

VARSITY



Panda Bear and his animal friends

The Animal Collective migrates to the Portland Arms

Music, Page 19

No. 612

The Independent Cambridge Student Newspaper since 1947

Friday January 28, 2005

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 to entice the 'very best students', whilst at the same time achieving the 'significant' cost saving that will enable it to fund more staff across the university. The green paper warned that 'the competitiveness of Oxford in the longer term is contingent on much greater financial security and autonomy', describing it as 'remarkable' that the university stands alongside the world's elite when faced with such 'chronic under-funding'.

At present it costs up to £55,800 to put each home undergraduate through their three-year degree, while overseas students will pay on average £10,900 per year for tuition fees and living expenses – considerably more than the income the university receives for each home student.

Many figures within both Oxford and Cambridge are dismayed that admissions could be influenced by financial pressure. NUS president Kat Fletcher warned against the increasing tendency of universities to 'perceive their students as customers', creating a 'market' for higher education.

In 2003/04 Oxford had a total of 11,086 undergraduates. Out 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 undergraduate and graduate students. By 2025 it is estimated that the student population will reach 21,000, 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.

Editorial - page 11

The Varsity Talent List 2005 - 8 page pull-out in this issue



CUSU abortion row continues

Chine Mbubaegbu

THE CAMBRIDGE University Pro-Life Society has taken the first steps towards legal action against CUSU by issuing them with a legal letter in relation to the Student Union's apparent affiliation to the campaign group 'Abortion Rights'.

David Foster of Barlow Robbins Solicitors represents the Pro-Life society. He issued the legal letter at the request of Antonia Dale, President of the Pro-Life Society. He has previously been involved in judicial reviews over the cloning procedures of the Human Fertilisation and Embryology Authority.

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 began their criticism of CUSU early last term when the Women's Union, led by Jo Read, launched a campaign called 'Pro-Choice and Proud of It'. Stickers with the slogan were handed out at the Freshers' Fair at Kelsey Kerridge, along with membership forms for 'Abortion Rights', the company to which the Pro-Life

Society are accusing CUSU of being affiliated.

'Abortion Rights' was formed in 2003 as a result of a merger between the Abortion Law Reform Association (ALRA), and the National Abortion Campaign (NAC). The University's pro-lifers were 'furious' at CUSU Women's Union's decision to promote this organisation, because a referendum that had been held in 2000 had resulted in 59% of the student body voting against any affiliation with the NAC.

Patrick Leahy, Campaigns Officer for the Pro-Life Society, has criticised the fact 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.

Wes Streeting, CUSU President, pointed to the difficulty involved in answering the questions that have been put to them by the solicitors. He said: 'The difficulty is that obviously this stretches back over four years. What we're currently doing is looking at the minutes and records that

- Continued on page 6

APU NAME CHANGE PAGE 2 CELEBRATING EINSTEIN'S ANNIVERSARY PAGE 14 HOWARD CANCANS PAGE 15
TEARING A FASHION STRIPE PAGE 16 READING LOLITA IN TEHRAN PAGE 20 JOHN'S REACH TOP SPOT PAGE 24

News in Brief

Graduate Inequality

New nationwide statistics show that non-white graduates are up to three times less likely to find employment after graduation as their white counterparts. The NUS has published a Black Students' Handbook designed partly to address this problem.

Waste Disposal

Cambridge city council have announced that black bins will be collected fortnightly rather than weekly from October as part of a drive to encourage people to recycle more. The council is concerned it may be met with steep government fines if it does not meet landfill targets.

Castle Mound

Work has started on a programme to protect Castle Mound, one of Cambridge's best-known ancient monuments. New signs costing £400 will be erected to keep visitors on the existing foot-path and prevent erosion.

Oxford student deported

A first year student at Oxford University is facing deportation to Afghanistan after the Home Office refused to extend his visa. Azim Ansari fled the Taliban regime four years ago and arrived in the UK in the back of a lorry.

Boring Students

The most comprehensive research on student life to date has found that the current generation is more 'serious, hard-working and career-orientated' than any of its predecessors. 70 per cent interviewed said they had applied to university to get a good qualification, compared with 53% four years ago and a third are actively choosing to avoid relationships.

Sidney Boatie Auction

Ebay bidding for a date with the Sidney Sussex Women's First VIII currently stands at £49. The 'medium-small boatie women' are being sold 'to make space for a large beer fridge' and to raise money for the Breast Cancer Campaign. The auction closes next Thursday.

Apology

We would like to apologise for any offence caused to Girton College in last week's edition. The college ethnic minority weekend was organised separately from any other college events.

Clearing's cut-price courses

Lilie Weaver

UNIVERSITIES COULD be allowed to offer "bargain basement" courses through clearing to fill up their under-subscribed courses, potentially rewarding students who underperform 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 to fill in vacancies, 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 accepted offers.

The NUS has accused OFFA of allowing a system of "mass inequalities" to develop, suggesting 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" degrees.

The higher education minister Dr. Kim Howells admits that University courses could become "products", with students shopping 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 depreciation 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 participate in clearing.

Flasher

Oliver Tilley

POLICE ARE appealing for public assistance in identifying a man who recently indecently exposed himself in East Chesterton.

Over the last few months there have been several reports of a naked man on the towpath by the railway bridge of the river Cam in East Chesterton, Cambridgeshire and, consequently, the police are urging the public to come forward with any information which could aid them in their investigations.

PC Nick Percival who is leading the investigation, has said "I would like to hear from anyone who may have seen this man in the area. Any information, no matter how small, could prove vital in helping us to find who is responsible."

If you do know anything which could be useful, contact PC Percival of Parkside Police Station on 0 84545 64564 or Crimestoppers anonymously on 08000 555111 or e-mail ecops.eastchesterton@cambs.pnn.police.uk.



The NUS organised a national student demonstration against top-up fees in London in 2003

Women top table in university entry

Claire Mawer looks at HEFCE report

A HIGHER education report published last week has revealed that it is women, not men, who are more likely to be seen in halls of residence, lecture theatres and libraries in universities across the country.

According to the statistics published in the Higher Education Funding Council for England (Hefce) report; in 1994 girls from all socio-economic groups were only 6 per cent more likely to go to university than boys. However, by 2000, this figure had risen to 18 per cent, with the statistics showing

that once at university, women have greater staying power and are 27 per cent more likely to graduate than men.

Although some consider traditional gender attitudes to be dominant in Oxbridge, Jo Read, Women's Officer for CUSU, believes that this national trend is reflected in Cambridge, where she believes there has been 'improvement in the ratio of female to male applicants and students'. Jo attributes this development to the way in which Cambridge University is endeavouring to achieve gender

parity through a 'focus on equal opportunities and initiatives such as supervisor and interviewer training'.

However, the report does nothing to disprove the common perception that university is the mainstay of middle and upper class youngsters. According to the findings of the report, students from the wealthiest 20 per cent of homes were six times more likely to go to university than those from the poorest 20 per cent of homes.

Dr James Keeler, Admissions Tutor for natural science at Selwyn, believes that the main barrier facing admissions tutors who endeavour to bridge this gulf within Cambridge is that "children from socially disadvantaged backgrounds are less likely to have a high quality education and so are less likely to be viable candidates for Cambridge".

Nationally, this 'deep and persistent' disadvantage prevails despite the existence of government initiatives such as 'Aim Higher', which have been designed to raise the educational aspirations of those who would not normally consider higher education. In Dr. Keeler's view, the state run education system needs to be "of a such a quality that everyone has the real chance to excel, be it in academic or vocational subjects".

APU set to change name

Lucy Phillips

ANGLIA POLYTECHNIC University (APU) could change its name by April this year. The application to change name is currently being considered by the Privy Council.

Three final contenders for the University's title have been chosen from over 200 possible names put forward by staff, students and local residents and businesses.

The three names being considered for the title are Anglia University, Anglia Ruskin University and Anglia Metropolitan University.

Anglia University is reported to be the favourite amongst staff at the university.

A spokesman from APU said that the name change was a "matter of expediency rather than choice." He continued, "The word 'polytechnic' does not suit our market, it can be perceived as a negative point. 'University' is more understandable."

The 200-plus other names that were initially put forward have not been officially disclosed but there are rumours that such titles as 'The University of Cambridgeshire' and 'Cambridge Brookes' were originally suggested.



Varsity Archives



Anglia Polytechnic University, Cambridge

Lucy Phillips

Jesus students' door painted pink in practical joke



Jesus College students living on Malcolm Street woke up on Sunday morning to find that their traditionally green door had been painted pink. The culprit, who created the artwork at around 8am on Sunday morning, was a friend of the residents, and a member of St John's College. The door has now been restored to its usual colour.

Students' socio-economic info to be given by UCAS

New procedures to assess applicant's background

Joe Gosden

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".

Guess who's the sixth largest bank in the world.

Then guess again.

Summer Internship Opportunities

Ever wondered what actually happens on a trading floor, or what relationship banking really entails? Our ten-week summer internship programme could provide you with the answers.

The Royal Bank of Scotland is the second largest bank in Europe by market capitalisation and the sixth largest globally. We have dealing relationships with over 80% of the FTSE 100 and globally with multi-nationals, sovereigns and 50 other central banks.

If you're an undergraduate in your penultimate year of studies and considering a career with a major force in the European banking market, our summer internship programme provides an enjoyable and memorable opportunity to learn more.

After one-week intensive classroom based training you'll be placed into a specific business area where you'll gain exposure to live projects and deals. As you learn the ropes from market experts, you'll attend a series of weekly seminars providing an overview and exposure to all areas of our business and the opportunity to discuss the realities of working there. Our internship programme is not only an opportunity for us to get to know you, but provides an opportunity for you to assess us too.

Visit our careers site for further information and apply now at:
www.rbsmarkets.com

Application deadline: 11th February 2005

www.rbsmarkets.com
Make it happen

 **RBS**
The Royal Bank of Scotland

Macclesfield Psalter saved Chinese New Year

Anna McIlreavy

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.

Sothebys 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



The Macclesfield Psalter, a unique medieval manuscript, has been retained at the Fitzwilliam

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 £860,000, and the Fitzwilliam and its friends assigned £150,000 to their cause. The Psalter was produced in the 1320s, probably at Gorleston, at a time when East Anglia was one of the foremost artistic centres in Europe.

It is a small volume (170 x 108mm) 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.

James Stourton, Deputy Chairman of *Sotheby's* Europe, said: "We are very pleased for 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."

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 Jipeng Li says of the event: "Our theme this year is Shanghai Tang, so we have tried to bring to life the 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 Beijing.

Meanwhile, after the success of last term's Funk Yard event at Coco's, Ori-entz are organising a Chinese New Year party at Ballare. R'n'b, hip hop, and Chinese and Japanese pop music are all on the menu, 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 bad luck, the wearing of red to ward off evil spirits, and the giving of money in red envelopes to children and unmarried adults. Grudges are brushed aside, and the underlying message is one of peace and happiness.

- Editorial, Page 11

Union Success at Debating World Championships



The Cambridge Union's Debating A-Team, consisting of Joe Devanny and Daragh Grant, taking part in the World Universities' Debating Championship in Kuala Lumpur, Malaysia in December.

THE CAMBRIDGE Union enjoyed a successful World Universities' Debating Championship during the Christmas break.

Joe Devanny and Daragh Grant, who make up the Cambridge Union debating A-team, were rated as the number one debating team in the world. They reached the Grand final of the World Championship contest where they were defeated by a team from Ottawa Law University.

In addition to the A-team's success, three other Cambridge Union teams reached the knock-out stages of the competition.

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 Directors of Debating Harriet Jones-Fenleigh and Pascal Millaire who have invested much time and effort in building them.

The tournament comprised a wide variety of

debates ranging from whether anti-terrorism is the new McCarthyism, to the question of using corporal 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 the debate. Within these 15 minutes, each speaker has to prepare to deliver a 7 minute speech either for or against the motion depending on which side they are assigned.

John McHugh

Male-oriented teaching?

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

PRESIDENT OF Harvard University Laurence Summers caused controversy last week with his claim that men outperform women in Maths and Science due to their innate superiority in these subjects.

Tania Ruiz, a Leicester University lecturer working to increase female participation in science, argued that imbalance in examinations resulted from inflexible and male-biased teaching methods in the science departments of the world's leading universities.

Cambridge has taken steps to address this issue through its participation in the Springboard Programme, designed to "encourage the personal and professional development of undergraduate women". The course has been specifically redesigned to suit "the specific issues for women undergraduates in the Sciences at Cambridge".

Cambridge's Joint Committee on Academic Performance commissioned a summary report in 1996 that compared the academic success of males and females in different Triposes. Dr Christine Mann, the principal investigator, found that although men

performed slightly better than women in Physics Part II in 2002 and in Chemistry in 2002, the results were "not statistically significant".

Mann did, however, acknowledge that "evidence from some staff and both male 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".

Jake O'Hear, an undergraduate in Natural Sciences, characterised the difference between male and female learning methods in his experience with the statement that men tend to "jump straight into the technical stuff", whilst women prefer to "understand the concept first".

The Indicators of Academic Performance report also included statistics on the Graduates of the Millennium Project, an initiative to track the progress

of a cohort of students from the start of their time at Cambridge (October 1997) until their graduation. It found that in Chemistry, "the statistical difference between men and women was significant", with "women being awarded more firsts than men".

Dr 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 outperform women, gaining twice as many firsts as they do, whilst women are awarded twice as many lower seconds than men."

The Indicators of Academic Performance report is available to read at: www.admin.cam.ac.uk/reporter.

2005



XANADU

WWW.JESUSMAYBALL.COM

MONDAY 20 JUNE

"a vision

in a dream"

Students outraged at telephone drama

Charlotte Forbes and Sarah Marsh investigate the tangled world of telecommunications and offer hope to frustrated Cambridge students



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 Queen's. 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 from mobile telephones 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 Eynstone, 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 the demands posed by servicing 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 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 provider, 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 services from British Telecom, BT would have to lay their own telephone wiring into the students' rooms. But as Robin Walker, chairman of the University of Cambridge Joint Telecoms Management committee, pointed out: "At the time the flood-wiring deals were offered by Cambridge Cable (later

bought out by NTL), it was clear that BT were not interested in flood-wiring up all the college bedrooms. They just did not want the business. NTL have shown the willingness to invest in student services, BT have not."

Walker insisted that in terms of telephone contracts, NTL was much more student-friendly and economical than other telephone providers. For example, BT can charge £75 connection charge

Nearly all of the colleges served by the company have reported problems

when a new student moves in and requires a minimum contract period of 12 months. Meanwhile, NTL are relatively flexible about providing services a term at a time and converting phones to calling-card usage during vacations, for conference use.

They 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 Dobbyne, asserted that NTL sought to specifically address stu-

dent concerns. He stated that NTL was looking to scrap normal contracts and to simply offer a calling-card service such as that used by Nottingham University.

On the one hand, this would eliminate the usual 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 reticent in offering this 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 such as 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. So we will have to suffer NTL for a little while longer."

Case Study: Barry Bridges

"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 (line rental) every month. NTL Credit Services have contacted me twice demanding that I pay, but each time they are forced to apologise when they see that I cancelled my agreement with them a year ago."

Barry Bridges, JCR President, Downing College

NTL apologises...

"NTL is committed to providing high quality communications solutions to students and the student service we provide gives students substantial savings in comparison to competitors.

We are aware of the problems and apologise to all those affected for the inconvenience. We would like to reassure customers that we are doing our utmost to resolve these issues."

NTL

Case Study: Fraser Gillies

"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 both, saying they would be active in a few days. Two weeks and eight calls later, neither worked. We later found that our broadband pin was incorrect, having been changed without our knowledge. I then received two bills totalling £60, despite not having a line connected.

After more problems, an engineer was sent, who fixed the phone and the previous call charges removed. All was fine, with the exception of a very large number of wrong numbers. Eventually one person rang and said "Is this 01223" to which I replied that it was. "That's odd" he said, "because that was my number until yesterday and now I'm disconnected, despite having paid all my bills." We are still waiting to be reconnected."

Fraser Gillies, Sidney Sussex College

Fundraising Update

Tess Riley

CAMBRIDGE UNIVERSITY students have continued to dig deep into their pockets to raise money for the Asian Tsunami Appeal, and there is still more to come.

The "Bring a Pound To Lectures" day last Friday, organised by Cambridge RAG, raised nearly £2000. Enthusiastic volunteers armed with buckets persuaded fellow students to part with their loose change throughout the day.

Dominic Hinton, President of Cambridge RAG, said "the success of the many fundraising events indicates the extent of

the wishes of the University's students and staff to do something to help the disaster victims." His gratitude to everyone who offered their services for the event was clear as he reeled off the names of numerous participants who helped.

