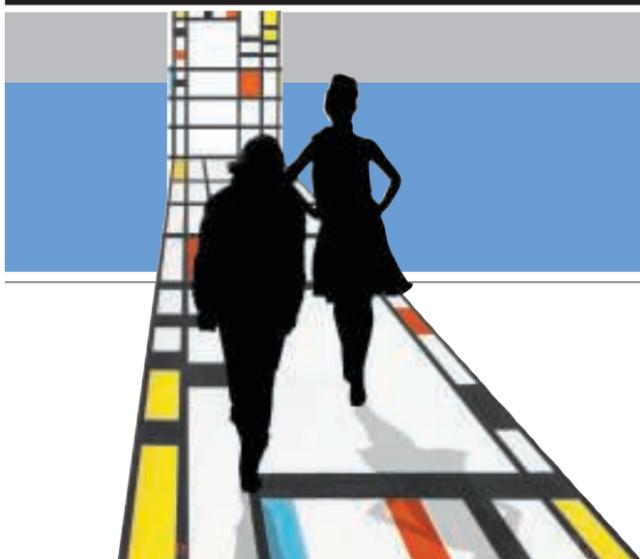


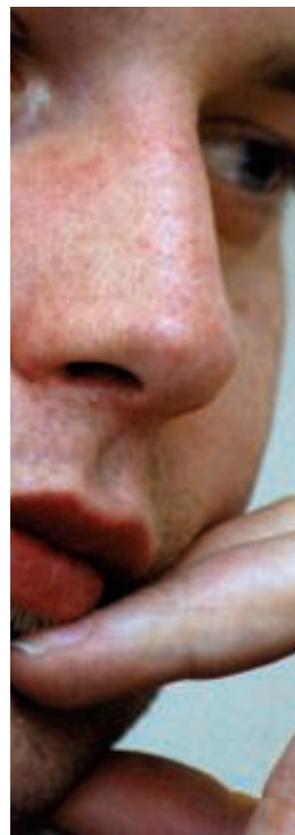
Get in line: the new Lifestyle section explains all



VARSLITY

CUSU in crisis

Emotional Exec split over future of Union



The CUSU Executive's Sabbatical Officers: Vicki Mann, Zen Jelenic and Michelle Nuttall (left), angry at proposals made by Laura Walsh, Jennifer Cooper and Drew Livingston (right)

Rachel Divali & Raj Bavishi

THE CUSU EXECUTIVE has been split in two over an apparent lack of consultation for plans to radically change the Student Union's structure and funding.

Motions being brought to next week's CUSU Council meeting propose a far-reaching reform of the Exec's structure. Half of the Exec, however, have made clear dissatisfaction over both their content and the process by which they

have come about.

The dissatisfaction centres on two motions. The first resolves to hold a referendum, posing the question of whether the position of Women's Officer should remain a sabbatical one. The authors of the motion, CUSU President Laura Walsh and Services Officer Jennifer Cooper, believe CUSU's resources are currently focused disproportionately on the Women's Union.

The second motion resolves to hold another referendum, which could reduce the executive's voting membership from 25 to just 8. It was pro-

posed by the Development and Planning Committee (DPC), a sub-committee of CUSU chaired by Academic Affairs Officer Drew Livingston.

Both motions have been met with anger. At last night's highly-charged Exec meeting, Vicki Mann, Welfare and Graduates Officer, issued a warning to Walsh, threatening "if it comes down to a motion of no confidence, then I'm happy to write it."

But Walsh told *Varsity* "it is inevitable that the proposals might be very unpopular with some Executive members at this stage, but I feel my

responsibility lies with the 18,000 students I represent, rather than with the Exec."

Walsh and Cooper argue that the existence of a Women's Sabbatical Officer gives the impression that the Women's Union is more important than the other Autonomous Campaigns (CUSU LGBT, CUSU International, and the Black Students' Campaign).

Walsh added "this idea has been floating around for ages and I genuinely believe that it's about time the entire student body had their say." In response, Michelle Nuttall, CUSU Women's Officer, said

"given that I work in the same building as the two proposers of this motion, I find it astonishing that I was not at any stage consulted, and was only informed of the proposal shortly before the Council agenda was distributed." Walsh justified the lack of communication, claiming "I genuinely didn't know whether I would submit this motion until the last minute, but did so to ensure that the question could be voted on at the time of the upcoming CUSU elections, allowing the change to take effect from next year". She conceded that "in an ideal world time would-

n't be an issue, and consultation would have taken place."

The restructuring motion brought by DPC would be the first step towards significant reforms of the Executive. It proposes to remove the majority of its voting members and replace them with Chairs of new Standing Committees. Walsh commented that at present the Exec was too large and its "unwieldiness" rendered it ineffectual, "especially seeing as it is in fact Council that is the policy-maker".

There are just six members on the DPC committee, and *Varsity* has learnt that the

>>continued on page 2

No. 631, 27th January, 2006

Special Report

The Cambridgeshire Young People's Service is under threat, despite public protest. *Varsity* investigates the provision of mental health care for students, and the possible consequences of NHS cutbacks.

>>page 5



Features

Some students don't wear shoes. We follow in their footsteps to find out what it feels like. We especially like the "dimpled" pink tiles that the government kindly puts at the edges of pedestrian crossings. Groovy.

>>page 7



Tony Benn

The veteran campaigner talks about his growing pains >>

Michael Haneke

Profiling the *enfant terrible* of French cinema >>

Colin Montgomerie

Gossiping on the golfing green >>

Homes for staff

As house prices in the areas rise, both Oxford and Cambridge Universities are looking into reviving employer-sponsored home building. Cambridge is planning to build 2500 homes in the north west of the city, of which 1000 will be available exclusively to University staff and postgraduate students. The development plan will include "necessary social amenities" including a school. Oxford's plans are rather more modest, with the university aiming to build 200 homes in the nearby village of Wolvercote.

Cancer drug breakthrough

Cambridge based company Cellcentric are working with Cancer Research Technology, the commercial branch of Cancer Research UK, to develop a novel approach to combating cancer through so-called 'epigenetic' drugs. Epigenetic mechanisms determine which genes a particular cell expresses via the actions of proteins and small molecules. The drugs are antibodies against the proteins involved in epigenetic mechanisms, which are often expressed in tumour cells. If successful, researchers claim the development will prove invaluable in the fight against cancer.

