max Benett
Played Sir Toby Belch in the Marlowe Society’s production of Twelfth Night, and will appear as Antipholus in the Footlights’ forthcoming production of A Comedy of Errors. A member of the NTY for five years and was singled out by The Times for his performance. Appeared in the 2003 Footlights Panto and has recently performed stand-up in Footlights Smokers. Will perform in the Marlowe production of A Comedy of Errors as Angelo.

Clemence Wade
A regular at the Footlights Smokers, she devised and choreographed the 2003 Footlights Panto. Was a cast member for the 1st ever production at the Globe Theatre. Appears in the most recent Virgin Adverts. Is skilled in many types of African dance.

Matt Scarisbrick
Was involved in 25 shows in Cambridge between 1999 and 2001, and usually as sound designer. Sound designed the Footlights’ premier and debut production of Utopia (un)limited at the Minack Theatre, for which he was produced by technician from the Royal Opera House. Is the sound engineer for a salsa band and for the Cambridge University Swing Band.

Alex Outhwaite
Directors’ rep for the ADC, and sits on both the GC& Society and the CUMTS committees. Directed last year’s hugely impressive CUMTS production of Little Shop of Horrors at the Arts Theatre. During her gap year founded Kudo Kyoobushi theatre, dedicated to the translation, adaptation and performance of classical comedy.

James Topham
Won the Orwell Prize, perhaps Cambridge’s most prestigious prize for new writing, for his play Rostor’s Last Year last term. The play explored the mentality behind the 1917 Russian Revolution.

C. E. J. Simons
Holder of the prestigious Harper Wood Studentship in Creative Writing at St John’s and is now proudly affiliated with Cambridge despite being a PhD student at Lincoln College, Oxford. Also holds degrees from Harvard and Toronto. Currently in China writing his first novel. Appeared in MAYS 12.
Exhibition Pavillion.

Cambridge Student Art Exhibition

He also designed the open, which ended in success.

the Architecture Department to "Save Architecture" to keep the student media.

Photojournalist for TCS. His photojournalism has featured in a number of the top stories in the student media. He has been interested in photography since he was very young. He has said: "I am always striving to take the unobtainable "perfect" picture. I only hope I can get close to this goal."

Jazz Tank, a successful six piece funk band. Single often compared to Damien "Still Picture", was released on own record label and played on BBC radio and attended the prestigious Britten-Pears String Quartet Academy last summer. Musically directed "Sea shells, Hell's Bells and a brawl on Brighton Beach or, where's my can-can cane?", the burlesque cabaret by "The Cardinal Club."

Talented photographer and video artist who has had work exhibited and published. She designed the publicity for several University productions including the Student Art Exhibition, the upcoming "Sea shell, Hell's Bells and a brawl on Brighton Beach", and "Plaudite modo pecuniam jacite, Nilor"

Orpheus and the top stories in the student media.

Sarastro in the much celebrated operettas and ADC Main Night, "The Cardinal Club", President of the Cambridge Student Art Exhibition 2006.

Director for the Student Art Exhibition Pavilion and other productions such as "The Magic Flute and Romeo and Juliet. Also a prominent architect known for his graphic design skills, which have gained him a number of desirable internships.

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Talented, outgoing cellist with Chetham's Symphony Orchestra at the Royal College of Music, where he won the lower string prize and was principal cellist of the Symphony Orchestra. He is a University Instrumental Award holder and co-founded the Solstice Quartet in September 2003, who have since appeared on BBC Radio and attended the prestigious Britten-Pears String Quartet Academy last summer. Musically directed "Requiem in Trinity Choir."


Co-President of the Cambridge Student Art Exhibition 2004. Recently awarded the Young Architect's Prize at this year's Welsh National Eisteddfod. Designed the Student Art Exhibition Pavilion. She is a prominent student architect and contributor to the Student Art Exhibition.

Edna Fitzsimmons


Eden Music

A university instrumental award holder, who has won the Lower String Prize and been principal cellist of the Symphony Orchestra. He is a University Instrumental Award holder and co-formed the Solstice Quartet in September 2003, who have since appeared on BBC Radio and attended the prestigious Britten-Pears String Quartet Academy last summer. Musically directed "Requiem in Trinity Choir."


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### Varsity Talent List: Sporting Heroes

#### The most talented sportsmen and women in Cambridge

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<td>Aki Abiola</td>
<td>Rugby Union</td>
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<tr>
<td>Ed Carter</td>
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<td>Wayne Pommen</td>
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<td>Kosi Abdulai</td>
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<td>Catherine Gunn</td>
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<td>Veronica Kunze</td>
<td>Volleyball</td>
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<td>Chris Pitchford</td>
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**Natalie McGoldrick**  
**Horse Riding**  
Churchill student, Natalie, has captained the University Riding team for the past two years. She recently won gold at the World University Equestrian Championships in December in Tokyo. She had only recently won first place at her first International student competition in Hamburg in October.

**Viktor Stein**  
**Swimming**  
Current men’s Blues Swimming Captain. Has represented the University since 2000 and now also swims for the City of Cambridge Swimming Club. Has gained four Blues for swimming as a member of Varsity squads that have won every year. Holds seven of the 32 individual Cambridge University swimming records and remains unbeaten by an Oxford person in a Varsity Match race.

**Jamie Parker**  
**Hockey**  
Has been described as one of the University’s “most talented” sportsmen. Gained Hockey Blues in 2001-2004; was Vice-Captain of the team in 2002, and captain in 2003. He was also top goal scorer in 2002 and 2003. Represented the University in cricket in 2001, 2002 (captain) and 2004. Has a 1st class batting average of over 40. Was Public Schools Rackets Championship winner in 1999 and British under-21 racket doubles champion in 2000.