Individual colleges have also been turning pennies into pounds this week, notable cash-earners including Churchill's sponsored haircutting, taking almost £1200, and Robinson's bop which raised over £400. The controversial beach-themed bop at St Catharine's College on January 21st raised nearly £700 and was an enormous success. Although the theme had been

chosen well before the tsunami occurred, some critics believed that the bop should not have gone ahead, or only with a changed theme. However, Catz stuck with the original plan, having made all the preparations, and the organisers insisted that the donation of all proceeds to the tsunami appeal meant the theme was 'harmless'. "No-one dressed inappropriately," said one party member.

Other events are still to come. Lucy Cavendish College, for example, is holding "an evening of food, wine, poetry, music, women, oh and men too" on Friday January 28th. Tickets are £7.50 and are selling fast.

- Continued from front page

we have from Pav Akhtar's presidency through to today."

Streeting criticised the University's anti-abortion group, saying: "This is another example of the Pro-Life Society trying to sensationalise CUSU's involvement with family planning groups. They seem to be fixated by the idea that CUSU is working with abortion groups to campaign politically for abortion rights. This is simply not the case."

A concern highlighted by the Pro-Life Society is that CUSU might have broken rules outlined in The Education Act of 1994. This act "requires governing bodies to draw to the attention of all their students at least once a year any restrictions which the law of charities places on students'

CUSU abortion dispute

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 donations to any external organisation or cause, particularly if it is political in nature – unless the organisation or cause has a connection with the welfare of students at the particular university or college."

Streeting said: "Our involvement is restricted to membership which allows us to gather the information to give to students on welfare matters. If a student comes to us with an unexpected pregnancy, it's important for us to provide them with all the options available to them under the law.

Abortion is just one of them."

The Pro-Life Society has said: "We are 99% certain that CUSU have broken the law regardless. The purpose of the letter is partly to see by how much." Leahy, speaking for the society has, however, said that taking the issue to court would be the "absolute last resort." He hopes that the matter will be settled "once and for all."

Streeting conversely maintains that he is "absolutely confident that CUSU have done nothing wrong and that we'll come through this fine." He called the matter "a very specific and minor issue in terms of CUSU's broad campaigning work. It's preventing me from doing things that are more relevant."

Admissions: A question of sport?

Kate Ward asks if it's a level playing field

This week *Varsity'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; our rowers and rugby players are particularly renowned in the world outside. 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 Match at Twickenham only Nathan McGarry and Adam Gilbert represented undergraduates in the starting line-up. Criticism is often levelled at Hughes Hall and St. Edmunds, both graduate colleges (and home to the majority of the rugby blues).

And it is argued that the C.U.R.F.C. are also implicated in a policy of admitting applicants based on athletic rather than intellectual ability. Their website confirms that the C.U.R.F.C. is 'keen to encourage talented rugby players to apply for admission to the University at both undergraduate and postgraduate levels.

Although the rugby club cannot directly affect admissions it can offer information and advice to candidates.' Such information includes email links to dons at Fitzwilliam and Magdalene as well as C.U.R.F.C. contacts.

But do 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 ambiguous defence against these claims. Hughes Hall's prospectus 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 sportsmen' but add that applications are made on the basis of 'academic potential.'

Such statements point toward a clash between the sporting colleges and the aims of the wider University community. When the Land Economy course was changed in recent years, rumour circulated that it was to prevent the domination of the course by 'sporty' students. The SPS faculty (which is very popular with affiliated students) has in private



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

expressed concern about its image as a 'doss' subject. Geoffrey Hawthorn (subject convenor in Politics) said that 'we do have some say over affiliated students' but in general 'we just accept what they [colleges] admit'.

Despite Cambridge's insistence on academic excellence, sporting achievements as well as other extra-curricular activities are not only encouraged but expected. One concern is that high achievement in these areas is deemed particularly important when our success as a University is recognised in the public

sphere. Over 43,000 turned up to support the blues at Twickenham in December, and the Oxford-Cambridge boat race is screened live on the BBC. On one hand it appears that Cambridge fosters professional sports; on the other it insists these are not professional sportsmen, just normal Cambridge students.

If such 'sports admissions' truly do exist, this is only in so far as sporting ability is actively encouraged at some colleges. But sports players must be able to cope with the academic demands of Cambridge life.

They may not all be gaining firsts or high II.1s, but with rugby demanding between 30 and 35 hours a week of matches and training at the height of the season this is hardly surprising.

Cambridge leans on its supposed policy of admitting students solely on the basis of academic ability to defend itself against a plethora of potential accusations on admissions process. These include state school quotas, bias against public school applicants or issues of ethnicity. What is required is more openness. If Cambridge

wishes to continue the outstanding level of sporting achievement why not more openly provide sporting scholarships, as with college and university choral scholarships?

Geoff Parks, Cambridge's director of admissions, told *Varsity* that 'everybody who criticises [the admissions system] can't find a better way of doing it.' But it is likely that the current system, which lacks not only flexibility but also transparency, will continue to be favoured by the University for the foreseeable future.

Showdown

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

Archie Bland



Former editor Archie got 4 A's, 3 A's and 2 B's at GCSE. According to the system, he gets 1.0 point for an A*, 0.6 for an A and nothing for his B's, giving him a grand total of 5.8. He went to Winchester College.

Amol Rajan



With 5 A's, 2 A's and 2 B's, Amol amasses 6.2 points. With 0.9 bonus points for coming from a good comprehensive, Graveney School, he wins with a total of 7.1.

Support for current system

Sam Richardson

A *Varsity* investigation has revealed that Cambridge applicants share a high level of confidence in the university's admissions system. 80% of applicants said they had a 'positive' or 'very positive' experience of the admissions system, while just 2% professed to having a negative 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 comprehensive school) to Anastasia Fedotova (a deaf student with six top A-level grades), January rarely goes by without the story of a rejected Oxbridge applicant hitting the national media. But, even with applications 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.

Last year's *Daily Mail* story suggesting that a candidate had been turned down for his independent school background signified a change of direction in the national debate - a theory supported by last week's story in this newspaper and *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 the remainder's opinions were evenly spread. Dr Parks stated that 'It's good that about as many people thought we were as biased to state schools as private schools... it shows we must be doing something right.'

One potential area for concern was that one in five interviewees admitted that they had found out 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 various strategies for dealing with it. I think we end up with an accurate representation of an applicant's ability.'

But getting an accurate representation of an applicant's ability from any other source is becoming increasingly difficult for the university. Dr Parks told *Varsity* that, 'The large number of students getting all As at A-level makes our job a lot more difficult. We can no longer use the tactic of giving a

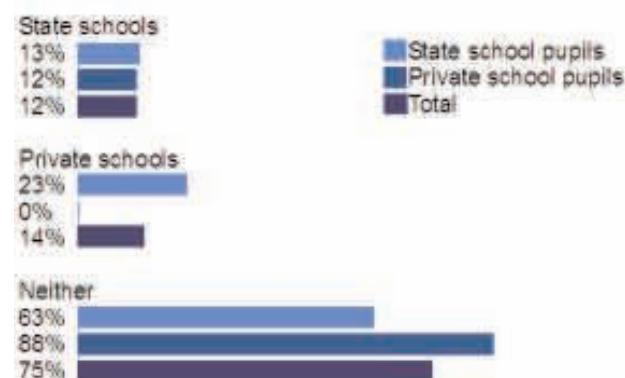
conditional offer and knowing that if someone makes it then they're good enough to get in. This therefore means the interviews take on more importance. But interviews are not the be-all and end-all.'

Coursework, exams and post-A level interviewing have all been floated as options to take the pressure off interviews. However, relatively few applicants (see chart, right) were in favour of this. Dr Parks said that, 'given the current political momentum behind post-qualification admissions, the interviewees' attitude is very interesting.'

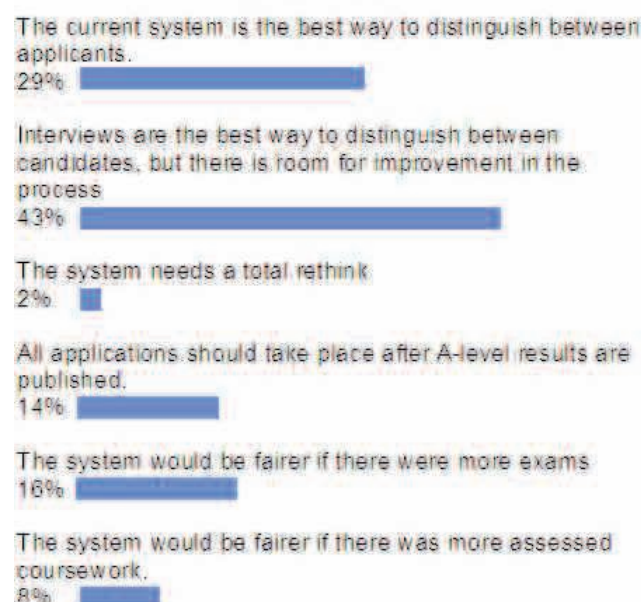
However, Parks did suggest that, 'an examination system which enables more conditional offers would be enormously helpful... A+ exam grades would help.'

Of more than fifty applicants interviewed, just one had felt the interview was 'unfair' and just one had found the interviewer 'unfriendly' (girls were more likely to find the interviewer 'friendly'). 77% found the interview challenging, and 91% felt that the interviewer was adequately trained. Although 20% of applicants said that they probably hadn't got in, not a single applicant was willing to tempt fate by suggesting they felt they had secured a place.

Do you think the system is biased towards?



Which of the following comments regarding the application process to you agree with?



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 pleased. '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 hero-

ic 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



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

ed 'people who you usually see as individuals to walk down the street in groups, slightly marginalised people', and all this to be set outside the pretexts of 'religion, politics or folk culture.' One of the unex-

"Oxford and Cambridge: that is Britain. It has a stultifying effect on people."

pectedly moving features about Deller's work is that he takes people so seriously; he is never judgemental (about the sort of person who might own a mechanical elephant, for instance), forever respectful. He likes the idea of 'safety in numbers' and so, he tells me, 'the parade was led by a group of blind people, thirty blind people leading the way'.

He pauses, and corrects himself; he does this often, seeming keen not to make sweeping statements: 'well, actually, it didn't totally work out because we had a guide dog to lead the guy but of course these dogs are taught never to walk in the road.' He laughs

He sees the unpopularity of folk art as symptomatic of a "top-heavy definition of ourselves"

suddenly, seeing the funny side, 'so this guide dog was freaking out. In the end he had to be led by another man.'

He explains that the idea came from watching the Lord Mayor's Show: 'it's really weird, it's like a corporate parade.' He tells me about the

floats of the different banking companies with a half-smile: 'you know, all "Look at us" and "we're wearing silly hats"' and then pauses. 'There was one show that was fucking amazing, though,' he says. 'It was the Society for Children's Homes and it was just these kids looking really fucked off to be on this float, just standing there and one of their mates was playing incredibly loud ragga 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 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 mortgage and the steep rent for his 'cosy' office before noticing his forlorn face and reassuring: 'don't worry about me. I'll be ok', he says with mock-seriousness. He makes no grand claims for what he is doing: 'I think artists have such a high 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 our '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 meant 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

memories; the event seems to symbolise his ideal of the mix of politics, the arts and folk culture in its energetic, raw 'village fete 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 'party organiser' and immediately feel guilty, as he looks a little shocked. Then he laughs: 'party organiser,' he repeats, 'that's amazing. The media are pretty appalling I have to say'. He cringes 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

"We're going to meet the guy with the mechanical elephant and then meet the secretary of Clowns International..."

Mari Lwyd and then we might go to the women's institute HQs 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 Manic 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 is easy to see why this is one of his greatest

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... really sad ones' 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.



courtesy of the artist/Tate Britain

courtesy of the artist/Tate Britain

In defence of Spongebob



Jon Swaine

As part from getting the right leg of your trousers caught in your bike chain, seating plans when the host has decided to 'mix it up a bit' and Catherine Zeta-Jones, there is nothing worse than ironic student taste. Come anywhere near me wearing a 'Co-Caine' t-shirt, eating from a He-Man lunchbox or reciting the lyrics to the *Fresh Prince of Bel-Air* theme tune, and frankly I refuse to be held responsible for my actions. Sorry, but you're not in the least bit crazy; neither are you particularly random. You're really irritating, and – along with the ever-healthy viewing ratings for *Cash In The Attic* – are chiefly responsible for the meagre sympathy forthcoming for complaints about rent rises, top-up fees, or essay crises.

Yet there are certain things in life which, in so beautifully treading the fine line between brilliant and rubbish, hover defiantly above such pitfalls. As such, just as I won't hear a bad word said about low-fat Müllerlce or Girls Aloud, I sincerely hold *Spongebob Squarepants* to be an animated masterpiece of our time. Its fusion of the unbridled whimsy of the adventures of a talking sponge in an underwater city built in absolute defiance of physics, let alone sound construction practice, with educational, if inexplicable, bouts of brutal reality – Spongebob begins to shrivel up and choke if deprived of water – demands to be admired. Surely no-one could

seek to deny the virtues of a regular dose of such innocent escapism?

Well, actually, some have done. Not content with firmly establishing the status of Janet Jackson and a breast as joint top threats to the Western world and constantly annoying President Bartlett on *The West Wing*, the mouth-pieces of the American Christian Right are at it again, now up in arms with our porous hero. His crime: appearing in *We Are Family*, a children's DVD promoting basic social tolerance within schools. The American Family Association has expressed extreme concern regarding the motives behind the project, claiming it is an 'open door' to the 'recognition and discussion of homosexuality'. 'While we want everyone to respect other people's beliefs', stated AFA spokesman Ed Vitagliano – obviously bored of prefixing with the more traditional 'I'm not homophobic, but' – 'we do not consider it appropriate for children's television to be used in an effort to indoctrinate children to accept homosexuality,' he continued.

What are these confused reactionaries actually trying to say?

Not wishing to miss out on all the sensible, reasoned debate, Focus on the Family's Paul Batura has swiftly announced that they share the AFA's fears, claiming 'this video is an insidious means by which kids are manipulated and potentially brainwashed,' labelling it 'classic bait and switch', referring to the semi-fraudulent commercial practice by which one product (homosexuality, in case you weren't following the wafer-delicate subtlety of this brilliant analogy) is sold via the advertisement of another more immediately attractive alternative. (Fun car-



toons. It's ok, I knew it would click.)

Now, except for Spongebob possibly being accusable of promoting the benefits of tight shorts, a high-pitched voice and holding hands with a (pink) male friend, the only possible substance these groups seem to be basing their fury on is the 'tolerance pledge' any visitor to the DVD's official website is urged to sign, which happens to include acceptance of sexual orientation – not exactly all-out brainwashing, really. But such hypocrisy is nonsensical: how does one reconcile stressing the importance of respect for difference while simultaneously denying 'acceptance' of that difference's existence? Perhaps that's the simple point: far easier to tolerate something when it's not even there.

But to purport that their motivation lies in an earnest prevention of some demonic, stealthy pressure-to-gayness being positively thrust upon poor, impressionable children by a joint Cartoon-Liberati axis of evil is pretty ridiculous, and is surely belied by the inconsistencies in what these confused reactionaries are actually trying to say. Caught between a fairly clear abhorrence at the prospect of young people acknowledging the existence of, let alone accepting

homosexuality, and possibly some twisted realisation that they don't really know if or why it's wrong, and certainly don't want to engage in a debate over it, they merely succeed in making a half-baked case for nothing much at all. They should either make their case unashamedly, or, in recognition of the fact that it negates the 'each to his own' pleas they limply shield themselves with, keep their views to themselves and let the civilised world get on with theirs.

It may seem churlish, even tedious to point out things like the fact that fifteen million American children live in official poverty, a figure ever-worsening since family benefits were slashed in 1996. Nevertheless, I can't help thinking that these organisations established for the purpose of advancing the state of the family could do worse than to stress the simple pertinence of facts like this as vehemently as they seem to wish to attack Spongebob, Big Bird and Clifford the Big Red Dog for doing their little bit to spread some harmless tolerance and equality. In the words of Patrick, 'dumb people are just blissfully unaware of how very dumb they are.' Never has there been a wiser chubby, pink starfish.

"CUSU have been getting all hot and bothered over a simple misunderstanding"

Last week saw ferocious competition between CUSU's Urbanite at Cocos and the new Lady Penelope's at Life, established by Cambridge entrepreneur Frank Walding. CUSU's anger was obvious when Ents Manager Neill Higgins said that Lady Penelope had 'Lost her Brains' and last Thursday both sides were out in force flying college bars. The *coup de grace* surely went to the Penelope's team though, as many JCRs – meant to be affiliated to CUSU – were happily giving away promotional tickets for the opposition's club night.