The sky's the limit

A Cambridge Professor has assisted a project to build the world's first flying saucer. Engineering Professor Helgor Babinsky assessed and confirmed plans by Geoff Hatton, founder and owner of GTS Projects, Peterborough, who has been developing the device for five years. The device makes use of the Coanda Effect, where a fluid is attracted towards and flows along a curved surface. According to *The Sun*, Professor Babinsky has recently been in talks with American military officials.

Computer dangers

Cambridge Professor Jon Crowcroft has this week highlighted the risks involved in the use of voice-over internet services such as Skype. He is concerned that computers which are infected with a virus could be controlled through messages sent across the voice traffic. Criminals using a network of controlled computers, known as "bot-nets," could launch attacks on websites, yet be untraceable.

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CUR 1350

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CUSU continued

>>continued from front page
motion was submitted to Council for consideration despite only three members being in favour. The committee only keep handwritten minutes, which are not circulated to members of the CUSU Exec. Although positions are elected, they are rarely contested. This has led to fears that a worryingly small number of individuals are able to propose the new direction for CUSU's future. In the light of allegations that the proposed changes are contrary to provisions in the constitutions of both CUSU and the various Autonomous Campaigns, DPC will reconsider their proposals at an emergency meeting on January 30.

Should the referendum be accepted, it will reduce the representation of minority interest groups on the Exec. Under the proposed changes, a new standing committee would be created, which would consist of the Officers representing specific minority groups. Only the Chair of this committee would be given a vote on the CUSU Exec. Shreyas Mukund, Black Students Officer, objects to the proposals for two reasons. Speaking to *Varsity*, he said "the lack of consultation on these motions shows that even when Officers representing minority students are on the exec, they're being excluded. When they're on a sub-committee, I can't imagine how much more severe the problem will be. On a more fundamental level, the Officers representing minorities have a vote on the Executive specifically because those minorities could otherwise be left under-represented. Taking away their votes would be detrimental to the representation of those groups." Walsh said she was considering bringing an amendment to this motion to ensure that representation of minority groups wouldn't be cut so drastically.



The fraught CUSU Executive meeting, which took place last night

A further cause of upset stems from a bid by Walsh, Cooper and Livingston to completely restructure the way individual College Unions pay for affiliation to CUSU. At a meeting of the Standing Advisory Committee on Student Matters held on December 6, the three tabled a paper requesting CUSU be centrally funded. Although presented in CUSU's name, no other Sabbatical Officers, no members of the Exec and no Council members were informed or consulted in the drafting of the proposal.

What has angered members of the CUSU Exec and College Union Presidents most is that Walsh, Cooper and Livingston acted unilaterally. Last night Nuttall alleged Cooper had told the other Sabbatical Officers that the contents of the paper discussing the funding restructure was confidential and therefore not to be made public.

But under the Freedom of Information Act, *Varsity* gained a copy of the paper. Nuttall told *Varsity*, "even if the contents of the meeting were confidential, we should not have been told that the paper itself was. Due to

the massive financial and political implications the changes would have on College JCRs and MCRs, the authors of the document should have consulted both the CUSU Exec and CUSU Council".

Rachel Price, Trinity Hall JCR President, told *Varsity* she was "very unhappy with the substance of the proposal. Even more fundamentally though, there should have been much wider consultation and the fact that it has not and is not going through Council is unacceptable." On their decision to act without consultation on this matter, Walsh said, "we didn't think the University would accept our proposals and so didn't bother consulting. Had they passed our request for central funding, we would have been acting outside of our remit."

Under the current system College Unions receive their funding indirectly from the University and then pay a fee per student for affiliation to CUSU. When a College Union disaffiliates, it appears its students are still entitled to all CUSU services - despite the fact the college no longer pays any

fee. The situation is complicated by the fact there seem to be no concrete rules requiring the University to distribute funds to CUSU.

The aim of the paper on funding is to ensure CUSU's financial security. Under the current situation there is a risk that CUSU could be expected to maintain the present level of services, but on a much lower budget. Central funding would avoid this problem, but it would render disaffiliation by College Unions largely meaningless.

Walsh, Cooper and Livingston's request has precipitated strong responses from many JCR Presidents, who are angered that CUSU would be placing them in a position where it is not worth disaffiliating. A spokesperson from King's College Student Union told *Varsity*, "CUSU will effectively be forcing College Unions to remain affiliated. They shouldn't be doing that." Given that disaffiliation would result in a loss of all political representation on CUSU Council, University and Intercollegiate Committees and would not bring any additional funding,

there would be little reason for any college to disaffiliate, thus ending the one meaningful tool at the College Union's disposal to put real pressure on CUSU.

An emergency Exec meeting has been called for January 30, where the Chair, Rob Jeffreys, will announce whether the proposed motions conflict with current the CUSU and Autonomous Campaigns' constitutions.

All three proposals for change have been met by a uniform criticism: a lack of consultation by would-be reformers. Walsh resolutely said, "people are upset with me, but the need to get these questions asked outweighs that consideration. This method was necessary in order to secure actual change."

The resulting stand-off is serious, Mann admitted. "We have a situation now where the sabbs are not talking to each other. We have three sabbs on one side and three sabbs on the other. Its not very productive for our union."

>> Editorial, page 13

The Proposals

- **CUSU WOMEN'S OFFICER**
 - Sabbatical position scrapped in favour of a part-time Officer
 - Funds re-allocated to employ a number of staff to support all the Autonomous Campaigns
- **CUSU EXEC**
 - Remove all part-time and co-opted officers, Faculty Forum Rep, Graduate Union President, and all Autonomous Campaign Representatives
 - Make Chairs of the Standing Committees voting members of the Exec
 - Overall reduction from 25 voting members to 8
- **CUSU FUNDING**
 - Funded centrally not through an affiliation fee
 - CUSU to be funded regardless of affiliation status of College Union
 - Disaffiliated College Unions to be entitled to all CUSU services

iLecture

Stanford University has collaborated with iPod to make lectures available via iTunes software. The "Stanford on iTunes" programme began its trial in October 2005, and has proved such a success that the University plan on making it one of their main learning resources. The lectures are free for both members of Stanford and the public, and they come complete with notes and slides.

iPod software was first used on a mass scale by Duke University, who gave 1600 new students free iPods containing orientation material in 2004. Duke plan on fully incorporating iPod software into their learning resources within the next year. Other Universities, including Brown, Washington and Coventry in the United Kingdom are working on similar projects.