**Wayne Pommen**  
**Rowing**  
Captain of the successful Harvard Heavyweight crew and an U23 World Champion for Canada before coming to Cambridge. After missing out on the Boat Race in his first year, due to injury, he went to the World Championships, racing in the coxless pair for Canada where he was only narrowly bested by Pinsent and Cracknell in the final. Wayne captained the Cambridge crew to the 150th Boat Race, in which they beat Oxford by the largest margin in ten years.

**Kosi Abdulai**  
**Rugby Union & Athletics**  
Has represented England since she was 13 and Britain since she was 15. At the ages of 13 and 14, she was national indoor sports hall champion. In 2001, she was named as the next Blues captain. In 2002, she represented GB in the heptathlon and 100m hurdles, making the under-20 team as under-17. Was nationally ranked top 20 in 5 events. Has won 15 medals at English Schools over the years.

**Catherine Gunn**  
**Tennis**  
Women’s tennis captain. Played number one at last year’s Varsity match. Was undefeated in singles and doubles in BUSA premier league last year. Last summer, she played number one for an Oxford team that toured the USA. Has been ranked among the top 8 juniors in the country from the age of 12.

**Josh West**  
**Rowing**  
Four-time rowing Blue. Spent four years in the GB squad, gaining two Silver World Championship medals. Rowed in the 8 in 2004 Olympics. World silver medallist in the coxless four (2002 and 2003) and has various other International medals.

**Tom James**  
**Rowing**  
Rowed at the Junior World Championships before Cambridge. Youngest member to have won a place in the Blue Boat for 2003 Boat Race. Went on to stroke the GB Senior 8 at the World Championships in Milan, and then in Athens Olympics.

**Bernt Heidicker**  
**Rowing**  
Represented Germany in two Olympics. In the intervening years, he won one World Championship (2002) and has silver and bronze medals from the 2001 and 2003 World Championships. Currently holds the world record in the coxless four.

**Aki Abiola**  
**Rugby Union**  
One of the few undergraduates to have broken into the University rugby team. He is a 3-time Blue, having played at Twickenham in the Varsity Match since 2002. Also gained a half-Blue in Rugby League. Has represented England at rugby at under-16, under-18 and under-19 levels, where he played in the Rugby World Cup. Also has a Blue in Athletics and has represented England in the 100 metres.

**Veronica Kunze**  
**Volleyball**  
Captained the University volleyball team in 2002-3, in which they won the Varsity Match by the largest margin ever. Ex-Chilean international. She also captained the University of Chile’s team for five years.

**John Upton**  
**Rugby Union**  
One of the scorers in last year’s Varsity Match, in which he gained his second Blue. Has also represented London Wasps, Barbarians, England Schools, Colleges, Under-21s and Students.

**Chris Pitchford**  
**Rugby Union**  
A second year English student at Fitzwilliam, received 37% per cent of your votes. He is the college equal opportunities officer and has played rugby for North west of England and Lancashire. He is also Editor of the college satirical magazine.

**Reasons for nominations:**

"The nicest bloke I’ve ever met..........Chris is a lovely gym buddy...........Chris can drink more than any man in Cambridge...........Chris can play rugby, and sometimes well..........I once saw Chris DJ at a bop........Chris is wonderful............Excellent sporting and drinking tactics."
EDINBURGH FESTIVAL 2005
Solve your accommodation problems by calling Carole Smith/Anne Goring on 01620 810 620 email address festflats@aol.com or write to Festival Flats, 3 Linkyela Cottages, Gifford, East Lothian, EH41 4PE

JUDITH E WILSON DRAMA STUDIO, Faculty of English Cambridge Series Poetry Readings Readings by contemporary and experimental poets:
31 Jan: Marjorie Welish • Geraldine Monk • Josh Robinson
7 Feb: Ian Patterson • Nick Totton • Jeff Hilson
14 Feb: Lisa Jarnot • Marianne Morris • Kai Fierle-Hedrick
21 Feb: Tom Paulin • Andrea Brady • Bernard O’Donoghue
28 Feb: Ken Edwards • Chris Emery • Ian Hunt
7 Mar: Keith Waldrop • Rosemarie Waldrop • Dave Rushmer

SUNDAY SCRIPTLAB/Marlowe Society
Sunday 30th is Simon Williams’ - ‘Wanton Boys’, a pantomimic comedy - The director will be Will Houston, who has worked extensively in Theatre, Film and TV.
7pm showing/wine
http://www.english.cam.ac.uk/dramastudio

Sam Smiley
68 Trumpington Street
Special Offer
Large Baked Potato with Grated Cheese and Baked Beans
available from 11:00am
Only £1.50

Does Religion Do More Harm Than Good?
Speakers: Prof. Peter Lipton, Head of the Department of the History and Philosophy of Science, Prof. Simon Baron-Cohen, Professor of Developmental Psychopathology.
Dr. Ed Kessler, Director, The Centre for the Study of Jewish-Christian Relations.
Sunday 6th February, 8pm, The Culanu Centre (Bridge St, between Oxfam and The Galleria)
£2 Donation (to the Tsunami Appeal)

The Fashion Show 2005 is looking for: STYLISTS, STUDENT DESIGNERS, CHOREOGRAPHERS
Why not apply?
contact agata (ab492) or lucy (lamws2) by Saturday 29th Jan

Auditions for acts for the St. John’s May Ball Saturday 12th and Sunday 13th
Please e-mail ents@stjohnsmayball.com for further information, including preferred day and am/pm and type of act.

This week
Fri 28th: Boozehound Rock bop, cheap drinks.
Tues 1st: Beer festival 8pm.
Wed 2nd: Jaap de Hoop Scheffer, NATO Sec. Gen. 8pm.
Thurs 3rd: Religion debate 8pm.