Parker

How amusing though that CUSU have been getting all hot and bothered over a simple misunderstanding. Cocos' owners have announced that they have sold the club, and it's due to shut for refurbishment soon, so a replacement night is needed when this happens. The hitch is that the closure has been postponed without the Penelope's team realising – so what is seen by CUSU as a direct attack by Walding is actually only a question of misjudged timing.

Bobby Friedman

Anything we should know? Email parker@varsity.co.uk

The king of the jungle



T R Williams

Ten paces between us, several more if you're a cockerel. I glared at my feathered opponent, my eyeballs twitched 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, he 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 swimmingly. My job was to look after the pimp of the pen and his posse of chickens, and he was politely receptive to me. Then love turned to hate, as he began to chase me, peck me and then scam 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 was my final day, and he had chosen to mark

the event with a ceremonial expedition outside his colony, clucking proudly along the way.

I used to adore animals. As a small child, on spotting any furry creature I would squeal, jump and start hyperventilating, even more so after the aforementioned beast had bitten my arm. Onlookers called it casual violence; I would have called it playful frolicking, 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 in any way 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, say, pepperamis. I just feel jaded by animals now, as if their presence in everyday life – from the Emmanuel ducks to whatever beasts are carved up in the kebab vans – has become an irrelevance.

It depresses me that a story like the hunting debate can, with everything else happening in the world, gobble up so

much news space. Either you're a socialist, coffee-house-snacking townie with no grasp of the real world, or a monstrous, archaic snob with no grasp of the real world. I'd be neither; nor, frankly, would most people. The fact that the government can pass a ruling on the matter, then casually postpone it, illuminates the crucial truth: most people don't really care.

Old men walking their dogs, old women feeding their parrots, small boys pulling off butterflies' wings; these are typical, human pastimes. But spending your family's life savings on cryogenically freezing your cat Maurice so that you can enjoy him as a lollipop in thirty years time (when you will be dead anyway), such an action leaves me cold. Of course animals have feelings, and anyone who genuinely enjoys slaughtering defenceless foxes for fun probably deserves themselves to be hunted down by men in leather. But by God, don't animals just love to exploit our feelings in the most manipulative, Machiavellian manner.

Incidentally, I never caught Malcolm. I shouted a bit, realised I was talking to myself, and sulked off in quiet humiliation. At the gate, I paused to look back forlornly at the pen. He glanced across, tilted his head patronisingly, and hopped back in through a small hole in the netting. I was his friend, I was his enemy, but in the end, I just gave up.



Lucy Barwell



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

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’d 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 graduates just as a lot of Cambridge students see 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: some 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 milder 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 design of our official tie are getting emailed round. How did I let things go so wrong?

Drinking societies, for their ex-public school members, are all about hopeless 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 occasional, 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

“I’m in an all-male drinking society. How did I let things go so wrong?”



Ned Beauman

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’ve ‘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

“We might as well still be in colonial times”

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 quite 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 can seem as safe and simple as a leisurely flick through *Nuts*.

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 festering homophobia, so do boarding schools. You’re a success at a drinking society if you down a lot at your initiation and then 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.

Lastly, there’s nostalgia for a time (which none of us have actually experienced) when being from public school really was like being part of an exclusive, privileged club. Thankfully, these days, there are very few institutions left where having an old-school tie will guarantee you a job – and this makes a lot of people feel cheated. But join a drinking society, and for a little while you can pretend that you’re still part of an acknowledged elite (with ties and everything!)

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’ve 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, repressive 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 formals to register my discontent 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?

VARSITY

 11-12 Trumpington Street
 Cambridge CB2 1QA
 01223 353422

Editor	Amol Rajan <i>editor@varsity.co.uk</i>
Deputy Editors	Henry Bowen James Dacre <i>deputynews@varsity.co.uk</i>
Online Editor	Sarah Marsh <i>webeditor@varsity.co.uk</i>
Deputy Web Editor	Adam Edelhain
Arts Editor	Jessica Holand <i>deputyarts@varsity.co.uk</i>
Chief Photos Editor	Albert Mockel-Von-Dem-Bussche
Photos Editor	Lucy Barwell <i>photos@varsity.co.uk</i>
Chief News Editors	Chine Mbubaegbu Lucy Phillips <i>news@varsity.co.uk</i>
News Editors	Amy Goodwin Oliver Tilley <i>news@varsity.co.uk</i>
Chief Analyst	Sam Richardson
News Analysts	Rachel Willcock Kate Ward
Comment Editor	Ned Beauman <i>comment@varsity.co.uk</i>
Letters Editor	Mungo Woodfield <i>letters@varsity.co.uk</i>
Features Editors	Jenna Goldberg Sarah Sackman <i>features@varsity.co.uk</i>
Science Editors	Krystyna Larkham Zoe Smeaton <i>science@varsity.co.uk</i>
Interviews Editor	Mungo Woodfield <i>interviews@varsity.co.uk</i>
Travel Editor	Oliver Batham <i>travel@varsity.co.uk</i>
Theatre Editor	Allegra Galvin <i>theatre@varsity.co.uk</i>
Music Editors	Nicola Simpson Jon Swaine Was Yaqoob <i>music@varsity.co.uk</i>
Satire Editors	Jonny Sweet Zack Simons <i>satire@varsity.co.uk</i>
Visual Arts Editor	Johanna Z-Sharp <i>visualarts@varsity.co.uk</i>
Film Editor	Emma Paterson <i>film@varsity.co.uk</i>
Literature Editor	Benjamin King <i>literature@varsity.co.uk</i>
Visual Arts Editor	Johanna Z-Sharp <i>visual@varsity.co.uk</i>
Fashion Editors	Agata Belcen Lucy Styles <i>fashion@varsity.co.uk</i>
Sports Editors	Adam Edelhain Tom Burrell Ben Myers <i>sport@varsity.co.uk</i>
Production Managers	Ifi Quarashi David Wyatt <i>production@varsity.co.uk</i>
Production	Alastair Currie Sarah Keen
Business Manager	Eve Williams <i>business@varsity.co.uk</i>
Chief Sub-Editor	Anna McIlreavy

Email the business manager to enquire about placing adverts. Letters for publication should be emailed or posted to the editor.

To get involved in a section, email the relevant section editor listed above, and come along to a meeting. No experience necessary.

Varsity is published by Varsity Productions Ltd, and printed by Cambridge Evening News. All copyright is the exclusive property of Varsity Publications Ltd. No part of this publication is to be reproduced, stored in a retrieval system or transmitted in any form or by any means, without prior permission of the publisher.

VARSITY

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 criticism of admissions policy rather than celebration of academic achievements. The chief effect of such coverage is this: to disregard, to an unhealthy degree, the very great good that these two universities still do, and will continue to do.

And yet scepticism over the efficacy of admissions policy is necessary. So long as we live in an age where diversity and tolerance are the ultimate goals of social policy, it will be impossible to determine with absolute certainty whether those who pass their admission interview(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 sportsmen and women are not the automata 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 is thoroughly unjustified. 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 students would admit, at least to us, to feeling 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 turmoil facing Cambridge University is now so serious that British students stand to be discriminated against in favour of foreign counterparts. There is nothing intrinsically wrong with this; international students 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 ineluctable decline of higher education in this country is accelerating.

Enter the Rooster

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 Other was a given fact. Since the end of that conflict, these leaders have taken upon themselves the task of replacing the Soviet Union with a new foe. And China, with its enormous and exportable cultural heritage, and its growing participation in the world economy, is an appropriate target. A cover story by Martin van de Weyer in *The Spectator* earlier this month was written in response to such targeting.

But it is an observable feature of our society that we fear most that which we know least about. For this reason, among others, the professionalism and commitment of Cambridge's Chinese community in welcoming the Chinese New Year is to be heartily applauded. The breadth of events that they have organised – which includes the Orientz party at Ballare, an annual ball, and a New Year Gala – has been impressive. And the involvement of the Bank of China, who are sponsoring the ball, is testament not only to the continuing pulling power of Cambridge's name but also to the mutually beneficial relationship so many of Cambridge's societies enjoy with outside donors. If the principal achievement of these celebrations is a greater awareness of, and respect for, Chinese culture, the Chinese community of Cambridge will have done both themselves and their anxious political leaders a very worthy service.

THE FASHION SHOW 2005

is looking for:

STYLISTS • STUDENT DESIGNERS • CHOREOGRAPHERS
 TREASURER • PUBLICITY MANAGER • EVENTS
 MANAGER • SPONSORSHIP MANAGER • COLLEGE REPRESENTATIVES • TECHNICAL DIRECTOR

to create, dazzle and shock on the runway

The annual show will take place towards the end of term. It is a rare chance to involve yourself in something a little different, a little more challenging, and entirely creatively provocative.

Why not apply?

contact agata (ab492) or lucy (lams2) by saturday 29th Jan

Model Student, Art Picturehouse Cafe, Sun 30th 3 - 6pm

Letters

LGBT Litigation?

Dear Sir,

We would like to comment on an item in Parker's column (21st January) regarding the growing trend for drinking society formal swaps to attend the LGBT Unique night at Life on Tuesdays. Despite being (rightly) mooted 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 themselves, or if their advances are rebuffed by women who were hoping for a night out in a hassle-free enviroment? 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 LGBT Cambridge, compared with the social opportunities enjoyed by heterosexuals, that it seems only reasonable to request that this night not mutate into yet another opportunity for straight clubbing. Obviously this cannot be enforced in any workable sense - how could the bouncers or anyone else ensure a quota of bona fide queers in the club?

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 adversited LGBT night?

Yours sincerely,

Peter Illing (Christ's)
 Peter Collins (Jesus)
 Sally Lamb (Newnham)

Meta-review

Dear Sir,

Tom Kingsley ('Leeches 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 to, 'gibber, 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', lifting the plot from 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 from the outset and never departs from the consistently significant use of literary techniques. These make the novel what it is, yet the reviewer finds the work has a bit 'too much of everything'.

In truth, it needs only to be re-read if you do not understand it first time round. The work is constructed elegantly by a fine author and I urge readers to enjoy it before listening to a reviewer who remarks in his introduction, 'I don't know where to start'.

Faithfully yours,

Benjamin Dabby (Gonville & Caius)

Errata

Dear Sir

I was surprised to see the statement by James Dacre in his article (January 21) that the previous Vice-Chancellor (Alec Broers) had been Knighted but his predecessor had not. A mere glance at *Who's Who* will show that Sir David Williams was Knighted 1991 during his Vice-Chancellorship.

Yours faithfully,

David Harrison
 (Master of Selwyn 1994-2000)

Dear Sir,

My pedantic side was disheartened to see not one, but two references to 'Queen's' on your letters page this week. Is it *Varsity* policy not to edit letters, so the ignorance of their authors remains unadulterated? Or is your editorial team also unaware of this fine piece of Cambridge history? Or are you such skilled and intrepid researchers that you wish to return to the original pre-19th Century spelling of the name?

The official currently used spelling of the college name is 'Queens' College', as the college was founded by two queens. This is unlike Queen's Road, which is named after Queen Victoria rather than the college.

Yours,

Sally Clough

Scholars not Lords

Dear Sir,

Was James Dacre perhaps seeking an essay extension when writing 'there are very few people who actually do something 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 live their working 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; John Browne, group Chief Executive of BP Amoco plc and the UK's leading businessmen and employer; and Victor Adebowale, Chief

letters@varsity.co.uk

Letters may be edited for space or style

Executive of Centre Point, the country's leading youth social exclusion charity.

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

Yours sincerely,

William Stevenson (Jesus)

Claws Out

Dear Sir,

With regards to your article of last week, winningly-entitled 'Catz tsunami blunder'.

Seeing the concerns voiced by certain members of the St. Catharine's JCR over the theme of the bop, I would like to add my voice to the chorus of voices attacking fun by demanding the suspension of the inflammatory 'Back to School' bop 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 this annual festival will have after the events last year.

Perhaps a 'Natives and Colonials' bop would be a better choice for the next bash.

Yours etc.,

Andrew Berwick (St. Catharine's)

Cause for thought

Dear Sirs,

With regard to Jon Beckman's astute comments last week (Not every villain has to be Hitler) I would like to add the term 'genocide' as another that is so often abused and misinterpreted in our English language.

While the Asian tsunami was unquestionably a disaster of colossal proportions, to label it a 'genocide' is disingenuous. 'Genocide' was the calculated extermination of 6 million Jews in the Nazi death camps. If the horrifying statistics of thousands of Tsunami victims are unfathomable, try to imagine 6 million people. The tragic ignorance demonstrated by Prince Harry's swastika and the bandying about of Nazi-inspired insults should be cause for deep reflection before we commemorate Holocaust Memorial Day at the end of this month.

Yours Faithfully,

Beth Alexander

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 aesthetic mode of the internet. I look forward to witnessing its next revolution!

Yours faithfully,

Stu Puff

/guide	/stage		/music		/the rest	
FRIDAY 28	19:30 19:45 19:45 22:30	Wolfson Theatre, Churchill ADC Robinson Auditorium present Accidental Death of an Anarchist ADC Contemporary Dance Workshop present Spectrum	GODS present Arcadia CADS present Power Brickhouse Theatre Co present Accidental Death of an Anarchist Cambridge University	QUEENS' Represent Hip hop CLARE Dynmo ft Marcus Intalex & DRS JUNCTION Boogie Wonderland The best in 70s LIFE Boogienight 70s and 80s music UNION Begalis in platform bop	SUPPER 19:30 EVENT 22:00	Cambridge University Jewish Society @ The Student Centre, Thompsons Lane Culanu present ONEG @ The Culanu Centre, Bridge Street
SATURDAY 29	19:30 19:45 19:45 22:30	Wolfson Theatre, Churchill ADC Robinson Auditorium present Accidental Death of an Anarchist ADC Contemporary Dance Workshop present Spectrum	GODS present Arcadia CADS present Power Brickhouse Theatre Co present Accidental Death of an Anarchist Cambridge University	JUNCTION Boomslang Breakbeat with Rennie Pilgrim LIFE The Big Party Dance, 60's and club classics JOHN'S Boiler Room Elektro and live break beat		
SUNDAY 30	VARSLITY listings powered by CAMBRIDGE EYE.COM		LIFE FEZ	The Sunday Roast Suporting CU Hockey Club Room for XPosure Open mic for local talent	FILM 20:30 & 22:30 FILM 19:00 & 22:00	Christ's Garden State Robinson Bourne Supremacy
MONDAY 31			JUNCTION LIFE FEZ	Flamenco Classes Takes you to the heart of Seville Live is Life International student night Fat Poppadaddys Funky and soulful sounds		
TUESDAY 1	19:00 19:45 21:30 23:00	Corpus Christi Playroom ADC The Master and Margarita Corpus Christi Playroom The Black Saint and The Sinner Lady ADC	Brickhouse Theatre Company present Shakers Restirred ADC present ADC present The Black Saint and The Sinner Lady Footlights Smoker	LIFE BALLARE FEZ PONANA	Unique CUSU's lesbigay night Top Banana CUSU ents flagship night Ebonics Mix of hip hop, dancehall, reggae Dynamo d'n'b With Hospital's Logistics and Commix playing	FILM 20:00 Corpus Buena Vista Social Club
WEDNESDAY 2	19:00 19:45 21:30 23:00	Corpus Christi Playroom ADC The Master and Margarita Corpus Christi Playroom The Black Saint and The Sinner Lady ADC	Brickhouse Theatre Company present Shakers Restirred ADC present ADC present The Black Saint and The Sinner Lady ADC present Testimonies	BALLARE FEZ	Rumboogie Godfather of Cambridge nights Mi Casa Tu Casa International student night	FILM 19:30 EVENT 20:00 Robinson Solas CUJS present Booze for Jews @ The Cow
THURSDAY 3	19:00 19:45 21:30 23:00	Corpus Christi Playroom ADC The Master and Margarita Corpus Christi Playroom The Black Saint and The Sinner Lady ADC	Brickhouse Theatre Company present Shakers Restirred ADC present ADC present The Black Saint and The Sinner Lady ADC present Testimonies	COCO FEZ	Urbanite CUSU's night of hip hop & rnb Wild Style Award winning night of hip hop	EVENT 19:00 - 21:00 Culanu's thursday night melt down Alternative therapists on hand!