Hamster hate mail

Hate mail has been sent to one of the Cambridge students who posted a live hamster. James Cole received a threatening message on a postcard addressed to his parents' home. Cole was fined last week at Ely Magistrate Court with fellow Churchill student David Jordan.

An animal lover is suspected to be behind the threat.

Student rape case goes to court

A drunken student out celebrating her exam results was raped by a stranger she believed was a "good samaritan," Cambridge Crown Court was told. Mohammed Idris, of Cherry Hinton Road, allegedly attacked the 21-year-old in the early hours of February 16 in a Cambridge alleyway after first offering to find her a taxi home. The woman described to the jury how the man approached her after she lost sight of her friends leaving the Fez club. Instead of putting her in a cab, he led her to a passageway in Market Street, allegedly pulling off her trousers and underwear and raping her. "I was so frightened. I was helpless. I couldn't do anything. I was too scared to shout out," she said. Idris denies rape and claims sex was with her consent. The case continues.

Against the National Student Survey

Drew Livingston, CUSU Academic Affairs Officer, on why we should opt out

In 2004 as the Higher Education Act was passing through parliament, the student movement won a decisive battle, fought for over a decade. The government agreed to survey all finalists in England to inform potential applicants what students felt about their courses, and to provide comparative information between institutions and courses.

Though 2004 was not a year replete with victories, this was one we were proud of. Then we saw HEFCE's plans.

CUSU advised its members to opt out of the NSS last year for a number of reasons. Now, with Ipsos-MORI changing nothing but their posters, we urge members to opt out again.

The methods Ipsos use to collect data are intrusive. HEFCE require the University to release your term address, home address, term e-mail, home e-mail, term phone number, home phone number and your mobile. They then try contacting you by every means possible.

The survey itself is horrendously oversimplified. Where do you rate, on a scale of 1-5, how good your teachers are at explaining things? Rate, on a scale of 1-5, how you've been able to contact staff when you've needed to. The NSS provides no useful data and is simply not detailed enough.

Suppose it turned out Law had a bad rating for its teaching. What

do we do about that? How do we know if it's just one lecturer, teaching at the time the survey is filled in, or if it's a big, ongoing problem? How do we know if it's about seminars or supervisions?

The NSS is 'national' in that every institution in England and Wales is obliged to take part. Scottish institutions currently do not, which is another concern.

The NSS also asks us to rate our findings, but take no account of our expectations or relative importance. Someone who expects first class libraries when applying, then finds them lacking, is likely to rate them lower than someone who expects very little and finds facilities adequate.

This summer the HE world

took notice. Our campaign was featured in the *THES*, the *Guardian* and the *Telegraph*, and I even had the pleasure of being called "unhelpful" by the Higher Education Minister.

The boycott by Oxford, Cambridge and Warwick was national news in the sector, and the issues are hopefully being taken on board. If they aren't, next year we'll see a lot more than just us three boycotting the survey.

These are just some of the reasons why our advice is to opt out now. The NSS seems to have almost no redeeming features, and I'd be very proud to see Cambridge not feature for the second year running.

>page 16
Geoff Travis
Trading on the image



The Week In Weather



FRI

SAT

SUN

MON

TUE

WED

THUR

Chemical parcel sparks Trinity panic

- Mailed package spills corrosive white powder, hospitalising porter
- Illegal substance inside destined for student: one suspect in custody

Jamie Munk

CAMBRIDGESHIRE Fire and Rescue were called to Trinity College on Wednesday following the discovery of a suspect package in the morning post.

The Porters' Lodge raised the alarm when the package, destined for a Trinity student, leaked a corrosive white powder onto a porter's hands.

On arrival, police and fire crews sealed off Trinity Street. Police and Community Support Officers kept spectators back while the substance was removed from the college. One officer told pedestrians that there was a "suspicious package," but assured that there was "nothing to worry about".

However, shocked passers-by looked on as members of the Hazardous Materials Unit, wearing breathing apparatus and yellow chemical suits, moved the material through the Great Gate in a large yellow drum.

Station Officer Gary Mitchley, in charge of the operation, told *Varsity* "The substance will be disposed of by a contractor. An investigation is in progress as to what the substance was and why it has been delivered."

Porter Paul Saunders was treated on the scene for a minor skin irritation caused by the substance. He was quickly

taken to Addenbrookes', but was back at work later the same afternoon.

A Cambridgeshire police spokesperson confirmed that the incident "is being treated as a criminal investigation". Although initial speculation pointed to animal rights extremists as possibly having motivation to send a dangerous substance to a member of the college, these suspicions have not been substantiated.

Police analysis has confirmed that the powder was an illegal drug, but when questioned by *Varsity*, Inspector Paul Bennett declined to divulge its name. He did confirm, however, that "one person is in custody" in connection with the incident.

Trinity authorities are staying silent on the issue, the University Press Office telling *Varsity* "Trinity haven't told us anything about it". Senior Tutor Dr Douglas Kennedy refused to divulge the name of the package's intended recipient, and when asked why such a substance might have been delivered, said "I'm not prepared to speculate".

Many Trinity students seemed unfazed by the morning's events. One first year musician commented "nobody seems that concerned," adding "you'll find lots of people who don't even know it happened". Another told *Varsity* "So long as it wasn't destined for me,

I'm not overly concerned".

The incident raises questions about the welfare of porters handling suspect packages.

Although satisfied that the it had been dealt with appropriately, TCSU President Sharon Wilkins said "we're talking about what they need to do to make sure this doesn't happen again. I'm not sure there's any other way of delivering post, though." Referring to Saunders, she added, "He's alright - that's the main thing".

Trinity Junior Bursar Paul Simm, responsible for the logistics of handling the college's post, said "My first reaction is that we need disposable rubber gloves in case there is any suspect package in future".

Porters at nearby colleges offered sympathy but were also realistic. Russell Holmes, Caius' Head Porter, said "I'd take appropriate steps if something like that was delivered" but added, "we're not unduly worried about this sort of thing".

One of his post porters, however, admitted "I'd be worried if I got one." Dave Gibbs, a Clare porter said "We don't know what we're handling. We have to trust the people sending post."

Trinity porters declined to comment on the incident. The investigation continues.



Trinity Great Gate: dressed in a chemical suit, a firefighter carries the package out of the college

BEN JONES

CUP to publish article by "homophobic" academic

Rebecca Greig

IN THE SAME WEEK that Cambridge City Council was listed among the most gay-friendly employers in the UK, it has been revealed that Cambridge University Press is to print an article by a "far-right, anti-gay" researcher in its *Journal of Biosocial Science* (JBS).