Cambridge Union

Great tasting, great value pizza for delivery and collection
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Undivided passion for noodles

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Opening Times
Mon - Thu 11 - 3:30pm & 5:30 - 11pm
Fri 11 - 9pm & 5:30 - 11pm
Sat Sun 11 - 11pm
Genius on both sides of the brain

This year sees the 400th anniversary of Cervantes’ Don Quixote and the 100th anniversary of Einstein’s Theory of Relativity. Sarah Sackman and Jenna Goldberg celebrate these achievements of human genius.

Del poco dormir y del mucho leer, se lo ve al cervati.

Anna Al Hallstrom

Imagination is more important than knowledge... (said Einstein)

In October of last year two scientists beat a $600m NASA project to measure a phenomenon first postulated by Einstein’s theory of relativity. Ignacio Figueras and Ericos Pavlis measured ‘frame-dragging’, in which a massive body distorts space-time around it as it spins. The science is rather complicated, but basically to say NASA were not pleased and, I should imagine, you are not all that excited.

Scientific discoveries often seem rather whimsical to the layman. Space-time is dragged around by an angle of 42 milli-arcseconds per year – great. But perhaps in 50 years time this most pedestrian of measurements will have paved the way for innovations that will irrevocably change the things we know about our universe.

Invention, innovation and discovery are often random; penicillin was discovered by accident, as was radioactivity. It seems that a key part of progress is having the guts to never dismiss an anomaly, mistake or seemingly ridiculous assertion.

In 1956, Albert Michelson and Edward Morley did an experiment in an attempt to prove one of Newton’s theories.

However the results were the opposite of what they expected and they proved him wrong. These scientists were young and they dismissed Newtonian physics. They must have been rather sure of themselves. Yet the results showed that two objects of different mass fall at the same pace and that the earth travels around the sun. He was contradicting ancient Aristotelian theory as well as, as many people saw it, the Lord Himself.

Progress is just as much about balls as anything else; the balls to go against something people have ‘known’ for centuries

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Progress is just as much about balls as anything else; the balls to go against something people have ‘known’ for centuries
Howard answers critics - in style!

Media King
- News headlines reject pronouns.

Politics King
- Bush: will he ever not have been president?

Drink King
- Coffee: not my cup of tea.

Tycoon King
- Catz organise S & M bop for Guantanamo prisoners.

Sin-King
- Gluttonous ship: “too fat to float”

To day or not Today?

Using the formula [28+2]-1 researchers at Cardiff University have discovered that Saturday 29th January is going to be the most infuriating of all 2005’s 365 days. Dr Cliff Arnall, the project co-ordinating of all 2005’s 365 days. Dr Arnall had been looking for an answer to the question, “Where is he? Where is Blair when I need him?”

Op-ed

Chrysler Building

The country is ruled by man named Blair. But who is he? When my granny died where was he? When the toilet paper turns grim where is he? Where is Blair when I lie in despair with a cat in my hair? He’s made his bed and eaten it. He’s made a cake and lied in it. That’s where you’ll find the dead old Mr Blair. He doesn’t care. I’d rather be ruled by a chair. He doesn’t care and his name is Blair. VOTE BLAIR.

Inside Gossip

Ned Moleman

This old town...

Fans on both sides were left fuming today, after it was declared that ‘Sport itself was the real winner’ of this afternoon’s game. As such, neither side was awarded any points, this afternoon’s game. As such, neither side was awarded any points, whilst fans of the abstract concept of ‘Sport itself’ were delighted with an all-too-rare victory.

Another story...

Carlisle resident Michael Finnegan, famed for having the most spectacu-
lar beard in the region, was left devastated after winds of up to 90mph blew ‘the whiskers on his chin-egan clean off his old-man’s face. A down-hearted Finnegan commented ‘It took me years to grow that beard. Now I’ll have to begin again.’ Poor old Michael Finnegan.

Psychotic

A grinning Sutcliffe was given the chance to hug the vaporous dead dad and then given a softy ‘brano’ mag and allowed television dreams. Is this justified, when murder is bad? The Fendi snatched 11 tons (24) from their prams in a 5-year reign before being reunited with sobbing female mums (size 3).

The monster, Sutcliffe, used an iron boot to bind the pals, while he and friends laughed on in speculation.

Photography

He was just... I mean, wow!

Tony Blair passionately responded, “Howard thinks that he can can-can, but he can’t can-can if anyone can can-can, can’t can, can-can.” He proved this the only way you can: by dancing in front of everyone. ‘But the thing I like most about shooting dead, quipped the Tory leader, ‘is the way those rascals dance.’

A tearful Michael, head flung to the heavens, asked, “Honestly, what’s the income tax of child’s laughter?” How can you draw on a graph what only grows in the heart? Someone give me the statistical growth of my Grandad’s wrinkled hand reaching for the toffee! And I think we all knew what he meant.

Inside Britain

Davo Boy

Death-monger Peter Sutcliffe lollled around on a Sunday-long Dead Dad gadabout, it was revealed yesterday. The fiend, Sutcliffe, was driven in an expensive petrol-powered car to idyllic ENGLAND, where he was given a free dead dad and offered comfort.

Talent List

Cambridge was literally in flames this week over steamy allegations regarding this year’s steamy Talent100 list.

The panel, comprising 53,000 Varsity editors (past and present), comprises 12 seriously objective, steamy Varsity panelists, each controversially explicitly featured in this year’s short, steamy list.

NEWS KING, ‘Ever the king of news’ – Newsking 2005’, can royally reveal that tonight Cambridge will literally be in flames over its own smoky allegations. Buckle up: it’s steam time!

The criteria for this year’s list will comprise factors by which one judges appropriateness for inclusion therein: sex-appeal, hit-parade and steamy dietary needs.