ANDREW McCULLOCH RENTAL CENTRE

RENT BY WEEK/MONTH/YEAR

YOU CAN RENT THE FOLLOWING PRODUCTS
AT GREAT PRICES



Televisions
Video recorders
DVD players and recorders
Washing machines
Tumble Dryers
Dishwashers



10% Student Discount
Off normal rates
To qualify bring this advert with you

www.andrew-mcculloch.co.uk
 **Andrew McCulloch**
20 Norfolk Street, Cambridge
Tel (01223) 362879



WE ARE HERE

JUDITH E WILSON DRAMA STUDIO, Faculty of English

DIRECTORS ON SHAKESPEARE

Wednesdays, 6pm
Directors in conversation with the academy

2 Feb	Directing Shakespeare	An Introduction with John Caird
9 Feb	Hamlet,	John Caird
16 Feb	Pericles,	Kathryn Hunter
23 Feb	Measure for Measure,	Simon McBurney (Complicite)
2 Mar	Macbeth,	Dominic Cook (RSC)
9 Mar	Romeo and Juliet,	Peter Gill
16 Mar	As You Like It,	David Lan (Young Vic)

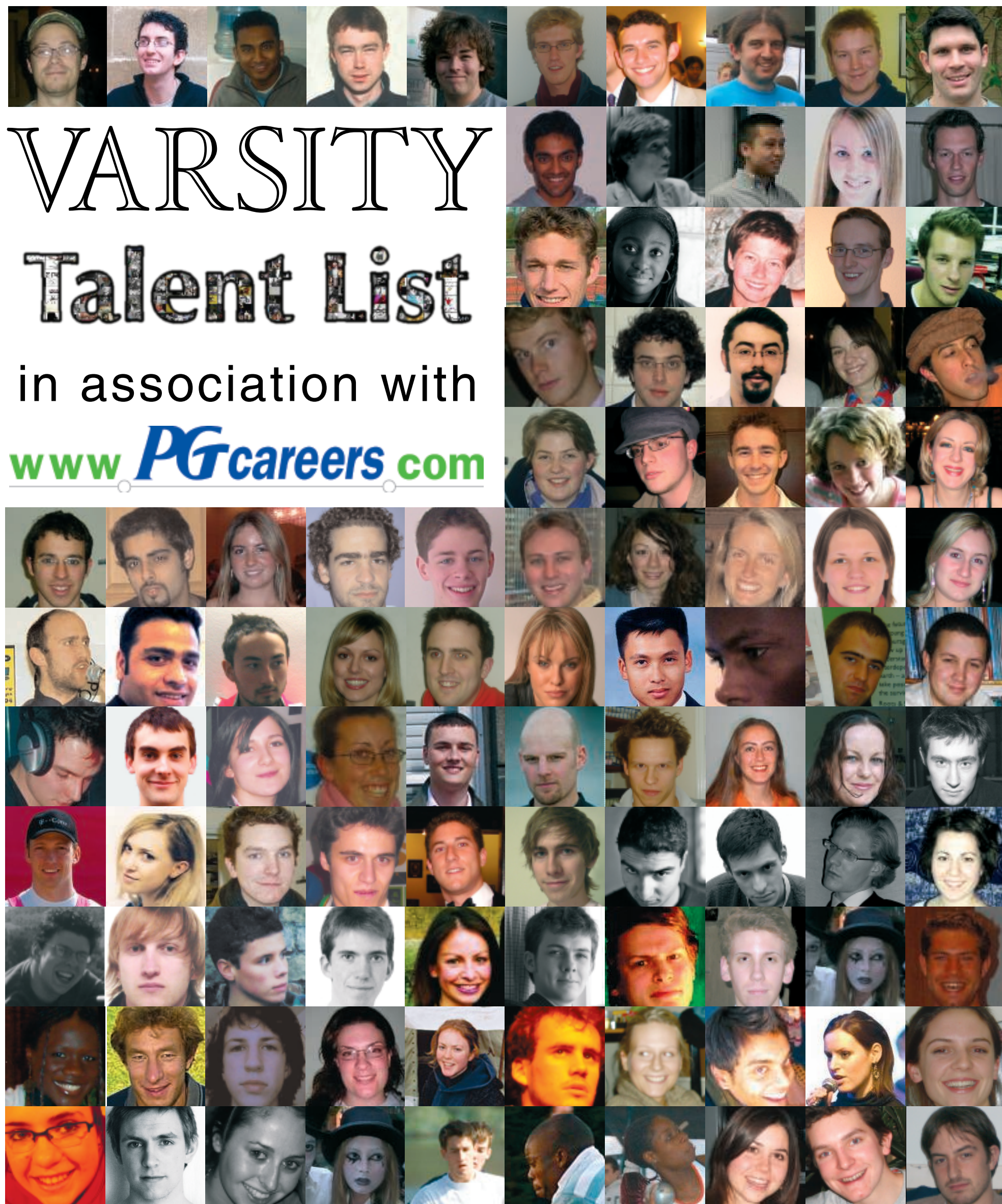
YOUNG DIRECTORS ON SHAKESPEARE

Wednesdays, 5pm
(Artistic Director: Nick Blackburn)

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

Deadline 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, nrb30@cam.ac.uk and Yvonne McDevitt, ym247@cam.ac.uk.





VARSITY

Talent List

in association with

www **PG**careers.com



WHAT IT'S ALL ABOUT PAGE 02 MEDIA AND ENTREPRENEURS PAGE 03 POLITICS AND INITIATIVES PAGE 04
STAGE AND LITERATURE PAGE 06 MUSIC AND VISUAL ARTS PAGE 07 SPORT PAGE 08

Varsity Talent List 2005

Foreword from **Amol Rajan**, Varsity Editor, Lent term 2005

The function of this document is as follows: to bring to public attention the identity of students whose contribution to a particular field of student activity in Cambridge has been noteworthy.

On 16 January last year, Issue 591 of *Varsity* contained a 'Power 100'. This swiftly became one of the most controversial documents of recent student journalism.

That verdict is not the responsibility of this editorial team, or any of its recent predecessors. Rather it is the ver-

dict of those who read that issue, and the breadth of that readership lends such a verdict authority. Letters streamed into the *Varsity* office not only from irate students in Cambridge – who tended to have very similar criticisms – but also from officials at the BBC and editorial staff from 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 con-

sideration 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 auton-

omy. (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.

Editor's note

The *Varsity* Talent List 2005 editorial team initially compiled a shortlist of almost 200 Cambridge student candidates by way of contacts and extensive research. But the near-impossible task of picking out the '100 most talented students' was given to the panel of judges below. We hope to have included a comprehensive, but by no means definitive list, to showcase the diverse and full-packed lives of current Cambridge students.

Purpose and meaning aside, the popularity and influence of such lists are demonstrated by the sheer number of them that appear all over the media everyday. We hope this list has a place amongst them. But are aware that it will undoubtedly adding fuel to the stringent debate on the cult of the Cambridge celebrity.

We have included some remarks that the judges made about students featured on this list for your interest, and to convey the positive feedback we have been given so far about all the candidates.

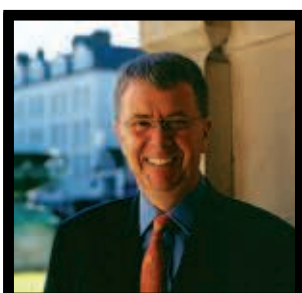
We would like to thank Peter, Gordon, Oly, Gillian, Andrew, Ruth, Anne and Wes for the time they spent looking through over 100 pages of candidate profiles. We hope that the resulting list reflects the hard work that has gone into its compilation, design and publication.

Lucy Phillips
Chief Editor, Varsity Talent List 2005

Editorial Team:

Charlie Delingpole
Andrew MacDowall
Chine Mbubaegbu
Niccie Simpson
Rachel Willcock
Eve Williams

Talent 100: The panel of judges



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 CU Careers Service. He has had a variety of jobs in print and publishing and recruiting graduates for one of the UK's largest graduate recruiters. His own interests have included painting, choral singing and running an Edwardian coal-fired steam launch on the river in Ely. Overawed by the standard of all the individual entries to the Varsity Talent List, he and his colleagues are sure that all these students, reaching well beyond academic achievement, will continue to make a marked contribution across all walks of society.



Oliver 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 holed up 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 articles and media interviews. 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 been prominent for some years in pressing for reforms in the University of Cambridge. She is co-founder of the Oxcheps 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 other fronts 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 which time 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.



Ruth Keeling

Graduate student representative on the University Council 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.



Anne Lonsdale

Anne Lonsdale is Deputy Vice-Chancellor of Cambridge University and President of New Hall College. She is also a Trustee of the Cambridge Foundation, the Newton Trust, the Cambridge and the Commonwealth Trust. Before coming to Cambridge Anne was Secretary-General of the Central European University. Her interest in environmental research led to her position of Chairman of the University's Committee for Interdisciplinary Environmental Studies for the past four years.



Wes Streeting

Wes Streeting, 22, graduated from Selwyn College last June with a 2.1 in History and is currently CUSU President. During his time at Selwyn, he had a long history of involvement in college, having held positions of JCR President, Ents Officer and President of the Selwyn Snowball. In addition to his role at CUSU, Wes is currently Chair of the Aldwych Group – the students' unions of elite Russell Group institutions – actively involved in NUS and is a member of Labour Students. Wes was excluded from judging the 'politics' section of this compilation.



Clare Gambardella

Clare read English at Newnham College between 2000 and 2003. During her time in Cambridge she was involved in the theatre scene, producing plays at college and ADC level. Her love of English also extended to a role on the committee of the English Society. On graduating from Newnham she took a position with Procter and Gamble as Assistant Brand Manager for Tampax and Alldays. She also co-ordinates the Cambridge recruitment team, ensuring students are aware of the wealth of opportunities available within P & G.

www.PGcareers.com

A word from our sponsors, Procter and Gamble

At P&G we are constantly looking for people who relish new challenges, want to develop new skills and who enjoy an environment where every day is different. That's why we chose to team up with Varsity in sponsoring this year's Talent 100. The talent 100 is a great way to celebrate the many people in Cambridge who are doing extraordinary things outside of their academic studies. These people are just some of the Cambridge students who go above and beyond what is expected to get involved with projects that they are passionate about – be it in sports, arts, politics or community activities. These people not only contribute a huge amount to their colleges and to Cambridge as a whole, they also develop the kind of skills which are essential in the business world. At P&G we offer both internships and full time positions in a range of functions from Marketing and Customer

Business Development to Finance, IT and Product Supply. What all of these roles have in common is the focus on early responsibility backed up by best in class training and development. We know that for people who are already achieving so much at University – it is important to start a job or internship where you're making a real difference from the start. Training on the job, in the class room and one on one is key to develop your skills but also crucial for the company. At P&G we only promote from within – so we need to develop great people in order to safeguard the future of the company – and train our next CEO!

So if you want to earn a competitive graduate salary while developing your talents further – go to www.pgcareers.com to check out internships (closing date 18 Feb 05) or full time placements. Congratulations to all the Talent 100 winners.

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.

Archie Bland

Ex-Editor of *Varsity*. Guardian Student columnist of the year 2004. Bland's only paid writing experience to date came on work experience at the Evening Standard, where he received forty pounds for a diary piece on the size of Tom Jones' penis.

"The *Guardian* award was thoroughly deserved recognition."



James Pallister

Editor of *Meat* magazine. Apparently "shit at spotting typos". Also chief designer and publicity officer for the arty magazine established and funded solely by students. *Meat* magazine won best 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

Current *Varsity* Editor. Promising cricketer career cut short by injury. Spent gap year at Foreign Office; became unofficially the youngest ever British diplomat to represent the UK at a conference in Belgrade in 2002. Prominent youth worker in native south London.

Tom Ebbutt

Ex-Editor of *Varsity* and the man behind last year's successful campaign to save Gardies.

"Saving Gardies 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 and is heavily involved in the editorial side



Ruth Barnett

Current Co-Editor of TCS. Top news hack and keen political activist.

"Strong style"



Ben Bland

Ex-Varsity news editor who set up links with the student radio station, and is now Editor and Head of CUR 1350 News. Hopes to pursue a career in radio journalism.

"Inventive work in radio news."

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.



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.

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*."

Tom Williams

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

Entrepreneurs

"They all display daring and persistence....and a good judgment about risk-taking."



Sonja Marjanovic

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

Jasdeep Singh

Head of CU Entrepreneurs Society. Presided over the largest student business plan competition in the world, giving away £77,000 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.

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 i10 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 Walding

For the past two years Walding 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

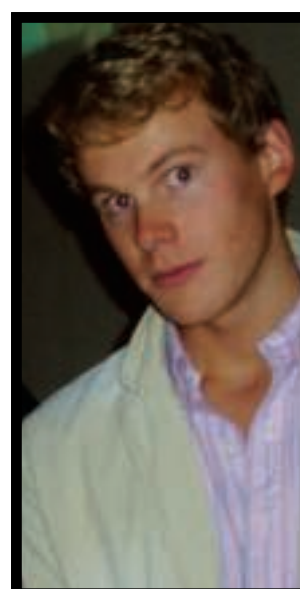


a comprehensive guide to clubs, the stage, sport, music, gigs and events all over Cambridge



Magnus Gittins

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



James Osborne

Set up MangeRapide.com, a food company as a joint venture with J Sainsburys. Also set up a business importing and retailing clothes via mail order. Founded and ran the CU Fashion Show in 2002 and 2004. Runs the Sunday Roast club night at Life. Ex-President of the Pitt Club.

Politics



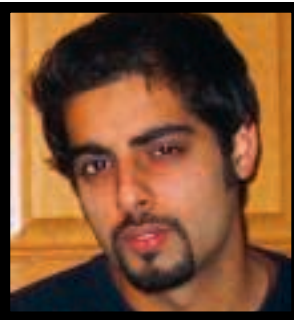
Alasdair Ross

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.

Laura Walsh

CUSU Presidential candidate to watch. Former Fitz Target Schools Officer, now CUSU Target Campaigns Officer and former Union Director of Communications. Self-confessed election junkie -lost her first aged nine but has won many more since. First person in living memory to hold down Executive posts on both unions.



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.

".....for aspiring to the backbenches and the battle against inequality."



John West

CU Labour Club old timer, Editor of Cambridge Socialist Essays and former CUSU Communications Officer. Recently questioned the point of Tony Blair.



Jaffar Khan

Elected President of the Cambridge Union for Easter 2005. Formerly Senior Officer.

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.

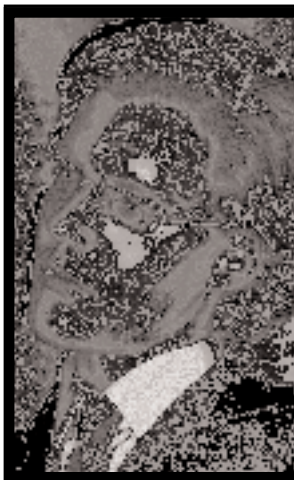
"...brilliant and effective."

Tim Stanley

Labour Party candidate for Sevenoaks. Three times defeated Union Presidential candidate. Renowned for his three-piece suits and political incorrectness. Eurosceptic socialist. Hopes to be involved in a re-invigoration of the Labour Left.

Bobby Friedman

Last term's Union President -the first non-CUCA President for five terms. Improved the Union's image with debates starring the likes of Peter Stringfellow and Miss Canada



Matthew Jamison

Founder and Chair of Peterhouse Politics Society and Secretary of the Henry Jackson Society - a Peterhouse only neo-con foreign policy group. Former CU Conservative Association Chairman and Campaigns Officer. Has worked as a parliamentary researcher for Oliver Letwin. An extrovert Northern Irishman. Proved his dedication to the Iron Lady by appearing as her in a play.



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.

Sophie Adelman

Former JCR President of Emmanuel and member of the University Council. Rumoured CUSU Sabbatical candidate despite having been awarded the Hershal Smith Scholarship to study at Harvard next year. Sees herself as "political with a small 'p'".

Wes Streeting

CUSU President, Chair of The Aldwych Group of Students' Unions and former Selwyn JCR President. Has a proud reputation for rent rebates and increased grassroots activism. Played a central role in the successful 'Hands Off Architecture' campaign. Has a high national profile 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.

Initiatives

Rachel Battilana

Short listed for an award in the Best Civil Engineering Student category by the Institute of Civil Engineers, the Oscars of the science world, for her work on emergency 'cold climate' shelters for refugees.



James Willan

Founder and main driving force behind the Students' Pro Bono Society, an organisation which matches law students with community associations, such as Victim Support, the Cambridge Independent Advice Centre and the Citizens Advice Bureau.

The society was short-listed in the National Student Volunteering Awards.



Andrew Lamb

Director of Engineers Without Borders, a national organisation training aspiring engineers in development work skills as well as an engineering undergraduate. 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.



Laura Lane

Chair of the CU Southern African Fund for Education committee since 2003. Organised fundraising events to help the Bright Kid Foundation convert a shipping container into a fully equipped portable classroom in Johannesburg and attended its opening. Visits many organisations supported by the college SAFE schemes.

Katie Taylor

A volunteer with Contact, the student visiting service for the elderly and house-bound 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

Varsity 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.



"Don't they
just make
soap
powder?"



What challenges can Procter & Gamble offer you?