Dr Paul Cameron is notorious in the US as an anti-gay activist, not only opposing gay rights, but actively lobbying for restrictions on homosexuals and lesbians.

His scientific research has also been important in these efforts. In 1982, he co-founded the Family Research Institute. This think-tank's mission is "generating empirical research on issues that threaten the traditional family, particularly homosexuality, AIDS and drug abuse".

Cameron has used the institute to publish reports that homosexuals were more likely than heterosexuals to commit violent crimes and to abuse children.

Cameron refers to gays and lesbians and those sympathetic to them as "death marketers", and makes no effort to hide his views, saying "I am not sure how long they will take to destroy the US from within, but sufficiently weakened, the US will probably fall to another state before that occurs."

In the early 1980s the

American Psychological Association launched an inquiry into Cameron's methodology after receiving complaints from its members. The association wrote to him in December 1983, saying it had decided to "drop [him] from membership" because he had



not cooperated with the investigation.

None of this has prevented Cameron's article from being published online on the JBS website. Cameron's article, *Children of Homosexuals and Transsexuals More Apt To Be Homosexual* claims "Common sense holds that homosexuality is contagious."

His research methods have also excited some controversy.

Rejecting random sampling of homosexuals and their children, Cameron made his conclusions by examining the only material available, confirming "All books about adult children who had homosexual or transsexual parents that could be purchased on amazon.com in April 2004 were examined. A tally of sexual preferences were made from the three that could be purchased."

No genetic correlation is addressed, but rather Cameron makes the analogy of how gay parents are likely to raise gay children as religious parents are likely to raise religious children.

When CUSU LGBT rep, Olly Glover, was made aware of the article, he circulated an email to the CUSU executive strongly condemning Cameron's work and expressing disbelief about its imminent publication. "I can't believe an editor would actually consider printing this", Glover wrote.

However, in an official statement to *Varsity*, Glover was more reticent, apparently unwilling to say too much given his lack of expertise in this particular area.

"We were contacted last week by an American gay rights activist alerting us to it", said Glover. "CUSU LBGT Exec has investigated and we are planning to write a friendly letter to the Journal's board expressing some of our concerns."

Caroline Gallimore, Associate Editor of JBS, promised *Varsity* that she would investigate.

Cam Profs top Rich List

Rachel Dival

IT WAS REVEALED this week that Cambridge has more multi-millionaire professors than any other university in the UK.

A survey compiled by the *Times Higher* lists sixteen Cambridge academics as being amongst the wealthiest in the country, outstripping Oxford's ten and Imperial's six.

The academic "rich list" shows which British professors have made fortunes through various inventions, entrepreneurial ventures, spin-off companies and ideas. Those in the list's top ten have all founded companies now worth hundreds of millions of pounds.

The four richest in Cambridge are listed as Sir Richard Friend, Prof Sir Tom Blundell, Prof Andy Hopper and Sir Greg Winter. Sir Greg, a fellow of Trinity, founded Cambridge Antibody Technology, which made profits of £68 million in 2005. He told *Varsity* that his biggest indulgence was "desilting my moat", and said his most indulgent purchase to date had

been "said moat".

However Prof Sir Tom Blundell, who founded Astrex, a company valued at £150 million, was less positive about inclusion in the table. He told *Varsity* "it's true we have our first cancer drug in clinical trials.

However, none of the founders has yet made any money - drugs take a long time to come to the market. It will be a few years and a lot of luck before we make any money."

Prof Sir Richard Friend is a Cavendish Professor at the Department of Physics. His company, Cambridge Display Technology, floated for £122 million in 2004. The final member of the top four, Prof Andy Hopper, is a computer expert who is best known for co-founding Acorn Computers.

Making it into the top 12 was Prof Steve Jackson who is head of Cancer Research UK Labs and the Frederick James Quick Professor of Biology at the University. Academic research in his laboratory suggested a new approach to combating cancer by targeting DNA repair enzymes, and he founded

KuDos Pharmaceuticals Ltd to develop this area further. He told *Varsity* that his most lavish purchase had been a "top-of-the-line lawnmower", but that he regularly donated to the charity World Vision, a Christian relief and development organisation.

Other Cambridge representatives included Prof Chris Abell (Astrex Technology), Prof Sir Alan Fersht (Cambridge Antibody Technology), Hermann Hauser (Acorn Computers), Jack Lang (Artimi), Prof Stevern Ley (Reaxa), Prof Chris Lowe (Smart Holograms), Ken Murray (Biogen) and Dr Andy Richards (Chiroscience).

The list is dominated by Russell Group Institutions, but there are also notable appearances from Dundee, Ulster and Bradford. Cambridge has previously been nicknamed "Silicon Fen" after the number of academics who have sidelines in lucrative areas of business.

Top amongst affluent academics' favourite drinks were gin and tonic and "a good red wine".



Prof Tom Blundell



Prof Richard Friend



Prof Steve Jackson

On Campus

Tudor Treasure Trove Saved by UL

A collection of valuable Tudor manuscripts in danger of being broken up and sold at auction has been saved by Cambridge University Library. Worth almost £1 million, the documents include family, household and estate papers from the fourteenth to seventeenth centuries. After the UL's campaign to save the collection, their future is now safe following a grant of nearly £285,000 by the National Heritage Memorial Fund. The manuscripts comprise papers accumulated or collected by various families whose main home was the celebrated Tudor mansion Hengrave Hall in Suffolk, built in the 1520s. They include correspondence from King Henry VII, Queen Mary and Sir Philip Sidney.

LGBT Awareness Week

CUSU's LGBT Awareness Week kicks off on Saturday 26 with the intention of recognising and celebrating the diversity of LGBT identities within the university and beyond. Various events will take place during the week including speed dating and film nights.

Holocaust Memorial Day

CUSU have planned a candle lighting event today on King's Parade to commemorate the Holocaust. A remembrance ceremony will also take place at King's college.
>>Luke Pearce, p11

Environment on the Edge

Some of the world's leading environmental scientists are coming to New Hall to continue a series of lectures on how our relationship with the natural world is shaping our past, present and future priorities. The series will include lectures on agricultural production, climate change and urban regeneration.