Here’s the scoop: the writing’s on the wall for Mr Hieroglyphics whilst tennis fans will live-off those ranked at position 23; and – as in 2004 – Ramadan will definitely feature this year!
Lucy: shirt from Stephens Brothers, shorts from Retro Woman (Notting Hill), leggings from Noa Noa (Cambridge), shoes from Office, earrings from The Hive (Gwydir Street, Cambridge)
A digital revolution
Nicola Simpson on how art is changing

In November 2000, a seminal event happened in the arts world - The Gutenberg Bible, the first book ever printed, was put online. Among the reasons put forward for the online publication was that it would result in less wear and tear on the originals, which may have eventually been destroyed by constant handling. Considering that The British Library has only two complete copies of the book, it was something of a blessing.

This was a turning point in technology, and one of a number of technological advancements which have altered the face of art. But other forms of art have benefited from technology’s capability to preserve – in 2002 Australia’s aborigines turned to western digital technology to preserve their unique rock art in digital format. Digital technology such as this has not only come to play an important role as a means of preservation, but has also influenced the very way art is made – visual art, music, theatre, film, television, radio and photography have all been revolutionised by digital technology.

The effects have been far-reaching and controversial, particularly in relation to music - the advent of digital downloading has enabled us to download music and films which are copyrighted works without permission, which is, of course, against the law. But can we be blamed for becoming bedroom criminals when it’s just so easy?

The advent of digital technologies has arguably been the most important development for contemporary art practice since the invention of photography. The use of remote technologies is allowing artists to move beyond the gallery to exhibit and distribute their work, severing a reliance on traditional institutions. New forms of artistic practice are emerging, which are entirely specific to digital culture, but this has opened up numerous aesthetic, philosophical and political questions.

Can we now define ‘digital art’ as a separate discipline within Fine Art, or has it attached itself to existing practices, such as painting and photography, and mutated them into hybrids? It has been argued that the use of computer graphics and digital imaging does not bridge gaps between design and fine arts, but instead encourages more rigorous definition of these specific roles.

Can one method of art-making be better than another?

The validity of using a computer to create art has been criticised, as computers can turn equations into ‘art’ with a few clicks of the mouse. Might we not argue, however, that the idea is, by nature, an artistic endeavour? There is a particular vocalism for the online publication was assumed to be essentially a case of one method of art-making being taken over by another? The necessity for artists to develop drawing skills is still emphasised in art schools, as a result of this, there is a still a stigma attached to something which passes itself off as art, but has not been drawn, painted, or chiselled by hand. Digital art has provided volatile fuel for such a debate as it is considered to be a ‘low’ form of art, and in the eyes of today’s traditional artists, keyboard and monitor are simply not sufficient to be a ‘real’ artist’s tools.

We are living in a digital world in which keyboards outnumber office workers, everybody has a web page and nobody carries cash. Must we accept the impact of digital technology on the art world as inevitable? The importance of its role in the preservation of art cannot be ignored - film canisters are collecting dust after 75 years of nonuse, video formats from the 1980s are becoming unreadable and even web projects created minutes ago are already becoming stale. Digital art, too, will be of long-term historical significance, whether we like it or not. The debate about the cultural significance of digital art, and how it compares to traditional methods of art-making, is becoming more and more vocal. It seems that the aim of the artist must determine which method is best.
All the pretty colours...

**Spectrum – Contemporary Dance Show**

Review by Allegra Galvin

ADC Theatre Wednesday 26 - 29, 10.30pm

Before I begin, allow me to say that I love the contemporary dance show and would not miss it for the world. I go every year and always enjoy myself, and how often can you guarantee yourself a good night out at the theatre in Cambridge? The reason why this show never really fails is that it is so varied, both in terms of content and quality. So if you are an avid dancer and want to see new

Spectrum - Contemporary Dance Show

The Master and Margarita, ADC, 1st - 5th Feb, 7.45pm

Amateur premiere of a new magic realist novel. 1930’s Mexico, a private party, the Devil, black magic shows, socialist rationalism and Faustian bargains... just don’t expect anything in moderation.

The Black and Sienna Lady, Corpus Christi, 1st - 5th Feb, 6-7.30pm

Billed as ‘a modern-day gay dance spectacle with issues, and it is the only way it can be. This is the true gem of the website (www.camdram.net). It’s simply everything you ever needed to know. The best way to find out about the technical positions that are available is to sign up to the techie’s email list via the ADC website (www.camdram.net). Finally, the ACTS committee are looking for people to take over next year. If you want to feel like you have the Cambridge theatre world at your feet, this is the job for you. Or you could just become a technician.

The Black Saint and Sinners Lady, Corpus Christi, 1st - 5th Feb, 5-6pm

Billed as ‘a modern-day parody which playwrights the blurring lines between love, dependence and psychotic attraction’. Sounds like a Playhouse show. Following the success of Gros Road Blues at the ADC in 2003, this is Daniel Hall’s second play as writer/director.

Journey’s End

Review by Adam Shindler

Arts Theatre, Tuesday 25th - 27th, 7.30pm

Written in 1929, R.C. Sherriff’s Journey’s End takes the audience from their seats right to the Western Front in 1918. Set over a period of six days, the play begins as Lieutenant Raleigh joins the army at eighteen and finds himself posted to the company of Officer-Stokers, a role he is barely three years Raleigh’s senior and his idol from school. Stashbrooke, promoted beyond his abilities and years, has changed since the sixth form, sculpted by the harsh realities of the front line. Set in the oppressive environment of the ‘Company Officers’ dugout, the cast delivered an incredibly powerful portrayal of a band of men living close to the edge of sanity - held back from insanity by only a margin more than a stiff upper lip and six bottles of whisky. As the guns throb and grenade fires overhead the tension in the dugout was masterfully built up. Set and music, sound are vital components in communicating the nightmares that Sherriff had himself experienced and wanted others to see. The dugout in this production was candidly, dim and oppressive and the incessant gunfire thumping from above never allowed the audience to forget how close they were to the front line.