- Significant responsibility from day one and the chance to run a £1/2 billion business by the age of 30.
- Reward based on ability and contribution... nothing else.
- Training and Development for the top – All P&G CEOs are promoted from within

Up for the challenge?

If so, go to our careers website for information on summer internships and full-time roles in Marketing, Sales, Finance, IT, Research & Development, Product Supply and Human Resources.

Closing date for internship applications is 18th February.
Apply now!



a new challenge every day



Arts

Stage



Nick Mohammed

Has performed extensively in Footlights smokers whilst in Cambridge, and took part in the 2004 Footlights Tour Show (in which he performed his famous

'weatherman' sketch). Appeared as Magwitch in the 2004 Footlights Panto *Great Expectations*, and recently wrote and co-starred in *Diagnosis* at the ADC, which will be performed at The Hen and Chicken in Islington. Has recently started writing for his new BBC comedy series. Is a member of the Northern Magic Circle and the International Brotherhood of Musicians and describes his ethnicity as Greek-Cypriot/Indo-Caribbean. Has a remarkable sense of humour considering his chin has been stuck to his neck since a freak accident when he was twelve.

Lydia Wilson

Played Juliet in this year's ETG production of *Romeo and Juliet*, and Wendy in the ADC. Has performed in Footlights' Smokers. Is also playing Adriana in this term's Marlowe Society production of *A Comedy of Errors*. Artistic Director of BATS and has illustrated for *Meat* Magazine and *Varsity* arts.

Hannah Whittingham

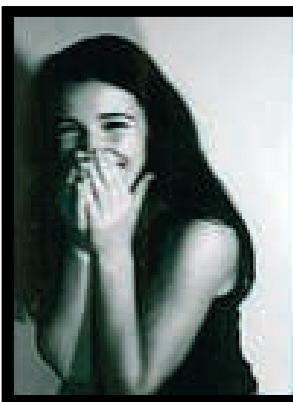
Has performed in two of the CUMTS Arts Theatre Productions, *Little Shop of Horrors* and *West Side Story*. Was in the Royal Ballet for 3 years and was a finalist in the Cambridge Popstars Competition. Described by *The Observer* as 'a star in the making/the next Gwyneth Paltrow'. Sang for Tony Blair in an NAHT conference.

Eshwar Alladi

This year's CUMTS president, and produced their production of *Merrily we roll along* last term. The co-founder and producer for Blank Theatre. Headed a Finance and Sponsorship Team for Mastana (Hindu Cultural Society Show). The current ADC committee publicist.

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 skier.



Simon 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, produced, directed and starred in his own version of Euripides' *The Bacchae* last term, as well as appearing in *Scenes from Mamet*. Appeared in the ADC production of *Christie 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 *Romeo and Juliet* in leather leggings.

Sarah Solemani

Vice-President of Footlights and was in the 2004 Footlights Tour show. Played Elaine Robinson in *The Graduate* at the Gielgud Theatre in her gap year. Guest starred as Gillian Jennings in *Red Cap* for BBC. Has recently starred opposite Judi Dench in the Stephen Frears film *Mrs Henderson Presents*, released this year. An excellent cook.

Sam Kitchener

Appeared in the 2003 Footlights Panto and directed it in 2004. Has written for and performed in numerous Footlights Smokers.

Performed in the ADC Edinburgh production of *Five Visions of the Faithful*, and played the title role in last year's ADC production of *Richard III*.

Will be performing in the Marlowe Society's forthcoming Arts Theatre production of *A Comedy of Errors* as Angelo.



Max Webster

Directed this year's acclaimed production of 'Romeo and Juliet', and Mozart's 'The Magic Flute', the biggest, most technical opera in Cambridge for the last 10 years. Regarded as 'a hot tip for becoming the next Sam Mendes.'

Andrew Pontzen

During 2003-4, when communications officer for the ADC, he redesigned the club website from scratch. Instigator and president of ACTS, and the designed the camdram.net website. This summer he designed and produced a 32-page colour booklet (an introduction to drama) persuading 28 societies to fund the project, printing 6000 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*.

Cleme Wade

A regular at the Footlights Smokers, she devised and wrote *Around the Water* in 2003. Appeared in the 2003 Footlights Spring Revue *Have you seen Sarah Brown* and directed 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.



Max Bennet

Played Sir Toby Belch in the Marlowe Society's production of *Twelfth Night*, and will appear as Antipholus in the society's forthcoming production of *A Comedy of Errors*. A member of the NYT for five years, and was singled out by The Times for his performance with them this summer. Played Romeo in this year's ETG production of *Romeo and Juliet*.

Matt Scarisbrick

Was involved in 25 shows in Cambridge between 1999 and 2001, usually as sound designer. Sound designed the G&S Society production of *Utopia (un)limited* at the Minack Theatre, for which he was praised by technician from the Royal Opera House. Is the sound engineer for a salsa band and for the Cambridge University Swing Band.

Ben Deery

Cambridge's 'leading actor'. Appeared in the ADC Edinburgh production of *Five Visions of the Faithful* and played Jagers in the 2004 Footlights Panto *Great Expectations*. Shortlisted for the Harry Porter Memorial prize and has often performed stand-up in Footlights Smokers. Will perform in the Marlowe production of *A Comedy of Errors* as



Antipholus, and in the ADC Lent Term Musical *My Fair Lady*.

Alex Outhwaite

Directors' rep for the ADC, and sits on both the G&S 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 *Kaloi K'Agathoi* theatre, dedicated to the translation, adaptation and performance of classical comedy.

Jane Metcalfe

Has designed extensively for productions since being in Cambridge. Was the set designer for *Cracking Up*, the Footlights Spring Revue 2004, and the designer for the Footlights Tour 2004, a role usually fulfilled by a professional. Designers rep on the ADC committee.

Literature



"She is an inspiration to all aspiring writers in how to channel creative passion."

Helen Oyeyemi

Cambridge's most well-known student writer. Secured a reported six-figure sum for her first novel, *The Icarus Girl*, whilst in her first year studying SPS at Corpus Christi. Hailed by her publisher Bloomsbury as 'a remarkable new talent'. *The Guardian* described her novel as 'a volatile mix of literary knowingness and innocent delight in storytelling', whilst *The Times* Review of Books relished its 'bold, raw' prose. Two plays entitled *Juniper's Whitening* to be published by Methuen next month, and a second novel on its way.

Niall Spooner-Harvey

Has become 'quite a personality' on the Cambridge writing scene. Graduated last year and now studying for a PGCE in Cambridge. A regular at the Songs in the Dark poetry readings, has been featured in *Meat* magazine, *Dream Catcher* and *Mays* anthologies. Now working on his first novel.



Simon Bird

Won the Harry Porter Memorial Prize and the TCS/Varsity Best Student Writing Award for his play *Daddy's Dead*, judged by Stephen Fry. He has performed at every Footlights Smoker since his Virgin Smoker debut and his sketches have appeared on ITV 1. The current President of BATS and a member of the Footlights committee. Is a huge fan of Wayne Rooney.

James Topham

Won the Other Prize, perhaps Cambridge's most prestigious prize for new writing, for his play *Rostov's House* last year. 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 thus 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.

**Luke McLaren**

President of ArcSoc. Instrumental in the campaign to "Save Architecture" to keep the Architecture Department open, which ended in success. He also designed the Cambridge Student Art Exhibition Pavillion.

Michael Derringer

Photojournalist for TCS. His photographs have 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."

**Ella Fitzimmons**

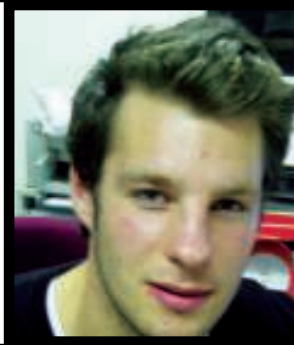
Co-President of the Cambridge Student Art Exhibition 2004. Dearly loved by Peterhouse. The eternal student.

**Olly Wainwright**

His installation was prominent in the St Peter's church installation series. Prominent student architect known for his graphic design skills, which have gained him a number of desirable internships.

James Dacre

President of CU Visual Arts Society. Deputy Editor of Varsity. Director of the Gilbert and Sullivan Society's production of Orpheus and the Underworld. Elected President of the Cambridge Student Art Exhibition in 2006.

**Simon Fujiwara**

Designer for the Student Art Exhibition Pavillion and other productions such as The Magic Flute and Romeo and Juliet. Also a prominent architect and skilled figurative artist. Involved in design for National Youth Opera.

**Lucy Styles**

Varsity Fashion editor; exhibited in Student Art Exhibition. Has set design for countless ADC plays and for prominent plays at the Edinburgh Festival. Vice-president of Cinecam. Co-Creative director for Fashion Show 2005.

Agata Belcen

Co-Creative Director of CU Fashion Show 2005. Varsity Fashion Editor. Producer of Cambridge Cabaret night, "The Cardinal Club". President of the Cambridge Student Art Exhibition 2006.

Vannessa Whyte

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 shells, Hell's Bells and a brawl on Brighton Beach, or, where's my can-can cane?", the burlesque cabaret by "The Cardinal Club."

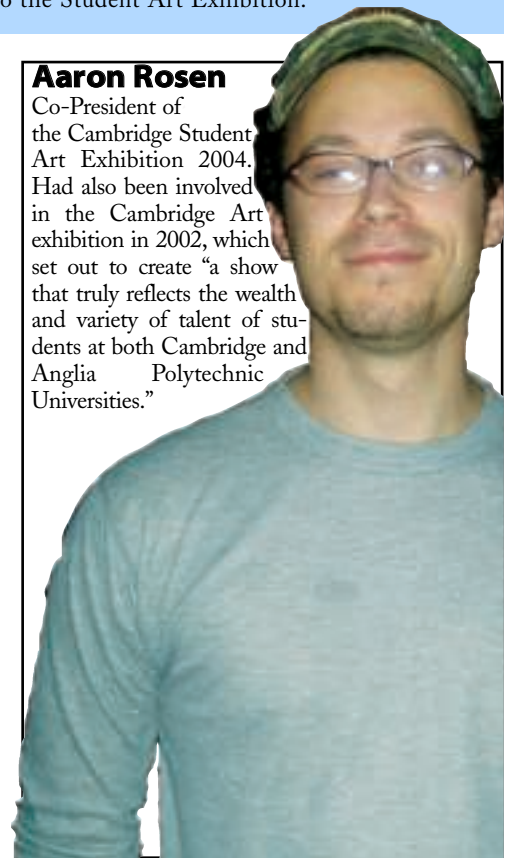
Visual Arts

Manon Williams

Recently awarded the Young Architect's Prize at this year's Welsh National Eisteddfod. Designed the Student Art Exhibition Pavillion. She is a prominent student architect and contributor to the Student Art Exhibition.

Aaron Rosen

Co-President of the Cambridge Student Art Exhibition 2004. Had also been involved in the Cambridge Art exhibition in 2002, which set out to create "a show that truly reflects the wealth and variety of talent of students at both Cambridge and Anglia Polytechnic Universities."

**Samuel Green**

Aka Antithesis. South London rapper who started writing his own lyrics at 15. Nationally recognised as 'Hip-Hop's Jew Crew'.

Dan Terrins

Singer/songwriter, guitarist and bassist from Belfast, with a voice often compared to Damien Rice's. With musical partner Ben Swire, he will self-release his own debut EP later this year. Lives by the motto *Ni! plaudite modo pecuniam jacite*, or 'don't applaud, just throw money'. He owns a dog called Guinness and a plant called Robert, and is 'not afraid to sing funny songs'.

Alan Karthikesalingan

Alto and soprano saxophonist with Fitz Swing Band. Single handedly set up Jazz Tank, a successful six piece funk band. Has played on Ready Steady Cook with Ainsley Harriott as vocalist.

**Paul Higgins**

Has been a DJ for less than three years and so far has held five weekly residencies at four different clubs in Cambridge. Last year, he played at Pacha, and five times at Ministry of Sound. Has worked on Ministry radio and will soon start his own show on CUR. He has just been signed by an international DJ agency, and has upcoming bookings in Switzerland, Italy, Portugal and Ibiza.

James Williams Oldfield

Treasurer of CU Opera Society. Bass-baritone for Trinity College Chapel Choir. Also performed with professional choirs such as the rodufus Choir, Voces Sacrae and the Monteverdi Choir. Played Sarastro in the much celebrated ADC production of The Magic Flute.

Gregor Riddell

Cellist - attended Dulwich College as a music scholar and was a member of the Junior Royal Academy 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-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 *Rosencrantz and Guildenstern are Dead* at the ADC in 2004.

**George Corbett**

Concerto soloist, conductor and English Scholar at Trinity College. He has performed in the Amsterdam and Hague conservatories, with the Arad Philharmonic in Romania and with Chetham's Symphony Orchestra at the Royal College of Music. He has won the Ida Carrol, Musicas and Hattori prizes, and was national string finalist in the BBC Young Musician of the Year in 2002. Has conducted a number of orchestral concerts and operettas, including Mozart's *The Magic Flute* at the ADC and Verdi's *Requiem* in Trinity Chapel. Last year he directed the Trinity Singers, and this year conducts UCPO, CUSO and is an assistant conductor of CUMS

Tagbo Ilozue

Principal conductor of CUSO and Assistant Conductor of CUMS. Graduate of the Junior Royal Academy of Music, Queens' Cambridge and Magdalen College, Oxford. Re-founded Oxford City Opera, musically directing its performance of Puccini's *La Boheme*. Worked as Principal Conductor for the Oxford Medical Society Orchestra, Magdalen College Chamber Orchestra and Oxford University Philharmonia. In 2003, was Guest Conductor for the Oxford Chamber Orchestra.

Jon Opstad

Finalist in BBC Young Composer of the Year 2002. Debut jazz album 'Still Picture', was released on own record label and played on BBC Radio 3. Currently leading a sextet performing a 60s Blue Note jazz and string octet composition. Selected in Britten Symphonia Composition workshop. Percussionist in the band Pat Sharp's Fun House.



Music

**Aidan Sproat**

Chairman of TCMS, Musical Director of Fitz Swing and Cambridge University Brass Band and former Musical Director of Trinity Singers. Director of TCMS May Week operettas and ADC Main Shows. Talented conductor, singer, pianist and trombone player.

Peter Foggitt

Choral scholar at King's - prolific singer and talented composer. Currently working on his third piano concerto, to be performed in March at Trinity. His piano recitals are marked by second halves improvised on audience-submitted themes ranging 'from Blackadder to Britney'.



Varsity Talent List: Sporting Heroes

The most talented sportsmen and women in Cambridge



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.



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 been playing rugby since the age of 13 when she started playing for her local club, Scorpions. Since then has played for various England youth teams. She is also an athlete (triple jump) and has Blues in both Rugby Union and Athletics.

Catherine Gunn **Tennis**

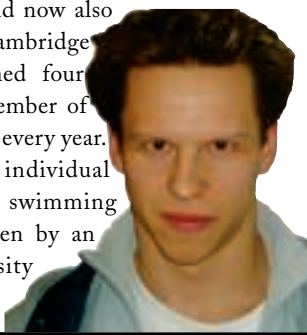
Women's tennis captain. Played number one at last year's Varsity match. Was undefeated in singles and doubles in BUSA premier league last year. Last summer, she played number one for an Oxbridge team that toured the USA. Has been ranked among the top 8 juniors in the country from the age of 12.

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.

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 rackets doubles champion in 2000.



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.



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 Ufton **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, Colts, Under-21s and Students.



Online Poll **The student's vote**



Chris Pitchford

Chris Pitchford, 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."

Phyllis Agbo **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, competed in her first heptathlon and scored 4945 putting her 5th in the All Time under-17 list for heptathlon, ahead of Denise Lewis. 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.

Ed Carter **Rugby Union**

Has just been named as the next Blues captain. A new recruit to the side, he won his first Blue in December's Varsity Match. Before Cambridge, Ed was a star on the Australian rugby scene, playing for New South Wales Waratahs. At a national level, he played for the Australian Sevens in the Manchester Commonwealth Games in 2002. He then went on to captain the team in 2003. He has played for Australian Schoolboys, Australian under-19's, Australian Universities and Sydney University.

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 Linkylea Cottages, Gifford, East Lothian, EH41 4PE

Clare May Ball is looking for acts and performers for 20th June

Please contact us at ents@claremayball.com, outlining what you do and any relevant experience.

Footlights

CAMBRIDGE FOOTLIGHTS opens *Smoker* auditions this Saturday, from 12 till 2 in the ADC Dressing Room. *SMOKER* to take place on the following Tuesday.

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)

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.



HERO
sunday 30th January
7pm and 10pm

INSIDE I'M DANCING
thursday 3rd february
9pm

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.