A Cambridge Film First

Cambridge experienced a film first this week when a film historian opened the annual Slade lecture series. Ian Christie, Professor of Film and Media History at Birkbeck College, London, is surveying ideas about film as 'the art of the future' from the 19th century to the present under the general title 'The Cinema has not yet been invented'. Lectures will be held every Tuesday this term at 5.00 pm in Mill Lane Lecture Rooms. The series will be accompanied by a programme of related screenings at the Arts Picturehouse on Wednesdays at 1.00

Colour change for King's Bar

KCSU are discussing changing the colour scheme of their college bar. The decision to redecorate the famous 'Red Bar' in 2004 caused widespread dismay at King's. Now students are being given the chance to choose a new colour - provided it matches the blue furniture, of course.

Cross Campus

Oxford Butteries break Food Safety Regulations

Oxford students found out this week that their buttery meals have been prepared in kitchens breaking hygiene standards. Reports accessed by *The Oxford Student* dish the dirt on 80 breaches of food regulations in the last year. Some of the more serious incidents include rats attracted by open refuse bins outside a kitchen and a case of mould growing in a dry storeroom. Only eight colleges passed inspections with no breaches found.

Birmingham bans Christian Society

The Birmingham University Evangelical Christian Union has had its status as a society removed by the university's Guild of Students after a row over membership qualifications. The Guild insists that any official society must be open to all members of the university, irrespective of religion or sexuality. The university commented, "The University's Charter, and general laws, require the University not to discriminate on the grounds of religion."

Sculpture stolen from Roehampton Campus

The Watchers, a sculpture by Lynn Chadwick, has been stolen from the campus of Roehampton University in South London. One of the three, abstract three-legged figures in bronze, dating back to 1960, was cut from its concrete

plinth during the night on January 10. The theft comes less than a month after a bronze reclining figure by Henry Moore was stolen from the Henry Moore Foundation in Hertfordshire. "This is a valuable piece of art that has been part of the Roehampton landscape for 40 years," said Pro-Vice-Chancellor Chris Cobb. "We are extremely anxious for its return."

Goodbye to Sub-Fusc?

Oxford students are debating whether to abolish the requirement to wear sub-fusc for university examinations. Currently, students must wear a uniform of gowns, black suits or skirts, and have to carry their mortarboards to all exams, as well as to their matriculation and graduation ceremonies. The university has offered to make the dress optional if the students wish them to. However, a survey being conducted by *Cherwell Online* shows that the majority of students are happy with the formal attire.

Student stabbed at Warwick Union

A Warwick student was stabbed with a needle last week at a union event. The second-year Maths student had just left the toilet when she felt a sudden pain in her arm. She was quickly rushed to hospital and her condition deteriorated once she arrived. The student was discharged from hospital the following day, but doctors are still unsure what she was injected with.

City Archives

Eleanor Gurney

CAMBRIDGESHIRE'S priceless archives have received planning permission for a new home in a former flour mill. Modern protection and preservation facilities will provide the Historical Resource and Cultural Centre (HRCC) with high-quality storage for the county's unique archive collections.

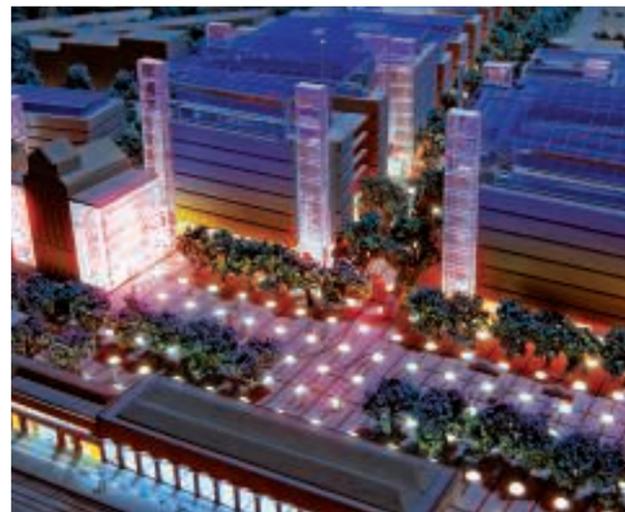
The old Spiller's flour mill's proximity to the railway station will make the 20 million documents easily accessible for anyone in the country researching Cambridgeshire, its communities, their heritage and lives.

The renowned Cambridgeshire Collection, currently housed in Cambridge Central Library, is

also expected to move to the same building, which will include office accommodation for staff working in the archive, arts, museums and archaeology services of the County Council.

In partnership with museums, galleries, libraries and schools across Cambridgeshire, the HRCC will develop "outreach services for areas of social need and rural deprivation". The centre is also expected to become a key component of e-learning in the county, with links to the Cambridgeshire Community Network. This system will allow other heritage offices and learning institutions to remotely access the resources.

"I am delighted that planning permission has been secured for this exciting and ambitious project," said



Artist's impression of Cambridge's future archive store

County Councillor John Reynolds, Cabinet Member for Environment and Community Services. He was pleased that the choice of development site would allow many people convenient

access to "Cambridgeshire's rich historical and cultural past."

The project was proposed by the Ashwell Property Group. They expect construction to start in the summer.



Launching the "Pink Pamphlet", a gay guide to Cambridge

Gay-friendly council

Andy Heath

THE CITY council stars in a list honouring the top 100 gay-friendly employers in the UK for the second consecutive year. Cambridge's 70% rating makes the council the sixth most gay-friendly local authority in the country.

Intended to help prevent workplace discrimination on the basis of sexuality, which has been illegal since 2003, the January survey by national gay-rights organisation Stonewall placed the council 30th overall in its Workplace Equality Index. Although this means a drop of seven places since last year's analysis, the judgement criteria are now wider, including monitoring the numbers of employees who are 'out' and the infrastructure of organisations.

"This year the study really got under the skin of companies," said the council's Strategy Officer for Equalities, Sigrid Fisher. "This, as well as the fact that there were more organisations involved, makes direct comparison between this and last year inappropriate."

Stonewall recognised the positive atmosphere created by the council's policies, links with the gay community and benefits for same-sex partners of employees. It also commended their "effective engagement" with lesbian and gay staff and service users, which the council achieved through the work

of its LGBT (Lesbian, Gay, Bisexual and Transgender) Staff Group.

Stephen Frost, the campaign group's Director of Workplace Programmes, said it was useful for the "1.7 million gay staff in the UK workforce [who] are increasingly keen to choose gay-friendly employers."