Sherriff’s text requires respect and understanding, written not so much to entertain as to inform and demonstrate the futility of war. The opening sequence (picture above) was underlined when, at the end of the production, the actors did not acknowledge the audience, allowing them to reflect and confront their own sense of social and moral responsibility. This is a play that is not pretentious, and it’s a shame that they are let down somewhat by the script. There is something a little too self-conscious about Nick Dear’s writing, not helped by the inclusion of phrases such as ‘think of this as a play’ and ‘in still learning my lines’. The minor characters such as Philippe and Queen Anne have been constructed in a fairly true, two-dimensional manner, which leaves the actor with little to do at times but pout and strut. The dialogue is often witty and enjoyably filthy but too strays into pretension, and the structure of the play, princi- 

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Panda Bear

The Portland – 19 Jan Review by Stuart Fox

Panda Bear: he can really do it to you. Even without the support of the rest of his animal friends, the New York-based musician produced forty minutes of ineffable musical spirit last Wednesday at the Portland Arms. If you didn’t attend you were unfortunate; it would have been worth melting down all those Libertines CDs to produce fake currency just to get yourself in.

Apologies, it’s easy to get carried away when considering what Panda’s capability of doing. For the uninitiated, he makes up one quarter of the Animal Collective, responsible for 2004’s shambolic-tender sing-a-long Songs Tongs, and most recently a solo effort titled Young Picasso, written as an elegy to his dad’s death. On that record Panda yelped to his father that ‘this is how you will know me’, underlining a belief in the potency of his music to communicate with others.

These were, however, some of few scattered lyrics that were intelligible on the record, there’s never a lyric sheet, and judged intelligible on the record; there’s an oft-made comparison – Panda yells at his audience.

Noah Lennon: 80s ‘Silver Fox’ tees are the new army blazers

Ariel Pink’s band who had already performed. Famous for his frenzied live performances with the Animal Collective, Panda was perhaps more restrained with this solo material, even taking time between movements to quietly thank the crowd for their appreciation.

As ever, he didn’t play anything previously committed to record, instead performing a set of lively, dense tracks that filled the small back room of the Portland Arms with a sound close to Songs Tongs’ most kinetic, sprawling moments. Swirls of vocal sounds emanated from the processors in front of us, seeming to stage a Carlisle classic, involving the subjects in moving to the front of the stage, and apparently if you sang in the right key, you would have been gently heaving by the time the crowd was suitably expectant, the local MC introducing himself using his tangle of wires, patiently waiting for the technical faults to be fixed. Again he brought his vibrant, high energy performance and cracked up the crowd further. With a polished flow and decent lyrics, Inja looked set for greater recognition, and it was no surprise to see him advertising his new CD to the audience. The local MC was gently heaving by the time the ever reliable DJ Kayper took to the decks. As usual the MC proceeded to rip the place up with her mixture of funky upbeat tunes and classic hip hop beats.

Panda Bear: he can really do it to you.
‘A small girl plagued by a beautiful demon’

Rupert Myers revels in a world of mysticism and fear in Helen Oyeyemi’s debut novel

Meet Cambridge students who will be proved wrong. Is my instinct that it is the latter what they may well see as the graced this city and gone on to be released by someone of Jessamy’s (much younger) age, or by an adult with the wisdom and experience to recreate it. What Oyeyemi has managed to craft is a story which is so believable that it interweaves itself with the childhood memories of the reader, ringing clear and true.

Rarely has a book felt so alive and trusting as The Icarus Girl, a tale which Helen weaves with a wonderful imagination, a child bearing down on them, but few certify that anyone else, but somehow it has not changed her.

Oyeyemi has crafted a story which is rich and believable. It is astonishing to think that Jessamy Harrison was created by an eighteen year old. This is either a story so rich and vivid that it ought to have been written by someone of Jessamy’s (much younger) age, or by an adult with the wisdom and experience to recreate it. What Oyeyemi has managed to craft is a story which is so believable that it interweaves itself with the childhood memories of the reader, ringing clear and true.

Rarely has a book felt so alive and trusting as The Icarus Girl. It is as if Jessamy Harrison must have snuck her small hand inside yours as a child does, and is leading you through the story. The interweaving of Jessamy’s life of Jessamy Harrison, who enjoys nothing more than re-writing the endings to novels and cuts through situations with a child’s clarity, finds in Nigeria the most dangerous and complex manifestation of her own imagination, another Gestalt of her mother’s family, and finds much more than she had anticipated. The young girl, who enjoys nothing more than re-writing the endings to novels and cuts through situations with a child’s clarity, finds in Nigeria the most dangerous and complex manifestation of her own imagination, another Gestalt of her mother’s family, and finds much more than she had anticipated.

...
A place in the sun

Varsity casts a little limelight on the underrated and underappreciated

Rocky

Review by Ben Sillis

Sylvester Stallone has made some awful films in his time. The remake of *Get Carter* springs to mind amongst other disposable divel - an unnecessary dismemberment of a veritable classic. Indeed, he holds the record for the most Razzie nominations, a parody of the Oscars, which honours the worst films of the year. In 2000, he was crowned with Razzie's Worst Actor of the Century award. But then what would you expect from a former porn actor? Well, that's the general consensus of everyone who cruelly ignores and underrates Rocky.