THE FASHION SHOW 2005

is looking for:

**STYLISTS, STUDENT DESIGNERS
CHOREOGRAPHERS**

Why not apply?

contact agata (ab492) or lucy (lamws2) by saturday 29th Jan

JUDITH E WILSON
DRAMA STUDIO,
Faculty of English

Cambridge Series Poetry Readings

Readings by contemporary and experimental poets:

31 Jan: Marjorie Welsh + 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
14 Mar: Lee Harwood + Stephen Radefer + Malcolm Phillips

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



Domino's

The Pizza Delivery Experts

Great tasting, great value pizza for delivery and collection

Dominos, Cambridge: 01223 355155
27 Hills Road, Cambridge, CB2 1NW

DOWNING COLLEGE PRESENTS BOHEME



VENDREDI LE 11 MARS
21:00 - 04:00 • 2005
£69 • WWW.DOWNINGBALL.COM

Divided by differing flavours Undivided passion for noodles



DOJO's new menu offers a bewildering range of noodle dishes from diverse cultures of the Far East.

Indulge in our array of exquisite new noodle dishes made from the freshest ingredients and with far-flung flavours originating from different corners of the Orient.

What's more, at DOJO, down the best imported beers that the Orient has to offer.

Thinking of Oriental nosh? Think DOJO

DOJO Noodle Bar
1-2 Millers Yard
Mill Lane Cambridge CB2 1RQ
T: 01223 363 471
www.dojonoodlebar.co.uk



Opening Times
Mon - Thurs 12 - 2:30pm & 5:30 - 11pm
Fri 12 - 4pm & 5:30 - 11pm
Sat - Sun 12 - 11pm

noodlessence

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 le seco el cerebro*

*With so little sleep and so much
reading his brain had dried up.*

A week back at Cambridge and one knows how *Don Quixote* must have felt. Its not easy defeating whole armies of sheep, taking on windmills and maintaining one's chivalrous charm, even if it is only in a daydream.

This year Spain celebrates the four hundredth anniversary of the publication of the greatest novel in the Spanish language *Don Quixote*. Widely regarded as the first modern novel, Cervantes' masterpiece is the most translated book in the world after the Bible. The image of *Don Quixote* on horseback accompanied by his faithful squire, Sancho Panza, is an icon of Western culture. It is a book that most are familiar with but few have actually read.

The book, the bane of every Spanish school child, is a comic parody of the chivalric

genre. The writing is at once funny, satiric and moving. Cervantes revels in his ability, like *Don Quixote* himself, to tell a good story.

The book opens with the famous line 'In some village in La Mancha, whose name I do not care to recall, there dwelt not so long ago a gentleman of the type wont to keep an unused lance, an old shield, a greyhound for racing, and a skinny old horse.'

It is the story of Alonso Quijano, an ageing, low ranking noble who longs to emulate the chivalrous exploits he reads of, night after night, in his medieval tomes. Just as the reader loses himself in Cervantes' writing, so *Don Quixote* is enraptured by tales of heroism.

Quixote is a dreamer. He wonders the scorched plains of La Mancha on his knackered horse Rocinante, accompanied by Sancho Panza in pursuit of adventure. He seeks out the lovely Dulcinea, a lowly peasant girl who *Quixote* conjures into a noble heroine. It is a sign both

of his irrepressible imagination and his tragic delusion. Where others see ramshackle inns, *Quixote* sees an enchanted castle, where others see windmills, *Quixote* mistakes them for giants which must be slain.

The novel recounts the pair's adventures in a series of episodes typical of the *libros de caballerías* (medieval knight's tales). Yet unlike the medieval stories which they parody, the characters assume an inner consciousness which subverted contemporary literary norms. In *Don Quixote*, for the first time, dialogue is infused with realism, capturing an everyday vernacular, which provides an effective vehicle for characterisation.

Master and squire undergo development throughout the novel in which each adopts attributes of the other. The simple Sancho, who tolerates *Quixote's* whims in the hope of reward, grows in stature. In his final act of loyalty, he attempts to coax *Quixote* from his dissent into madness which leads eventually to death.

Following Cervantes' publi-

cation of the first part of *Don Quixote* in 1605, a fake sequel, was released by Alonso Fernández de Avellaneda. It appeared that *Don Quixote's* fanciful belief that his exploits were being recognised and recorded had taken on a literal truth. By the time Cervantes completed part two in 1615 he seasoned it with derisory references to the imposter. On their

**Just as the reader
loses himself in
Cervantes' writing,
so *Don Quixote* is
enraptured by
tales of heroism**

travels *Quixote* and Sancho Panza encounter people who have already heard word of their exploits. Within the novel, as in real life, the characters attain mythic status.

The novel is stylistically complex, full of wit, irony and literary self-reference. Cervantes toys with the reader, denying

that he is the creator of *Quixote's* story and makes constant references to annals and archives in which accounts of the knight's adventures are recorded. In *Don Quixote* Cervantes explored the meaning of literature and storytelling, this complexity has ensured that the novel's influence has persisted through many centuries, inspiring the writing of Barthes, Borges and Derrida amongst others.

In recent times, the ageless tale of *Quixote* has been adapted to stage, ballet, computer game and film. Graham Greene brilliantly reinvented *Quixote* for modern times in his novel *Monsignor Quixote*. Here the title character is a renegade priest, whilst Sancho is transformed into a deposed Communist mayor. The two abandon chivalrous horseback adventures for a road trip post-Franco Spain in *Rocinante*, a beat up SEAT 600.

Like the Bloomsday celebrations of James Joyce in Ireland last year, the 'year of the *Quixote*' is anticipated to have

a culturally unifying effect on Spain. However, there are concerns that the novel may be apportioned for nationalist purposes. When the book's three hundredth anniversary was celebrated in 1905, following the humiliating loss of Spain's last colonies in the Philippines and Cuba in 1898, the novel was used to cultivate a reactionary nationalist myth. In 2005, as demands for regional autonomy in Catalonia and the Basque country grow more intense, 'El Quijote' is once again, rightly or wrongly, being proposed as a national symbol which may transcend these divisions.

Debates on nationalism aside, *Don Quixote* is a classic, and a ground-breaker in Western literature.

In the prologue to *Quixote*, Cervantes addresses the reader directly: 'Idle reader...I would wish this book as the child of my brain to be the most beautiful, the liveliest and cleverest imaginable'. Discover it for yourself, Cervantes' boast was not an idle one.

Anna Af 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 posited by Einstein's theory of relativity.

Ignazio Ciufolini and Erricos Pavlis measured 'frame-dragging,' in which a massive body, for example, a planet will drag space-time around with it as it spins. The science is rather complicated but needless 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 pedantic 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 1887 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, the backbone of modern science; they must have been rather sure of themselves.

When Galileo first theorised that two objects of different mass fall at the same pace and

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

that the earth travels round 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 or to go against a multi-billion dollar government agency. Political, cultural and scientific progress are all born from the same persist-

ence of the human spirit.

Einstein once said, 'I want to know how God created this world. I am not interested in this or that phenomenon, in the spectrum of this or that element. I want to know His thoughts; the rest are details.' It's not the milli-arcseconds that are important, it's that their discovery adds a little to the picture we're slowly building up of our universe.

That's why it's important that we celebrate the 100th anniversary of the Theory of Relativity, a theory so complicated that the best physicists in the world struggle with it, let alone those who can't tell an atom from Adam. If the universe is a puzzle, Einstein found all the corner pieces, and for that we should be grateful. It makes it easier for the next person to find the right piece.

There is one more principle of relativity to require confirmation (for the curious, it's the existence of gravity waves) and the experiments have already started. Scientists are pretty certain that Einstein was right, but then again, wouldn't it be exciting if he's wrong and there's a whole cornerpiece of our universe we are yet to find?



NEWS King

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

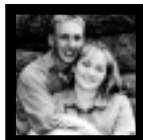
- Gluttonous ship: "too fat to float"

Photo King



Bush inaugurated. All rejoice.

To day or not Today?



Sally & Rob

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-ordinator, stated, 'It's really going to piss me off. Like people with speech impediments. I mean, what's their problem?'

Dr Arnall had been looking forward to a relaxing day at home with his matchstick ships but now awaits the weekend with trepidation. 'I thought I'd be able to relax at home and build some ships out of matchsticks,' he said, 'But now I await the weekend with trepidation.'

How can I relax when I know I'll be annoyed? I'll never forgive 29th January for this.'



Mike Williams

Spangly Michael Howard wowed journalists this week with a glitzy-ritzy eye-popping 'statement extravaganza' to declare an ejection of 'brownos', from 'Land's End to Lambeth'. Oliver Letwin, made-up in an adorable minstrel costume, introduced Howard with a few droll observations on multiculturalism. And for a fleeting moment, journalists shed professional constraints to enjoy a good-natured, well-honed example of comedy mimicry: 'Me don't know 'bout y'all niggaz, but me be lovin' dat ole cottin.'

Howard entered to a harp, accompanied by three swanky showgirls holding off-pink goose-feathers to preserve his modesty. Beginning with a short song, he tossed his top hat into the adoring band-stand, wiggled his hips and denounced the deadly influence of Islam. Howard continued, 'Sometimes, my wife likes to play the fool. Last night, after we'd finished making love, she said to me, "Kurt, do it again." So I did. But seriously everybody, our policy is to profoundly reduce immigration.'

Coming at a time when fears about global warming are in a fierce and radical decline, Howard promises that immigrants will 'be' the only ones affected by his immigration policy. In a passionate response,



'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, *he* can't. I 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 deer,' 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.

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 dear 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.



Politicians sneak up behind 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, 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 spectacular 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.

Inside Britain



Davo Boy

Death-monster Peter Sutcliffe lolled 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.

Psychotic

A grinning Sutcliffe was given the chance to hug the vaporous dead dad and then given a softy 'beano' mag and allowed television dreams. Is this justified, when murder is bad?

The fiend snatched 11 tots (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.

Talent List

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

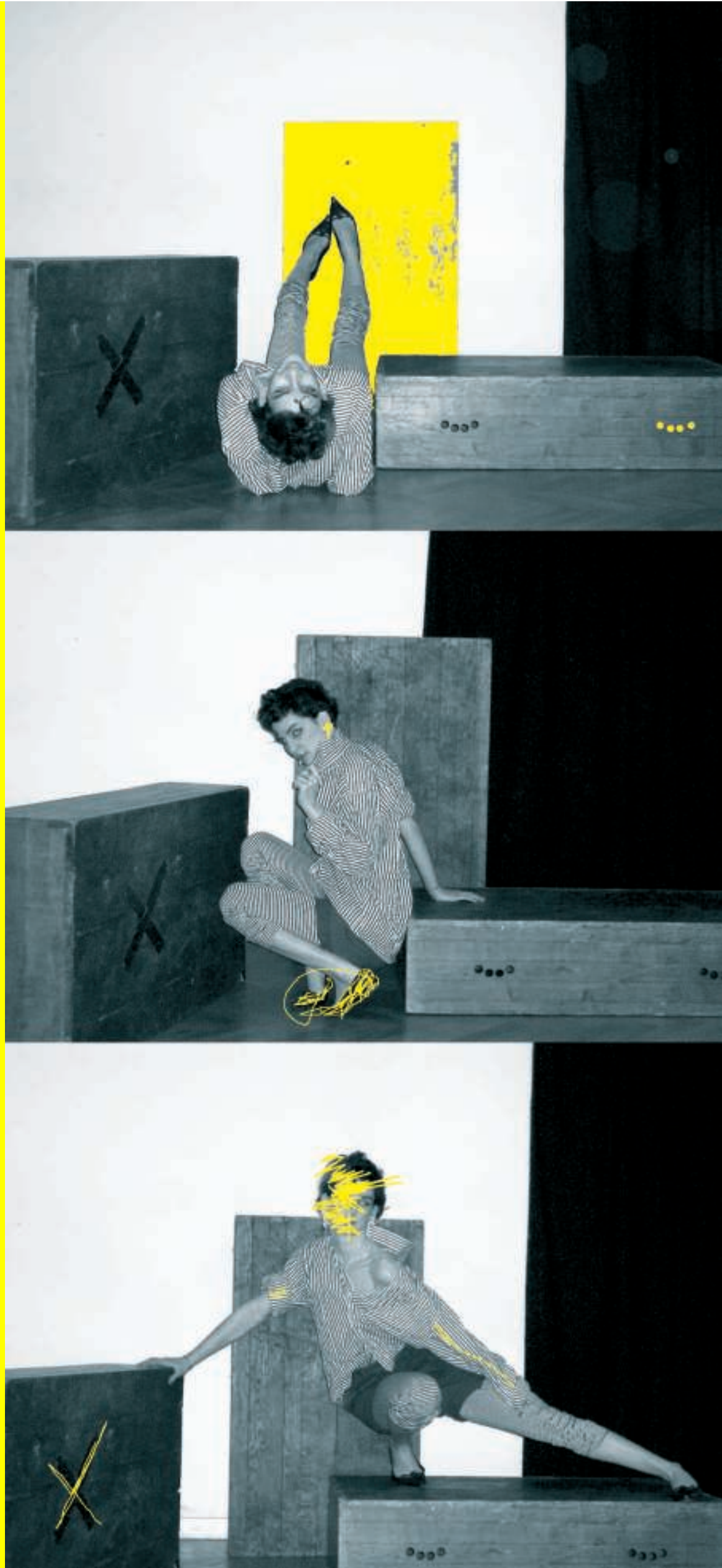
The panel, comprising 53,000 Varsity editors (past and present), comprises 12 seriously objective, steamy Varsity panellists, each controversially explicitly featured in this year's short, steamy list.



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, flex-appeal and steamy dietary needs.

Here's the scoop: the writing's on the wall for Mr Hieroglyphics whilst tennis fans will love-all 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)



Aboriginal Rock Art from 6000BC, preserved in digital format

pick of the week



Talk: Jaap de Hoop Scheffer
Cambridge Union,
Wed 2nd Feb, 20.00

An incredible opportunity to hear the recently appointed Secretary General of NATO talk about Europe's relationship with America, and his vision for the future of the world.



Film: Mulholland Drive
Arts Picturehouse, Fri
28th, Sat 29th, 23.10

Lynch mindf**k, so incomprehensible he published a series of 'clues' to help viewers piece it together. Hollywood satire, cackling inch-high OAPS, alternate realities and a man in a cowboy hat. Brilliant.



Theatre: Testimonies
ADC Theatre, Wed
02th-Sat 05th Feb,
23.00

This brand-new series of monologues explores life as seen from the viewpoint of members of the LGBT community in Cambridge as part of CUSU's awareness week.



Music: Piss Up Look Sharp
Cambridge Union,
Friday 28th, 9-1am

The Union's not just for port-drinking any more. A pound a pint and as much grimey indie, alco-pop and electro-disco as your dancin' shoes can take, plus the night's free for members.

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

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

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 their specific roles.

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 difficulty in addressing this issue: it has become almost impossible to apply an objective criteria of quality to computer art because it is assumed to be essentially a homogenising tool. This raises fur-

ther questions as to the subjectivity of the quality of art in general.

It all comes down to one question: can one method of art-making be considered better than another? The necessity for artists to develop drawing skills is still emphasised in art schools, as a result of this, there is 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.



Duncan Grisby

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

choreography and innovative routines you will come away more than satisfied, but you can also sit in the back row and snicker at people struggling into poses that really should remain in the bedroom, or others with that look of terror on their face that says 'I know I am supposed to be on stage but I can't remember what for.'

This year's theme was an exploration of colour and the

dances were grouped into blue, red, green and yellow. In the past the themes have had more physical themes (such as 'on the edge'), which pushed the choreography and gave the whole show a stronger impact. 'Spectrum' was perhaps too abstract and it failed to provide the show with a driving force.

For contrast, I chose as my companion a complete philistine who was lured to the ADC with the promise of 'girls dancing in pants'. The first two pieces (lovely but slightly unimaginative choreography) failed to deliver on this level and he began to text 'mate, am in gay dance spectacle with Allegra...' Then CUCDC made an honest woman of me and offered us not only girls in pants, but girls pole dancing in pants. This was undoubtedly the most upsetting part of the entire evening, 'like watching a car wreck,' noted a nearby spectator. After re-emerging from under my programme things picked up and the 'Blue Interlude' (choreographed and danced by Gemma Bridge) was

a short, sweet and slow piece of tap that had a relaxed, delicate feel. The red period began with 'Coming through?' (choreographed by Lise Smith), which combined graceful, balletic movements with a track by the Chemical Brothers. The choreography was interesting, using balance and counter-balance in its exploration of conversation and miscommunication.

Graceful transitions, good control and an excellent choice of music

Then came 'Heart Like a Rock Cast in the Sea', danced and choreographed by Tanya Thompson. It had a stunning opening sequence (pictured right) and Tanya is a definite for 'best in show' for her many engaging and powerful performances.