Staffordshire Police topped the poll with a score of 86%. IBM, the highest-rated private sector organisation, came second and third place was shared between Manchester City Council and the Department for Work and Pensions. Also amongst the top ten are milk round favourites Accenture, JP Morgan and Credit Suisse.

Popular destinations for Cambridge graduates such as the Treasury, Foreign and Commonwealth Office and Lloyd TSB were all placed below the council. The Royal Navy, in its first appearance, came 75th.

The announcement is a boost before February's LGBT History Month, when local celebrations will include a photography exhibition by local LGBT group SexYOUality and a talk by Amnesty International. February 21 is the council's "Wear Pink to Work Day".

Stonewall's Chief Executive, Ben Summerskill, emphasised that businesses which did not appeal to gay staff missed a large pool of potential recruits and ultimately neglected their customer base.

Porter drink-drives

Jo Trigg

A SENIOR St John's College porter has been caught drink-driving and ordered to do community service.

Night porter Jason Bailey crashed his Peugeot 205 into a parked lorry trailer on the night of Saturday January 14. Police tests revealed that the 33 year-old was almost three times over the legal limit, with 101 micrograms of alcohol in 100 millilitres of breath.

The accident, which wrote off Bailey's car, occurred on

Nuffield Road in nearby Chesterton. He is banned from driving for 28 months and has subsequently bought a bike. The porter, who has worked at St John's for nine years, was ordered to do 50 hours unpaid community work after pleading guilty to drink-driving at Cambridge Magistrates' Court last week. He was also charged £50 for court expenses.

Mr Bailey refused to comment on his conviction, but reportedly told the court he was "remorseful" and "ashamed of having driven whilst over the limit."



St. John's Porters' Lodge

Hughes speaks out

Jamie Munk

SIMON HUGHES, President of the Liberal Democrats, outlined his "excellent vision for an enlightened Britain" at the Peterhouse Politics Society on Monday.

Hughes, speaking to a packed college Parlour, said he "was very happy to be back" in Cambridge, where he read Law at Selwyn. He stressed the importance of local decision making, arguing: "The new sort of politics says 'you've got to let go at the centre.'" Although praising the Lib Dems as the "most democratic of political parties," he was keen to press his own candidacy in the current leadership race. He won a laugh from the attentive crowd

when he described Cambridge MP David Howarth as "enlightened in every matter but one," referring to his support for rival candidate Chris Huhne.



Simon Hughes at Peterhouse

Special Report: Mental Health

Local services given stay of execution following city protest

Rachel Cooper

A PUBLIC outcry against proposals to cut mental health services for young people has forced Cambridge health chiefs to defer their decision on the future of mental health care.

Cambridge City and South Cambridgeshire Primary Care Trusts' executives met to discuss proposals and announced they needed more time to consider the cuts.

The board will make a decision next month. A PCT spokesperson said that the deferred decision "could still go either way".

In October, the cash-strapped PCTs outlined plans to remodel the Young People's Service, providing treatment and support for 17- to 25-year-olds with mental health problems. People over 20 would no longer be able to access specialist services provided by the YPS, instead being referred to adult mental health services. Mark Phippen, head of the University Counselling Service, described the situation as "absurd."

"General adult psychiatry is not adept at taking into account the particular needs of a student population," he continued.

Proposals to axe the YPS' Therapeutic Community – a two-year therapy programme for young people that has benefited a number of Cambridge students – and offer only an outpatient service were met with public opposition.

Last weekend, protestors

The Facts

- 28% of students coming to the UCS present with severe problems that are classed as "affecting all aspects of their life" and there may be self-harm care.
- Relationships remain the most common problem area that students bring to the UCS
- The UK has one of the highest rates of self-harm in Europe with 400 people out of every 100,000 self-harming
- Every two days in the UK, five young people take their own lives
- Cambridge PCTs are facing a £17m overspend

held a vigil outside the Guildhall to campaign against the cuts. David Howarth MP, who fiercely opposes the cuts, opened the vigil, saying "I know the Young People's Service does a tremendously good job". He added that there was "no rational case for closing the YPS".

Speaking later to *Varsity*, he said "in financial terms, the cuts make no sense". The PCT denies this.

On hearing of the deferred decision, Howarth said "it's a very bad day for mental health services in Cambridge, but I'm very pleased that the YPS has been given more time. I will be using the next month to continue to press for the YPS to be saved".

Cambridge Case Studies

Clare, 22, Cambridge student

Last year, I left Cambridge without a degree, suffering from depression and suicidal thoughts. I made my first suicide attempt aged 9 so I brought my issues with me to Cambridge. It wasn't the Cambridge experience that caused my problems.

Having gone to my GP, I was admitted to an acute psychiatric ward where I spent the next few months. For the past four months, I have been attending the Therapeutic Community and feel like I'm already making progress. They are helping me not to accept all the blame for things that have happened.

The YPS offers practical support as well as therapy. This time last year, I could not go shopping and so gave up eating. As the Therapeutic Community go shopping together every week, I have been able to overcome that fear. If I didn't have the support of the YPS, I would probably slip back into my old patterns and be back in hospital.

Ellie*, 26, Cambridge resident

At 17, I was referred to the Therapeutic Community with a history of depression and eating disorders. It was helpful but I left after a year. I ended up in hostels for the homeless and taking drugs. I was referred back to the YPS and I stayed for over 2 years. That was 3 years ago. Now, I have a job, a home and a child.

Without the YPS, I would be lost in the adult mental health system or I would be dead. I would have starved myself to death or committed suicide.

Five years ago I thought that my life would be a constant battle with my mental health. I never believed that I would have a relationship or bring up a child. But the YPS helped me achieve all those things. I am living and not just existing.