Despite the fact that *Rocky* garnered three Oscars in 1976, including Best Picture and Best Director for John G. Avildsen, the film seems to have fallen from grace over the decades. I suspect this is largely due to the slew of sequels (not that I can comprehend the scope poured on these entities; anything which involves Mr T is good in my mind) and the countless zero-to-hero parodies that have followed in its wake. These mock the absurd simplicity of its plot, smalltime boxer being given a shot at the world title, whilst simultaneously falling in love with a beautiful but introverted woman. Yet this simplicity is intrinsic to Rocky's charm, and the film avoids crossing the line into sentimentality by denying Rocky the victory for which he strives. Stallone himself wrote the script, shedding light on the real money with the proviso that he played the lead.

And think of what has given this cinema; the training montage with obligatory cheesy power ballad – you know you enjoy them – and the boxing scenes which are actually enjoyable to watch (forget *Raging Bull*; this is what we wish boxing could be like). No film creates empathy with the protagonist as effectively as Rocky, and it's all down to the sheer straightforwardness of it all. It's so simple, it's a wonder no one had made it before.

The Ice Storm

Review by Emma Paterson

In 2000, the tagline of *American Beauty* was 'look closer'. And millions did. After all, with the what-lies-beneath-the-white-puck-fence-factor, a poetised plastic bag, and Kevin Spacey doing doll, why not? Yet when Ang Lee took us into the heart of familial dysfunction and suburban sterility with more than a hint of wot years earlier in *The Ice Storm*, people barely gave the film a second glance. Of course, it won the Best Screenplay award at Cannes, but critical acclaim is the recognition of only an elite few and *The Ice Storm* has always deserved so much more than that.

Then you mention Ang Lee's name nowadays, people's ears prick up - they've got five minutes to name drop the tree-top scene in *Crouching Tiger, Hidden Dragon*, and display their exhaustive knowledge of South-East Asian cinema. But before Lee made his mainstream, dinner party lettered name, it was a low budget package exploring the slow and tragic disintegration of the family unit that marked his artistic peak. *The Ice Storm*, set in the 1970s, is the story of two families falling apart against a backdrop of Watergate, Vietnam and the sexual revolution. As boundaries are pushed by political deceit, social chaos and sexual betrayal, time-honoured institutions are slowly but surely ended, and it's the 2.4 framework that is next to go. Ben Hood (Kevin Kline) is in the middle of an affair with his neighbour, Janey (Sigourney Weaver); his disillusioned wife, Elena (Joan Allen), is about to embark upon a dangerous reawakening of her youth, and their teenage daughter, Wendy (Christina Ricci), is blindly exploring a burgeoning sexuality with the neighbour's sons. Then an ice storm hits, and the broken bonds beneath a suburban veneer rise to the surface.

It's a beautiful film; delicate, written, expertly acted, hauntingly scored. Kline, as the awkward, bumbling adulterer, is miraculous, inserting into moments of understated comedy, shades of dark melancholy and loss. And unlike its succes- sors, *American Beauty*, as it explores the coldness at the centre of human relationships, it shows, but never tells. There are no grand, storming existential symbols here - cue floating plastic bag - only a gentle shower of suggestions that really say it all.

Declaration of independence

With indie cinema hitting the mainstream, Emma Paterson asks: is low-budget the new black?

This week the annual Sundance Film Festival sets out to honour the artistic highlights of the now elusive umbrella term 'independent cinema' as it has since 1981. Last year, the most notable film was *Get Carter*, first time filmmaker Zach Braff's exploration of twenty-something self-discovery. Asked to comment on the piece, Natalie Portman, its female protagonist, remarked, 'It's a film by people who just want to make something different - something beautiful,' making her ever so poignant claim to high, non-commercial art. Yet the critics agreed with her. The film was a low-budget masterpiece, we were told, the making of a second Woody Allen. Blasphemers, I say (and bullshit). If an absurd and nauseating Zach Braff discovering the parallel between his existential void and a chasm in the earth to a soundtrack of *Alabama Three* is crowned as independent, the term has simply lost its meaning.

But what exactly does 'independent cinema' mean? It's traditionally seen as a stylistic, artistic and economic departure from mainstream film. It's experimental, innovative and distinctive. It's often hugely self-important, but then the highest art usually is. Steven Soderberg defined it best in 1989 with his debut *Sex, Lies and Videotape*, an intelligent, adult exploration of sexual impotence, infidelity and relationships chaos. It was the year in which Sundance proved itself right. But the film marked a worrying turning point in the evolution of independent film; feverishly reviewed by critics, *Sex, Lies and Videotape* blew apart the image of independent cinema.

What was once minority recognition was now the attention - and acclaim - of the masses; independents were now courted by the major studios, and suddenly it was cool to be unpolished. Soderberg's film put Sundance and the independent sector on the map, creating thoroughly deserved wider interest in the visions of directors such as Todd Haynes and Spike Lee. What it also did, however, was lure in talentless imposters like Braff and let them run wild, birthing something 'beautiful'. Soon began the tragic shifts into the independent net, in 1997, the *English Patient* was 'dark', in 2000, the tagline of *American Beauty* was 'to look closer'. And millions did. After all, with the what-lies-beneath-the-white-puck-fence-factor, a poetised plastic bag, and Kevin Spacey doing doll, why not? Yet when Ang Lee took us into the heart of familial dysfunction and suburban sterility with more than a hint of wot years earlier in *The Ice Storm*, people barely gave the film a second glance. Of course, it won the Best Screenplay award at Cannes, but critical acclaim is the recognition of only an elite few and *The Ice Storm* has always deserved so much more than that.