I had eagerly anticipated the next entry, which was billed as 'Like A Rainbow' and promised us Ben Jammin' breaking to Cyndi Lauper's 'True

Colours'. The program is definitely worth the 20p, as it described this gem as 'Gentle whispers of shy colours normally Slim Shaded from view, hidden by the nougat branches and pistachio leaves...'

Whatever my prejudices may have been however, I cannot deny that TrubL Roc (the choreographer) and Ben Jammin' had some pretty impressive moves. The red period ended with 'Divine Power' (choreographed by Lois Morgan and Christie Scates). This gospel ensemble provided light relief from some of the more serious, self-conscious pieces and, apart from the depiction of the crucifixion, did convey the joy the programme promised simply because everyone looked like they were genuinely having fun.

One dance truly stood out of the yellow period and, although it was the only piece in which none of the dancers wore yellow, it conveyed the mood better than any other. 'Muted Light' was beautifully choreographed (by Tzo Zen

Ang) with graceful transitions of focus between the dancers, good control and an excellent choice of music.

Finally, in the greens, 'Anxiety' stood out as athletic, sexy and frenetic. Dancers throwing themselves around each other's waists really conveyed that gut-crunching feeling of fear and anxiety.

So, as ever, the contemporary dance show was a real lucky dip. You never know what you are going to get, but that is all part of the fun.



Claude Schneider

What to watch...



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

Amateur premiere of a new adaptation of Bulgakov's magic realist novel. 1930's Moscow, a playwright, the Devil, black magic shows, socialist rationalism and Faustian bargains... just don't expect anything in moderation.



The Black Saint and Sinner Lady, Corpus Christi, 1st - 5th Feb, 9.30pm

Billed as 'a modern-day morality play which explores the blurred lines between love, dependence and psychotic attachment.' Sounds like a Playroom show. Following the success of *Cross Road Blues* at the ADC in 2003, this is David Hall's second play as writer/director.

Journey's End

Review by Adam Shindler

Arts Theatre, Tuesday 25th - 29th, 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 Captain Stanhope, who is barely three years Raleigh's senior and his idol from school.

But Stanhope, 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 the brink by nothing more than a stiff upper lip and six bottles of whiskey.

As the gunshots and rifle grenades flew overhead the tension in the dugout was masterfully built up. Set and sound are vital components in communicating the nightmares that Sherriff had him-

self experienced and wanted others to see. The dugout in this production was candlelit, dim and depressing and the incessant gunfire thumping from above ground never allowed the audience to forget how close they were to the front lines.

Sherriff's text requires respect and understanding, written not so much to entertain as to inform and demonstrate the futility of war. The sober message of the play was underlined when, at the end of the production, the actors did not take a bow but stood solemnly in military formation, helmets off, in front of a war memorial backdrop.

Power

Review by Lottie

ADC, Wednesday 26 - 29 Jan, 7.30pm

Poor Louis XIV began his reign with issues, and it is the young king's first tentative steps towards power that become the focus of Nick Dear's historical satire on the seventeenth century. The emphasis of the play falls upon the personal rather than the political and charts Louis' gradual liberation from the apron strings of an icy, overbearing mother to the steady shift in control between him and his fabulously wealthy, wonderfully seedy superintendent Nicholas Fouquet, all with a couple of scandalous courtly affairs thrown in for good measure.

Conrad Mason is impressive as King Louis and manages to transform convincingly during the play from an anxious, naïve, and unconfident young man into an avaricious, conceited figure of authority, all the while maintaining an underlying sense of childish petulance and insecurity. His character is offset

well by that of his ridiculously queenish brother Philippe, amusingly played by Wil James. Alice Harper has confidence and presence as Philippe's bored new wife Henrietta, who swiftly becomes Louis' mistress, whereas Laura Bates is suitably banal and sweet as the young servant girl with whom Louis eventually falls in love. The gentle relationship with his servant reveals a weaker more sensitive side to the king, which is touchingly played out.

The real show-stealing performance comes from Edward Wilford as the aging hedonist Nicholas Fouquet, taking a savage pleasure from his role as the charismatic, over-sexed politician. There is also a good rapport established between Fouquet and the antagonistic straight-laced clerk Jean Baptiste Colbert, played with an enjoyable sense of slimy menace by Jonathan Beckman.

Altogether the cast of *Power* delivers a set of effective and entertaining performances 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 'I'm still learning my lines'. The minor characters such as Philippe and Queen Anne have been constructed in a fairly trite, two-dimensional manner, which leaves the actors with little to do at times but pout and strut. The dialogue is often witty and enjoyably filthy but too easily strays into pretension, and the structure of the play, principally short self-contained scenes, can make the whole experience seem a little contrived and stilted. Nevertheless, the more intense domestic segments are played out in a very engaging and believable manner, although a sense of the grander, political and historical implications of life at court is often lost.

Similarly, a very sparse, almost bleak set, combined with a general lack of bustle and action on

Stage Whisper

Andrew Pontzen founded ACTS and has been a publicist for more than 25 shows

Andrew Pontzen has a message for all the wannabe techies out there who don't have the courage to brave the code lock system of the ADC: we need you, we want you, and we have to have you. My own humble advice is much the same: if you ever want to feel appreciated in the theatre world, forget acting. Don a boiler suit (pink for girls), pick up a hammer, brush or paint blaster and see the look of gratitude spread across the faces of those around you. The sad truth is that there is a lack of technically able people in Cambridge theatre and it is vital that the skills are passed on.

Last year Andrew founded the Association of Cambridge Theatre Societies (ACTS), of which the true gem is the website at 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 techies' email list via the ADC website (www.cuadc.org).

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 techie.

stage, fails to provide any real suggestion of surroundings. This is disappointing, as the costumes are truly stunning and the wigs definitely full and flowing. This combination of lavishness and emptiness on stage does reflect the transience and superficiality of a life devoted to gaining power and pleasure, but it doesn't get

across how much fun it can be. Still, the actors do a good job of sustaining interest throughout the play, which if nothing else is an unusual attempt to deal with a non-contemporary subject. Although we are talking about a young, male royal trying to find his way in the world. If only there'd been a fancy dress scene.



Sarah Connolly

Beats, Shoots & Leaves

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 capable of doing. For the uninitiated, he makes up one quarter of the Animal Collective, responsible for 2004's shambolically tender *Sung Tongs*, and most recently a solo effort titled *Young Prayer*, written as an elegy on his dad's death. On that record Panda yelled 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 lyrics sheet, and judged against Brian Wilson's *Smile* – in an oft-made comparison – Panda Bear's music is at best 'deeply fractured'. So how does it generate such strong feeling? A pretty hard question to answer, but, as all the musicians who appeared

on the bill showed, it *can* be created, and profoundly, in a number of unconventional ways.

Case in point is Ariel Pink, an artist newly signed to the Animal Collective's Paw Tracks label, famous for creating all the

drum noises on his latest album using only his mouth, and who would have started proceedings off on Wednesday had he not been deported two days earlier for failing to possess a work permit. The show did go on though

and the remaining two, more travel-savvy members of his band took to the stage to give a performance of warped, abrasive melodies, perhaps best evoked by the title of their first album *Haunted Graffiti*. Signer were next up, generating drones familiar to fans of the Kranky label, interlaced with the occasional slices of guitar and heavily reverbed, call-to-prayer style vocals and beats from the duo's laptop.

When these formidable support acts had finished, Panda Bear set up unassumingly, flanked by the two members of 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 longer, looser pieces that filled the small back room of the Portland Arms with a sound closer to *Sung Tong's* more kinetic, sprawling moments. Swirls of vocal sounds emanated from the three performers on stage who ceaselessly fiddled with the processors in front of them, playing off each others voices and swelling the sound further and further in much the

same way as 'Leaf House' did on last year's album. The only instrument played live was a maraca, and so backing comprised solely of tape loops and beats from fissured recordings. At times you sensed the echo of a familiar song which Panda was reinterpreting and splicing with heavier, less organic beats, only for it to be morphed in a new absorbing direction on this motled soundscape.

The set flowed through creating moments of visceral happiness tempered only by the bitter-sweetness that characterises the music of Panda Bear and his chums at its best. After forty minutes everything was over and the room felt newly hollow as the boys began packing up. Panda spoke happily to anybody who approached as he struggled with a tangle of wires, patiently answering questions.

Introducing himself using his real name, Noah, he talked humbly about his own music explaining he never listened to his albums once they were recorded and in general listened very little to other people's music. He responded to any praise with a demure and languid 'sweet man, thanks': a peaceful and laconic response which made you even more curious to get to the bottom of this enigmatic, affecting artist.

www.paw-tracks.com



Noah Lennox: 80s 'Silver Fox' tees are the new army blazers

NEW IN 2005

#2 65 Days of Static



Strong as the desire may be to unleash rabid hounds on the purveyors of smug rants concerning the 'tyranny of genre', the litany of bands laying claim to the label 'post-rock' suggests they may have a point. It's refreshing, then, to see that 65 Days of Static truly smash boundaries rather than simply playing long, boring songs with reverb and no structure. Their aesthetic centres not on Shoreditch danceability, but on the creation of a distinctive, foreboding sonic atmosphere. Debut LP *The Fall of Math* sees electronic beats mix with distorted guitar and fractured samples. Gloomy experimentation links hands with pop sensibilities, and the results have garnered comparisons with My Bloody Valentine and Explosions in the Sky. Ear-shatteringly intense live, their UK tour begins at the end of this month.

Was Yaqoob
www.65daysofstatic.com



Lemon Jelly
'64-'95

Lemon Jelly's cultish fanbase is built on their live performances and two previous LPs, the most recent of which, *Lost Horizons*, brought them to a wider audience. It was a gorgeous album, innovative and guaranteed to put a smile on your face.

This latest offering has developed their sound further, while retaining the plucked guitars, and amusing samples and head-bopping drum-loops that define their sound. There is a darker feel to this album in places, such as 'The Shouty Track'. Yet equally, there are other surprising influences at work, and on the R'n'B flecked 'Make Things Right'.

This album is definitely a grower, and should please fans as well as anyone interested in something full of intriguing contradictions. Upbeat and dancey but chilled and relaxing, subtle and clever yet simple enough to leave you grinning.

David King

'64-'95 is released on January 31st through Impotent Fury



Athlete
Tourist

2003's *Vehicles and Animals* established London brit-rockers Athlete as the cheeky cockney spivs du jour. On *Tourist* they have wisely decided to consolidate their reputation by becoming this year's Snow Patrol. Literally. Opening track 'Changes' takes the quiet/epically loud dynamic of the Scots band's 'Run', whilst singer Joel Pott applies himself with some sub-Chris Martin vocal affectations. Way to give the game away, guys.

The album suffers from the customary indieboy misapprehensions, like the use of the word 'soul' in a song calling for a gospel choir to back it up, as in 'If I Found Out'. Even if 'Wires' is an affecting ballad, without knowledge of its powerful context it resembles a plot synopsis for ER. But unfortunately, *Tourist* sees Athlete fail to really spill their guts.

Krzysztof Honowski

-See the *Varsity* website for last week's interview with Athlete.

Tourist is released on January 31st through Parlophone.



...The Trail of Dead
Worlds Apart

Trail of Dead's sound has developed in ways that surprisingly, haven't led to guitars being smashed against walls, louder. But rather than abandoning their uncanny ability to wrench drama from furious guitar attacks, they have created a strange synthesis of the raging vitriol of old and an expansion of the muted theatricality buried in their last LP.

While the grandiose string arrangements and harmonious female backing vocals exhibited on tracks such as 'All White', may lead to suicides amongst some of their more traditional fans, the customary coruscating guitar attack of 'Will You Smile Again For Me' should stop others from deconstructing their instruments in anger at such treason. And perhaps rightly so – this is a striking evolution. But regrettably, it also dilutes the operatic fury that made the band so special.

Was Yaqoob

Worlds Apart is released on January 31st through Polydor

Stellar Cellars

Hip-Hop @ Clare
Clare Cellars - 21 Jan
Review by David King

Ents at Clare Cellars returned this past Friday, bringing back the live hip-hop and beats on which they have built their deservedly fine reputation. The Cellars are just the right location for this sort of event. Their low ceilings and side seating give the place an intimate, atmospheric vibe, enhanced by the pungent aroma of a good time and the seemingly much improved sound system.

In short, this is what a student night should be – dark, grimy, loud, bass-heavy music, and of course, underground. The place

was gently heaving by the time the ever reliable DJ Kayper took to the decks. As usual she proceeded to rip the place up with her mixture of funky upbeat tunes and classic hip hop beats.

Never straying into the murky waters of commercial chart releases, she managed to keep the dance floor packed and the energy levels high, while delighting the crowd with some quirky mixes and dextrous scratching. Her one-woman mission to bring classics such as Arrested Development back into the club scene continues with success. I for one can't get enough of Everyday People. With the cellars vibrating and the crowd suitably expectant, the local MC

Inja joined DJ Kayper on the stage. Inja, like Kayper, is a stalwart of the Cambridge scene, memorably rescuing the DJ competition last term with some impressive free-styling whilst technical faults were fixed. Again he brought his vibrant, high energy performance and cranked up the mood further. With a polished flow and decent lyrics, Inja looks set for greater recognition, and it was no surprise to see him advertising his new CD. On the strength of this performance the album will be a welcome addition to the growing UK hip-hop genre. A successful night overall in the cellars.

www.clare-ents.com



Malika Worrall

MC Inja gives the mic all of his loving at Clare Cellars

'A small girl plagued by a beautiful demon'

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

Most Cambridge students have felt the weight of expectation bearing down on them, but few can know what life must be like for Helen Oyeyemi, the second year Corpus student whose novel *The Icarus Girl* is released this month, after over a year of publicity and speculation surrounding the young author. Many will draw comparisons with other young Cambridge authors like Zadie Smith or famous Bloomsbury titans such as J K Rowling. Some will be adding Helen's name to a long list of Cambridge writers who have graced this city and gone on to glorious careers. More still may be ready to sharpen the knives on what they may well see as the product of marketing and spin. It is my instinct that it is the latter group who will be proved wrong.

Oyeyemi is no Zadie Smith, but she is a young and potentially very successful female writer. You would be forgiven for reading *The Times*, *The Telegraph* and the host of other

Rarely has a book felt so alive and trusting as *The Icarus Girl*

publications for which she has done photo shoots and suspect that this would be enough to engender arrogance in the young writer. You would be forgiven for thinking that her appearance on the television, in the media, and at book signings could swell any head. You'd be forgiven for all that, but you'd be wrong. She is a

wonderful person. It's hard to believe that someone with a book deal, whose face graces covers, whose name is seen in print next to literary greats, could be Helen Oyeyemi. Perhaps it could not have happened like that to anyone else, but somehow it has not changed her.

Has it changed the writing? Is *The Icarus Girl* a tour de force of student intellectualism and ambitious failure? Is it a philosophical treatise of epic proportions? No. In avoiding flourishes of complexity, in retaining a purity of expression, this book actually manages the paradoxical: it lends the writing an honesty, a resounding truthfulness, that belies the age of the author. At the same time, it is difficult to concisely explain what the book is about.

The Icarus Girl is the tale of one small girl and her dangerous imagination, a child plagued by a beautiful demon which sucks the life from her. The story charts the exciting life of Jessamy Harrison, who goes back to Nigeria to meet 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 girl named Tilly-Tilly with whom Jessamy unravels a world of mysticism and fear. It captures the spirit of youth, and the atmosphere of the fantastical, but never resonates for long on the supernatural level which it creates.

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 has snuck her small hand inside yours as a child does, and is leading you through the story. The inti-

Oyeyemi has crafted a story which is rich and believable

mate tale which Helen weaves is full of luxuriously generous characterisation, subtle thought, and bright imagery. There are unforgettable characters and delicious moments of comedy, like Jessamy's first meeting with her grandfather. A difficult book in some ways, it certainly deals with complex themes more at home in *Fight Club*, but told here in a style resonant of *To Kill A Mockingbird*. Yet saying this, it is not an instant classic. It lacks the universality of more timeless works, and the ending is troublingly ambiguous; I did not like it until I found out what it meant.

Something that does not sit comfortably, writing this review for a student paper, is that it isn't really a novel for students.



Helen Oyeyemi: defying expectations of cynics and critics alike

Despite being well-crafted, it certainly isn't best suited to the twenty-something demographic. I imagine that *The Icarus Girl* will be taken up most by parents and by intelligent young teenagers.

It is not by luck alone Helen is a published author. *The Icarus Girl* is certainly worthy of the praise it has received. Oyeyemi's dialogue is crisp, her

scenes are alive with texture, and her ideas sparkle off the page. As a first novel it is blindingly good, and leaves this reader thirsty for the author's next manifestation of her dangerous and complex imagination.