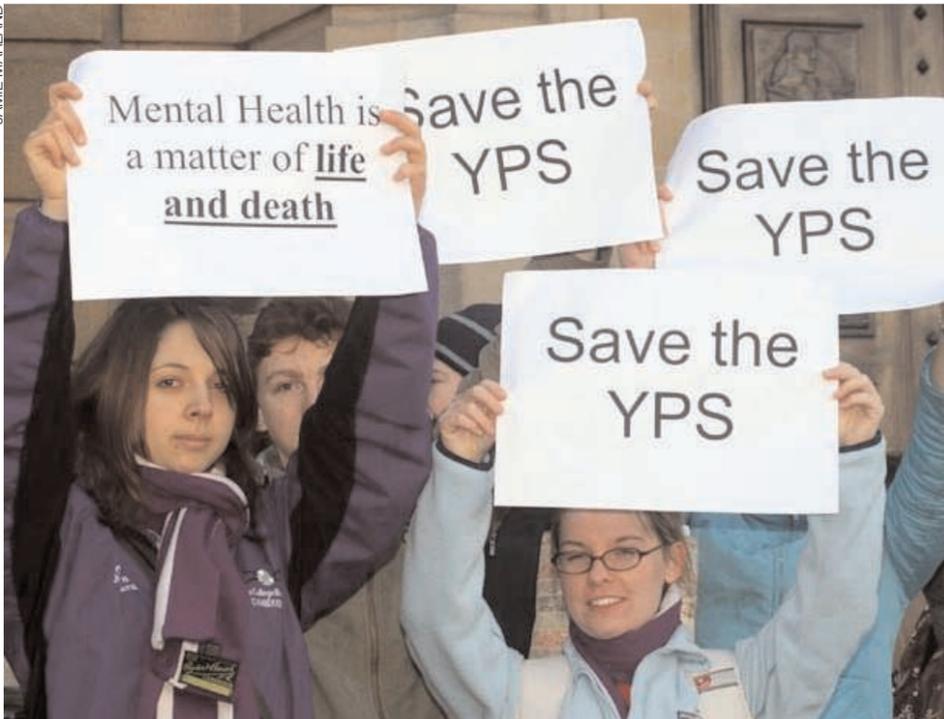
*name has been changed

Sarah, 23, Cambridge resident

When I was 11, I started self-harming and at 14, I left school. After spending time in hospital, I was transferred to a secure unit which was really frightening. I was only allowed to leave the unit because I agreed to go on the Therapeutic Community programme. Without the YPS, I might still be on the secure unit now.

My treatment ended in 2001 but I continued having outpatient appointments. Last year, I decided to stop going to the YPS because I had heard about the proposed cuts and I didn't want to stay if the service was going to close.

In October, I had attempted suicide so I'm seeing a psychiatrist at Addenbrooke's, but I don't feel I'm making much progress. Some days, I think I have to make the best of it, but on others I feel very despondent.



Protestors spell out the threats of cuts to youth mental health services

Currently, ten percent of the 500 patients using the YPS annually are students. Phippen said, "It is the one part of the mental health service in the area that provides a geographically-accessible and timely service to those young people and students" who need more specialist care.

In recent years, the UCS has witnessed a rise in the number of students accessing the counselling service – approximately five to ten per cent each year – and an increase in cases of depression and eating disorders.

Phippen stresses that the UCS can only provide short-term solutions. "We don't have medically trained staff and a psychiatrist visits only once a week. Our work is brief and interventional, we cannot provide long-term support. We will do the very best that we can but we cannot provide the things that the YPS can".

Phippen continued, "We are able to provide students with a lot of support. However, we

are at capacity and our resources have not increased in line with a need to cope with an increased number of students accessing the service."

Students who have benefited from the YPS also expressed their concern at the proposals.

Patricia Barker, a King's Maths student who spent a year in the YPS due to depression and eating disorders has her criticisms of the service but says, "It probably saved my life. It certainly gave me back the chance of a real future".

Phippen emphasises that issues of depression, anxiety and self-harm are not peculiar to Cambridge, "These are the kind of problems that are on the increase at a national level".

The Royal College of Psychiatrists has recognised this. A report published in 2003 highlighted students' mental health needs, recommending that in cities with high student populations, spe-

cialist mental health services for students be established. Phippen therefore finds it "curious" that the "proposed cuts to mental health provision remove the one specialist resource that is available to students in the area".

Vicki Mann, CUSU Welfare Officer agreed that: "This is a huge oversight which will undoubtedly have a devastating impact on the mental health provision for our students."

According to Phippen, "where specialist support is not readily available, young people tend to 'act out' in ways that have serious consequences," including serious misuse of drugs or suicide.

Patricia fears that without the specialist support of the YPS, her condition would have had serious consequences, "I doubt I would have got back to my Cambridge degree."

"I might not have made it at all."

Support Sources

- Your GP
- Your Tutor
- The University Counselling Service can be contacted on 01223 332865



Cambridge MP David Howarth showed his support



weekdays

JULIE SPENCE
CHIEF CONSTABLE,
CAMBRIDGESHIRE POLICE

Monday

During the evening I am interviewed on Radio Cambridgeshire's "drive time". Between 6.30 and 7.00pm Simply Red, Kenny G, Chris Rea and my revelations hopefully smooth people's journeys home.

Tuesday

I chair the last meeting of the Local Criminal Justice Case Management Sub-Group and then a meeting with the Cambridgeshire Country Landowners Association. They are feeling positive as our operation to curb hare-coursing, has proved to be a success - hare-coursing and the consequent anti-social behaviour is down 90% on last year.

Wednesday

I see a group of Police Community Support Officers, and then meet one of our senior officers to discuss community cohesion and how we can improve our understanding through joint work with the councils. The day ends with another interview, this time for a new magazine supplement.

Thursday

I attend the Cambridge Ethnic Community Forum. We discuss how we can best support each other's work.

Friday

The day starts with my weekly Chief Constable's Management Team meeting, followed by a very useful meeting with the Police Authority Chairman, Chairs of Boards and Clerk, to discuss emerging issues. We talk about the positive Home Office figures which show that violent crime is down by 25.9% in Cambridgeshire.

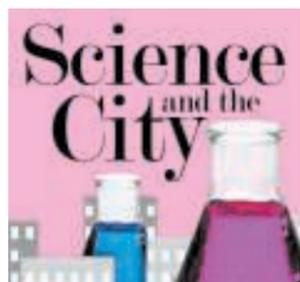


Ecclesiastical offerings from our man in the pulpit

Which Trinity Fellow has been spied indulging in frequent visits from a prominent Cambridge escort agency? The Fellow meets his midnight callers opposite Trinity gates before taking them to his rooms in Neville's Court for a (rather feeble) seeing to. The agency tells us that he prefers "delicately shaven brunettes".

The Bishop was surprised to find a wannabe swamp man venturing into the Hills Road sewers outside Emmanuel early one morning. The daring drunkard removed an iron manhole cover, climbed down inside and poked his head out. "Move out the way: I'm driving a tank", he warned his friends loudly, before having to duck down with a splash when a real car drove over his head. He was quickly awakened by the cold 'water' of the drains.