Now filmmakers can show a fornicating model in our faces, and call it edgy

The term 'independent' rests abused and confused, standing on its last, very mainstream leg. Sundance has become a pseudo-nym for Hollywood, and a three syllable word is now a mark of reverence to the image of independent cinema. We were told; the training ground for future auteurs like Braff and let us run wild, birthing something 'beautiful'. Soon began the tragic shifts into the independent net, in 1997, the *English Patient* was 'dark', in 2000, the tagline of *American Beauty* was 'to look closer'. And millions did. After all, with the what-lies-beneath-the-white-puck-fence-factor, a poetised plastic bag, and Kevin Spacey doing doll, why not? Yet when Ang Lee took us into the heart of familial dysfunction and suburban sterility with more than a hint of wot years earlier in *The Ice Storm*, people barely gave the film a second glance. Of course, it won the Best Screenplay award at Cannes, but critical acclaim is the recognition of only an elite few and *The Ice Storm* has always deserved so much more than that.

Talkies - Cambridge students have their say

Mungo Woodfield, Gonville & Caius: Javier Bardem, in *Before Night Falls* and *The Dancer Upstairs* is hugely underrated. He has the power of a bull with the touch of a midwife.

Anna Stuart, King's: *Ulee’s Gold*. Peter Fonda acts with the same understated brilliance that made *Easy Rider* great.

Jamie Corby, Gonville & Caius: *The Shadow* has to be the most underrated film of all time - an invisible Alec Baldwin fighting Genghis Khan just can't be missed.

Past-masters defeat Blues

Julia Rennie

THE CAMBRIDGE side of 2000 sailed to victory in the Cam Cup, defeating their successors, the current Cambridge side, in a fiercely-fought final. Powering past Bristol II and Oxford I, Cambridge's good form would have buoyed them with confidence to take on favourites, the millennium champions of the Blues ahead of the weekend, and win the British Team Racing Championships this Easter.

Captain Jon Pinner and his compadres, Cambridge 2000 claimed a 2-1 victory in the final. Pinner was magnanimous in defeat and cited Rob Styles as the star of the show.

This tournament display will have further reinforced the credentials of the Blues ahead of the Varsity match, and shows that they have the potential to emulate their victors Cambridge 2000 and win the British Team Racing Championship this Easter.

Can Chelsea be derailed?

Tom Burrell

More and more column inches are devoted each week to so-called experts prophesising an inevitable blip in the machine that has been Chelsea football club, but they have been as accurate as a government WMD Iraq dossier.

So what has been the explanation of the Chelsea charge this year, which allowed them to create a ten point wedge between them and Arsenal? And in answering this, can we find the key which might unlock the answer to Chelsea's phenomenal form?

Chelsea fans should mark the date October 23rd in their diary: 7 points behind unbeatable, unstoppable, unfathomable Arsenal, they had accumulated a respectable 20 points and 9 goals from their 9 matches. This works out at 2.2 points and 1 goal per game. In the fifteen games that have elapsed since, they have amassed 42 points and 40 goals, a phenomenal 2.8 points and 2.7 goals per game. The one variable in these periods, Arjen Robben.

Robben could easily become the star of the show. This tournament display will have further reinforced the credentials of the Blues ahead of the Varsity match, and shows that they have the potential to emulate their victors Cambridge 2000 and win the British Team Racing Championship this Easter.

1991. With Robben supported by two other attacking thoroughbreds, Duff and Drogba, and Frank Lampard adding numerous goals from midfield, Mourinho was able to add 6 strong defensive players to the best goalkeeper in England, Petr Cech.

How does this possibly provide the basis for why Chelsea might veer off course? Simply take Arjen Robben out, or to a lesser extent Damien Duff Chelsea's incredible 3 pronged attack would be significantly weakened and the goals would begin to dry up. Mourinho would then be forced to look for a new attacking solution, and more attacking-minded players may replace defenders. The only reason Mourinho can afford to have such a defensive team is because his first-choice attackers are too unstoppable.

And this even more so unlikely Robben has proved to be more than susceptible to injuries over the past few years, managing no more than 33 games in any one season, and 23 last season. Chelsea's reliance on him will probably require him to play around 50 this time.

The second reason why Chelsea have surpassed Arsenal this season is the stability of their team. Arjen Robben once remarked that if Bobby Moore and Bobby Charlton played, victory was more than likely; ditto Sol Campbell and Patrick Vieira, and likewise John Terry and Frank Lampard. The Chelsea pair have collectively averaged 89.85 minutes in the 24 Premiership games they have played, while the Arsenal duo have mustered an average of just 59 minutes in the same number. This statistic should not be underestimated, particularly when one considers that if Sol Campbell is fit to play, Arsenal pick up an average of 2.54 points, compared to the 1.91 when he does not.

The more argumentative of you are already building the list another of Chelsea's strengths that their players are so infrequently injured at. But whilst Frank Lampard does miraculously well to avoid injuries and cards in the heat of the midfield battle, Terry missed 5 matches last season and 18 the year before. Yes, Chelsea can replace Terry better than Arsenal can Campbell, but the point is that both defensively and in leadership, Terry is irreplaceable, and an injury to him would require Gallas and Carvalho to quickly forge a defensive alliance as impenetrable as when either plays beside Terry. If Terry can re-discover his injury form of the previous seasons, then perhaps Chelsea will sink to more familiar territory.

And although Henry has been practically ever-present, especially when compared with Drogba, statistics again show us that the defensive and midfield fulcrum is much more important for picking up results. Currently Van Nistelrooy's absence is not hurting Manchester United, whilst Ferdinand's and Keane's did. This analysis demonstrates the importance of Robben and Terry, and a previous predisposition to injury. While Chelsea have strength in depth, they cannot replace the irreplaceable.

This does not suggest a blip is inevitable, but if Terry or Robben suffer a derailment.
Blues survive comeback scare to win

**Rugby Union**

**CAMBRIDGE 34 DURHAM 26**

Mike Henson

TRADITION DICATES that it is the team that represented the University in the Varsity match that does so again on their return to Grange Road in the New Year. This time, unfortunately, they weren't toasting victory with champagne but an end-of-term sense of enjoyment was still reflected in the rugby.