The Icarus Girl, published by Bloomsbury, is available now in hardback, priced £16.99

Literary events

Another great opportunity to see leading experimental poets currently writing in the UK and America reading their work every week this term:

January 31st, 8.00pm

Judith E. Wilson Drama Studio, English Faculty

Stephen Rodefer: American poet who employs techniques of deliberate decomposition and formalism.

Geraldine Monk: English poet and performance artist

Lisa Jarnot: American poet, actively involved in The Poetry Project and strongly associated with the American feminist movement.

February 3rd, 6.30pm

Heffers Bookshop, 20 Trinity Street

Richard Mabey will give a talk about his new book *Nature Cure*.

NB This is a ticketed event only. Tickets are free and can be obtained from the Basement Information Desk or by telephoning 01223 568545.

If you wish to see an event you are involved in advertised here, email literature@varsity.co.uk

MAYS 13 WANTS YOUR POETRY, PROSE (FICTION AND NON FICTION) AND GRAPHIC LITERATURE BY 21ST FEBRUARY

WRITE OF SPRING

E-MAIL SUBMISSIONS TO MAYS@VARSITY.CO.UK FOR MORE INFORMATION SEE WWW.MAYSWRITING.COM

WANT TO DESIGN THE COVER? SEND YOUR IDEAS TO MAYS@VARSITY.CO.UK BY 31ST JANUARY

LAUNCH PARTY MICHAELHOUSE CENTRE MONDAY 31ST JANUARY 8.30 TILL 10.30.

Varsity recommends

Reading Lolita in Tehran: A Memoir in Books
by Azar Nafisi

Lindsey Smith

All through Azar Nafisi's account of her time as a professor of English literature in Iran, I kept expecting to find myself reading a particular phrase: "fiddling while Rome burned." It never came up. Not in her descriptions of her days as a student revolutionary; nor in her experiences teaching at three Tehran universities and ultimately finding each more interested in propaganda than scholarship; nor during the seemingly interminable Iran-Iraq war; nor in her eventual, anguished decision to leave for the United States.

Nafisi writes of feeling "irrelevant", stymied, helpless, furi-

ous, and afraid. However, despite this, she never seems to feel that by teaching the English and American classics while her country is in the grips of violence and authoritarianism that she is blithely ignoring reality, indulging in private amusement while the world outside crumbles.

And indeed, her 'memoir in books' makes a powerful case that she never was. For Nafisi, great literature, even (or perhaps especially) literature that seems an immense distance from the direct concerns of contemporary Iran - Austen, James, Fitzgerald, Nabokov - is always immediate. These novels, for her, are about expressions of empathy, democracy, and resisting oppression. At the same time, Nafisi's book is the opposite of dogmatic, either on the subject of literature or when venturing onto politics. Her memoir, like her reading of the works which she loves, is intensely human.

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 of the winners was *Garden State*, 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

makings of a second Woody Allen. Blasphemy, 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 Coldplay and Travis is touted as independent, the term has simply lost its meaning.

But what exactly does 'independent cinema' mean? It's traditionally seen as a stylistic, thematic 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 relationship 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 unpopular. 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 slips into the independent net; in 1997, *The English Patient* was 'dark';

"It's a film by people who just want to make something beautiful"

2004, *Garden State* appropriated the geological analogy and passed it off as intelligence; and next month, in *9 Songs* Michael Winterbottom will shove a fornicating model in our faces, compare the Antarctic to sex

without intimacy (those landscape similes are just so handy), and call it edgy. As everyone clamours to declare their independence, all we get is a sweeping epic accredited with off-centre melancholy, a barrage of pseudo-philosophical insights into the human condition, and a glorified blue movie. But it's OK, it was all digitally shot.

Now filmmakers can shove 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 pseudonym for Hollywood, and a three syllable word is now a mark of 'challenging' film. Don't get me wrong: unlike those raging lefties, I like mainstream cinema. *The English Patient* is, in fact, one of my favourite films, and recent pictures, from *Closer* to *The Incredibles*, have demonstrated that glossy, commercial cinema can be both rigorously intelligent and hugely entertaining. It's when it tries to pose as its antithesis that I get a little moody. At the risk of sounding like a fashion snob, and to use a ridiculous little analogy of my own, it's a bit like wearing a pair of cowboy boots from Faith and pretending that you're doing vintage; it's not big, it's not clever, and it's just not independent.



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 drivel - an unnecessary disembowelment 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 scorn poured on these either; 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 is 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, selling it for little money with the proviso that he played the lead.

And think of what it has given 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* told us to 'look closer'. And millions did. After all, with the what-lies-beneath-the-white-picket-fence-factor; a poeticised plastic bag; and Kevin Spacey doing droll, why not? Yet when Ang Lee took us into the heart of familial dysfunction and suburban sterility with more than a hint of wit three 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.

When 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 littered name, it was a low budget piece 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 back-drop 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 eroded, 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; delicately 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 successor, *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.



Christina Ricci and Elijah Wood get caught in a tempest of sexual awakening

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.

Zoe Ross, Fitzwilliam: *Something's Gotta Give*. Jack Nicholson's mesmerising curves and Diane Keaton's ephemeral wisdom make for a film of bitter genius.

Past-masters defeat Blues

Julia Rennie



Captain Pinner mastering his boat in valiant Final defeat

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 Cambridge team, who cruised past an Oxford Old Boys side.

Gybing battles, perfect boat control and beautifully executed manoeuvres in the testing windy

conditions culminated in realisation of the old adage that 'one must respect one's elders': despite a valiant showing by 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 best in the world, possessing every attribute the modern forward requires. The pace of a gazelle, the strength of a tiger, the balance of a gymnast, awareness and vision of a deity. Very rarely is one given the opportu-

nity to see an individual run at such speed, yet with the ball under such control. Henry runs very quickly with the ball at his feet, but doesn't have it under the control in the way Stanley Matthews did - but he ran at a snail's pace. Arjen Robben is the synthesis of their strengths, a raging and roaring yet perfectly controlled fireball.

The introduction of this attacking demi-god ironically also allowed Chelsea to become the most defensively solid team since George Graham's Arsenal side of

Robben is a raging, roaring yet perfectly controlled fireball

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

And this eventuality is not 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 the spine of their team. Alf Ramsey 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 'it's another of Chelsea's strengths

that their players are so infrequently injured' retort. 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 swap the pitch for the sidelines, the Chelsea charge may well suffer a derailment.

Careers Service

Cambridge's annual information evening for
**JOURNALISM, BROADCASTING, MEDIA MANAGEMENT,
 FILM, PUBLISHING & SCIENCE COMMUNICATION**
 ... a unique opportunity – don't miss it



WORKING IN THE MEDIA

Thursday 3 February 2005

6.00 - 9.00pm (doors open 5.30pm)

Exam Halls, New Museums Site (Downing Street entrance)

WITH OVER 50 GRADUATES IN MEDIA JOBS TO MEET AND TALKS ON WORKING IN

**Journalism • Book Publishing • Magazines
 Television & Radio Production • the Film Industry**
 full details on www.careers.cam.ac.uk

Blues survive comeback scare to win

Rugby Union

CAMBRIDGE 34
 DURHAM 26

Mike Henson

TRADITION DICTATES 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 struggled with a minor knock.

It was his replacement James Taylor, a cornerstone of the victorious Varsity U21s team, who opened the scoring after just a minute.

Taking such an early lead would have eased the Blues' nerves, had they had any. As it was, despite the instructions not to relax that were bel-



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

lowed around the pitch, the pattern of Cambridge play allowed the opposition back into the game. Second-row Mitchell galloped forward and finally found an overlap for Durham to score. The conversion was stroked over and Cambridge found themselves down seven points.

A try from Toy and a penalty from Lewis were quickly equalled by a score from Dan

Cooper. The flanker's powerful run through some suspect tackling was the highlight of a fine personal performance.

It took 29 minutes for Cambridge to put some light blue water between themselves and the opposition, and the half-time cushion was provided by the suddenly prolific Gladstone. The hooker - who also crossed the line in the Varsity match - scored two

tries in quick succession to add to his growing account.

The 29-12 scoreline could have been even more favourable to the light blues by then but for the sterling defence of Huw Jones. Abiola, who might have been expected to profit most from the expansive game, found him as difficult to shake off as his team were to prove.

The second half opened

with Cambridge pinned back. However, Durham, while enjoying a brief period of territorial supremacy, found any advantage undermined by a retreating scrum. The two Cambridge props of Cure and Kirkman - both previous incumbents of the oppositions' violet shirts - piled on the pressure on their successors. But the loss in this particularly unglamorous positional battle seemed to matter little to the pocket of Durham support in the far stand. The sight of their team flying at a strong Cambridge defence close to the line was the signal to raise their support yet another couple of octaves.

Yet it actually took a Cambridge attack to create the opening for Durham. Alberts gave a little show of the ball inside the 22 and, unsurprisingly, the Durham defensive line were all too happy to make their excuses and let him by. The South African powered up towards the Durham half, but as he tried to spread the ball it went to the floor. Seizing the opportunity, Jones raced back through a Cambridge line thrown into disarray by the pursuit of Alberts and a quick turnover. Touching down under the posts brought this dogged side back to within ten points of the Blues.

Durham's determination to haul back the Cambridge lead tempted them into an ambitious kick at goal a few minutes later. It drifted wide, but as Durham held out against the Cambridge attack - which may have been hampered rather than helped by some of the forwards' pretensions to back play - the prospect of them getting back into the game grew. And with 9 minutes remaining, it came to fruition. Durham full-back Smith broke clean through the defensive line before throwing a long pass out to Ed Davies in support. The try was converted and, with Cambridge just three points to the good, a tense last few minutes was seemingly on the cards.

In the end, though, it was all a bit of an anti-climax. The Cambridge team, despite a host of substitutions, showed that they still had that extra gear to move into whenever Durham got within touching distance of their try-line. In fact, instead of hanging on, the Blues quashed hopes of a spectacular second period comeback by registering their first score of the half. Huw Williams, one of those second half introductions, brushed off some tired Durham defenders to go over and secure the victory.

Men's College Rugby League Division I

Place	Team	Pl	W	D	L	F	A	PD	Pts
1	St. John's	8	7	0	1	297	42	255	29
2	Jesus	9	6	0	3	177	106	71	27
3	Downing	8	6	0	2	162	91	71	26
4	Girton	8	4	0	4	98	139	-41	19
5	St. Catharine's	7	1	0	6	53	188	-135	10
6	Trinity Hall	8	0	0	8	44	265	-221	8

www.crazyaboutsport.com

Results: Jesus 5 - 20 St. John's; Trinity Hall 10 - 22 Girton

Men's College Football League Division I

Place	Team	Pl	W	D	L	F	A	GD	Pts
1	Fitzwilliam	5	5	0	0	23	5	18	15
2	Jesus	6	4	1	1	14	6	8	13
3	Trinity	5	4	0	1	11	7	4	12
4	St. John's	6	3	1	2	12	7	5	10
5	Churchill	6	3	1	2	8	10	-2	10
6	St.Catherine's	6	2	0	4	6	12	-6	6
7	Darwin	5	1	2	2	9	7	2	5
8	Caius	6	1	1	4	6	16	-10	4
9	Downing	5	1	0	4	8	13	-5	3
10	Girton	6	1	0	5	6	20	-14	3

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

Oxford edge tie

Ladies' Hockey

CAMBRIDGE
 OXFORD

Rachel Wheeler

WITH LESS than 5 weeks until the Varsity Match at Southgate Hockey Club, North London, it was always going to be a tense game as the Blues lined up against their oldest enemy. With the away defeat of last November still in the back of their minds, the Light Blues had something of a point to prove on their home turf, and they did not disappoint.

However, despite the majority of the possession the Light Blues were not able to build any territorial advantage and faced an incessant barrage of Oxford short corners. Exemplary in goal as ever, Charmaine Chua produced some fantastic saves to keep the Light Blues in the game as they went into the half-time break 1-0 down.

The versatility of the Light Blues' squad has been particularly evident this season and yet again they started the second period with an almost entirely different line up. Nevertheless they started to capitalise on some sloppy Oxford play as the opposition began to fatigue. In doing so, however, their constant pressure for an equaliser left them overstretched and their goal uncharacteristically open.

Rather than letting their heads drop Cambridge instantly took on a more aggressive stance and within 10 minutes we converted our first short corner of the match, courtesy of a clinical Helen Wheeler strike. With several further short corners awarded to the home team there could have easily been a last minute equaliser, but as the clock ran down it became clear that it wasn't to be.

All in all, a competitive game kept both players and supporters entertained throughout, and Oxford may feel a little lucky to come away with the win. Had Cambridge taken advantage of their dominance early on if could have been a very different score line, although it is one they will hope to reverse.



Chua in goal made some great saves

Courtesy of CUHC

Sport In Brief

BOXING

The Cambridge Amateur Boxing Club will be hosting its first fights 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 back 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

Varsity would like to apologise for naming McEwen as the winning try scorer for Cambridge. He converted the try which was in fact scored by Kendall.

Blues beat Durham despite late scare

After losing the Varsity match, Cambridge respond with good win



St John's all but clinch title after easy victory

Adam Edelshain

ST JOHN'S effectively sealed their first place in the college rugby leagues 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 point 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 opportunity to cheer as Dan Ridgway crashed over the line to give some consolation points for Jesus. However, the home team never really looked like winning and John's didn't have to raise their game.

Jesus seemed to be defending stoutly and were rarely seriously threatened throughout. But on 17 minutes, O'Murray collected a kick from Jesus captain John Hopkins, and proceeded to slice through the Jesus defence untouched to score right under the posts. A simple conversion for Ben Smith gave the visitors a 7-0 lead and John's never looked back.

Jesus could have felt aggrieved at being a try down given their solid defensive performance but it was their

only other mistake which cost them the points as Thompson scored his 9th Try of the season, goading the Jesus backline as he skipped through to go beneath the posts. A conversion later and the game was over as a contest.

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.

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 showdown against Downing, who edged out St John's only last week.

Meanwhile, Girton seem certain to finish in fourth place after beating Trinity Hall 22-10.

St Catharine's beat Trinity Hall in their home match but Trinity Hall could still win at home and escape bottom position. However, to do so, they'll have to win by a large margin as St Catharine's have a much better point's difference.



St John's break up another Jesus attack. A first half lead gave St John's the advantage and Jesus struggled to get back into the game

Lincoln edge out Blues

Uni Football

LINCOLN 1
CAMBRIDGE 0

Axman Luge

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

Within twenty minutes, Cambridge had been denied a penalty, a free kick eighteen yards from goal, two red cards (for the same player) and any sort of protection from a plethora of wicked challenges. This tone was to continue throughout an away fixture that was one of the most crucial of the BUSA calendar.

The Lincoln University outfit had been stung into frenzy by the *Varsity* article that followed the previous meeting, yet despite the massive pre-match build-up in Lincolnshire the Blues were serenely despatching traditional opponents at Grange Road and

arrived full of confidence.

This spirit was a bulwark against the large partisan crowd who gathered to cheer Lincoln, or rather, to rant at Cambridge. The crowd though, had little to say early on, as the Blues began at a pace, pressing their opponents across the pitch and exchanging quality passes to feet.

Indeed, the first utterance by the home supporters was a unanimous groan as 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, had it occurred inside the penalty area. The man in black whipped out his neutraliser, and quickly forgot that the incident happened. Cambridge was robbed of a close-range free kick, and Bramley was fortunate to remain on the field.

Lincoln resorted to hacking the ball long and hacking their opponents further. Alex Coleman now has stud marks on his head. Despite the Lincoln habit of tackling the man before the ball, Cambridge held together well. Rich Payne chased a through ball and circumnavigated Bramley

who produced another stunning moment of madness, felling Payne inside the area. Another communal groan, but if Bramley's was the moment of madness, then the referee can only have been looking at the Lincoln netball team who had arrived to join the spectators. No penalty and the first in a series of bruising knocks for the New Zealander.

Yet this was not one way traffic, and though the Cambridge back four stood firm, they could do little to prevent Lincoln's Brian Moore unleashing a drive from twenty-five yards. Cambridge's Duncan Heath showed his class though, flying across goal to catch a ball most goalkeepers couldn't have parried.

Half time arrived, and with a switch of ends, a break for Blues winger Alex Mugan from the novelty of being heckled for his red hair. The change did the wide man good; he quickly won possession with a strong challenge and surged forward down the Lincoln flank. His run was cut short as a tackle almost cut him in half, and the official finally produced the yellow card that it had been assumed he'd left at home.

The Blues scrapped for victory, nullifying Lincoln's set-piece danger 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 shower) denied the Johnian the chance to score.

More pressure from Cambridge saw Hughes, Payne and Adams force saves, before the unthinkable happened. The solid Blues defence was breached and Chris Locke's scuffed 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 Fitz 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.

Alex Newcombe