All except one member of the starting line-up from Twickenham made it back for the visit of last year's BUSA champions. Nic Alberts, thankfully recovered from being knocked out by an Oxford knee in that game, took the precaution of warming the bench for the first half as he was, despite the instructions not to relax that were bel-

Twickenham made it back for the starting line-up from Durham, while he wasn't toasting victory, they weren't toasting victory with champagne but an end-of-term sense of enjoyment was still reflected in the rugby.

The Blues snuff out another Durham attack and hold on for victory

**Men's College Rugby League**

**Division I**

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<th>W</th>
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Results: Jesus 5 - 20 St. John's; Trinity Hall 10 - 22 Girton

**Men's College Hockey League**

**Division I**

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Results: Jesus 1 - 0 Caius; St.Cats 2 - 1 St.John's; Churchill 4 - 0 Girton

**Ladies' Hockey**

**CAMBRIDGE OXFORD**

Rachel Wheeler

**BOXING**

The Cambridge Amateur Boxing Club will be hosting its first fight in Cambridge this year in conjunction with the Union. The fights will be followed by an Ent and entry will cost £10.

**RUGBY LEAGUE**

Cambridge won their pre-season tour match against Avignon 32-26 after a late try sealed the deadlock. Cambridge now face Wigan Warriors Academy on Saturday.

**rowing**

The Cambridge Head to Head saw Jesus take the victory from Downing by one second, bouncing back from their narrow defeat in Fairbairn's. Caius were six seconds behind in third. In the women's division Newnham were winners two seconds ahead of Pembroke, with third place going to Trinity Hall.

**AND FINALLY...**

Correction: in the Cambridge Head to Head saw Jesus take the victory from Downing by one second, bouncing back from their narrow defeat in Fairbairn's. Caius were six seconds behind in third. In the women's division Newnham were winners two seconds ahead of Pembroke, with third place going to Trinity Hall.

**SPORT**

**In Brief**

**Women's Division**

Cambridge 21-7 Oxford

**Men's Division**

Cambridge 54-27 Oxford

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**SPORT**

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St John's all but clinch title after easy victory

Adam Edelshain

ST JOHN'S EFFECTIVELY sealed their first place in the college rugby league after beating Jesus 20–5. Though they still have two games to play, John’s could field a reserve team and still beat Trinity Hall next week. Furthermore, their position, difference, which has now increased to over 250 points, means that even defeat by Girton would not be enough of a chance for a hopeful Downing side.

That aside, it was a far from fluent performance by John’s and the team will certainly feel relieved that Jesus were far from their best. The game was scrappy and apart from two fantastic solo tries from Murray and Thompson, both sides did little to deserve the large audience that this fixture draws each year. In fact, it was an impressive show of loyalty that the crowd stayed out for 80 minutes, especially given the freezing cold conditions.

At least the home support were given a small opportu-
nity to glory as Dan Ridgway crashed over the line to give Jesus a 7–0 lead. With about 10 minutes to go, Jesus finally succeeded in getting the ball wide and Ridgway went over the line after bursting through a stretched John’s defence. It could have been a slightly more interesting last ten minutes had John Hopkins converted the 25 yard kick, but at 14–5, John’s were at least two scores ahead.

John’s picked up their game a little to see out the match and two late penalties were both converted by Ben Smith. At the final whistle, any hopes that Jesus could steal the title away from John’s were officially destroyed. With John’s effectively winning the title, Jesus now face a second place battle.

WITH PREMISERSHIP managers complaining regularly of sub-standard referees, the sympathetic fan might suggest there must be better officials around England somewhere. However, the Blues’ midweek exploit proved there are not, at least not in Lincoln anyway.

Within twenty minutes, Cambridge had been denied a penalty, a free kick eight yards out, but at 14–5, John’s were at least two scores ahead.

Cambridge, who had arrived to join the team who had arrived to join the team with a strong challenge and a strong Jesus tackling kept them at bay. Yet, Jesus very rarely got the ball wide and mistakes continued to cost them possession on a regular basis.

John’s never looked back. The second half was played entirely in the middle third of the pitch. Though John’s looked the more potent, there was no urgency in their play and strong Jesus tackling kept them at bay. Yet, Jesus very rarely got the ball wide and mistakes continued to cost them possession on a regular basis.

Indeed, the first utterance by the home supporters was a unanimous goal from Mikey Adams went through on goal, only to be denied by the outstretched hand of goalkeeper Dave Bramley who collected the loose ball. It might have been a fine piece of goalkeeping, but it had occurred inside the penalty area. The man in black whipped out his neutraliser, and quickly forgot that the incident happened. Cambridge were robbed of a close-range free kick, and Bramley was fortunate to remain on the field.

Cambridge now face a second place battle. The Blues scraped for victory, nullifying Lincoln’s set-piece dan-
gers and breaking forward at a pace. This pace largely belonged to Adams; he chased Mugan’s ball to go clear on Bramley whose legs (which should have been in the show) denied the Johnian the chance to score.

More pressure from Cambridge saw Hughes, Payne and Adams force saves, before the unshakable happened. The solid Blues defence was breached and Chris Locke’s stultified shot found the corner.

The Blues were down but not out, and pressed forward in search of an equaliser. Payne worked tirelessly and the ball dropped in the Lincoln area near Hughes and the substitute Dankis. Dankis got there first but missed the chance to level, while the usually philosophical Fitt winger turned several different shades of magenta in frustration behind him.

The final whistle brought a pitch invasion, as the Blues warmed down and thought of what might have been. But, as this performance showed, this team has reserves of strength which will stand them in good stead come March 12th and Oxford.