Which first year student has resorted to weekend lap dancing to fund her Sambuca-fuelled nights at Ballare? "Clients get a real kick out of the fact I'm at Cambridge", she says. "My boss wants me to start wearing a mini academic gown and hat for the fantasy hour strip tease".



THE BRAIN IN LOVE

Obsessive, passionate, consuming love. The mystery of mysteries. The experience of being in love tends to create more questions than answers. In a society where people are either commitment-phobic, desperately looking for Mr/Mrs Right, or getting over a failed relationship, wouldn't it be comforting to understand what goes on in your brain when in love? Has science become so futuristic that it can reduce love to the activity of specific hormones in the brain? I couldn't help but wonder - what is love, chemically speaking?

Dr Helen Fisher of Rutgers University has made it her mission to understand 'the brain in love'. She started by asking herself, what are romance's characteristics? Exhilaration, obsessive thinking and a craving to be near your loved one are a few. Love is an addiction: the bliss when together, the painful longing if separated.

So, how did scientists reach the conclusion that love is an addictive drug? Firstly, doctors at UCL put two students who had fallen madly in love in a brain scanner to observe their activity patterns. The results were astonishing. The areas that lit up were associated with the area commonly referred to as our 'reward system', responsible for generating the euphoria induced by drugs such as cocaine. A brain in love looks like a brain high on cocaine.

Secondly, it is well established that cocaine addiction is associated with elevated levels of a molecule called dopamine in the brain reward circuits. People in love seem to have higher levels of dopamine in the same area. Coincidence? Dopamine energises the brain and drives a pursuer to strive harder to receive a reward, whether it is the object of one's desire or a line of cocaine. This might also explain why 'playing hard to get' often works; early acquisition of a reward reduces the intensity of dopamine activity in the brain, while a delay in winning stimulates it. Adversity fuels the flame of romantic love, or as Oscar Wilde would have it, "the essence of love is uncertainty."

But if love is induced by molecules, isn't it possible to trick the brain into falling in love? Dr Fisher believes so. Ever wondered why it's so much easier to fall for it when you are on holiday? Novel and exciting experiences stimulate the production of dopamine, which in turn acts to enhance feelings of attraction.

Since time immortal, poets, playwrights and artists have depicted love as a physiological need, a craving, a primordial drive more powerful than hunger. How close they got to the truth. That is, of course, chemically speaking.

Christina Geijer

RESOLUTIONS ONE MONTH ON

Three students. Three resolutions. Make or break? Varsity catches up

Radhika Patel
Gonville and Caius

RESOLUTION?

To stop procrastinating.
WHY? "I used to be on MSN all the time and check my email on the hour. All the distractions started taking over. I realised I had to focus on my dissertation in the New Year"
HOW'S IT GOING? "At home I did really well. But within the first week of term it's gone downhill. I'm aiming to get back on top of it next week."

Procrastination is "a way of realising short-term gains over long-term ones" according to Mark Phippen, Head of

the University Counselling Service.

Some people do seem to work effectively under pressure but the risk is that as the difficulty of work increases you get caught out and the situation can escalate as dead-

lines are not met.

UCS runs a 'Can't Work Group' on Wednesdays to help students overcome the psychological and motivational aspects of being unable to work.



HANNAH FLETCHEIR

Miraj Patel
Trinity

RESOLUTION?

To cut down on alcohol.
WHY? "I used to drink fairly heavily two to three times a week. It was just the done thing - if I go out, I get trashed. My girlfriend wanted me to try and cut down."
HOW'S IT GOING? "I've only been drunk once since New Year's, which was last night (I'm feeling rough today). It's hard though, as my friends don't take me seriously when

I say I'm cutting down, they just buy me drinks anyway. But I'm having a lot more fun going out now that I stay sober and not being hungover is a big plus."

After smoking, alcoholism kills more people in the UK than any other drug. One in 13 adults are currently drink-dependent.

By 2009 British women under the age of 25 are predicted to increase their alcohol intake by 31%, drinking more than three times as much as



their counterparts in France and Italy.

www.drinksense.org

Dave Ewings
Queens'

RESOLUTION?

To give up smoking.
WHY? "I used to be on 30 to 40 a day. I started smoking when I was nine. My fiancée and mum have been trying to get me to quit for ages. One day I couldn't be bothered to drive the half hour from home to get a new pack so just didn't have any that day. I always



had a cigarette before bed but once I got over that I knew I could keep it up."

ANY CHANGES? "I'm doing more exercise this year with all the energy I've got. I used to feel like my lungs had been massacred after a night out. Since I stopped I've noticed how much your clothes smell like an ashtray after being in the pub."

THE FUTURE? "I don't see myself never having a cigarette again, but I'll definitely keep it down."

Around 50% of regular smokers will be killed by their habit and half of those who die do so in middle age having cost the NHS £1.5 billion per year.

Smoking makes it harder to get fitter from exercise. It increases risk of impotence in men in their 30's and 40's by 50%.

A 20-a-day habit will cost around £1,800 per year and you will pay around 56% more for your life insurance.

Withdrawal symptoms such as anxiety and irritability can manifest themselves within 15 minutes of finishing a cigarette.

According to Professor Barry Everitt in the Psychology Department there is "powerful conditioning of smoking and its effects to specific environmental events: after a meal, with coffee, with a drink and with specific people. People often have no intention to smoke, but crave and do smoke when these stimuli appear".

www.oasisstopsmokingservice.nhs.uk

2006: I PROMISE TO...

RUBIKA BALENDRA attempts a pledge

How many of you uttered these words again on January 1? Not many, it seems. A Varsity survey of Cambridge students has revealed that only 33% of us made a New Year's resolutions this year and of those only 45% have kept them since. Not even a month has gone by for those who made the effort to bother, yet most of our promises have simply fallen by the wayside. This is not to say we are all as fickle as each other. An outlier in our survey was John Pickavance from Selwyn, who claimed to have had a

pitulated your vices of 2005: excessive drinking, excessive partying and a sore lack of respect for swim safely rules. Maybe you, like me, resolved to make 2006 the year of curbing your social exploits.

For many of us the New Year is a chance to mull over the experiences of the past and set our aspirations for the future. However, certain factors make one person more likely to break their vows than another.

In a study carried out by Dr Norcross at the University of Scranton, US, the main factors differentiating those who were able to keep to their resolutions till at least June were self-efficacy and having the skills and readiness to change. The successful resolvers stood out from the crowd because they controlled the stimuli encouraging them to break their pledges, reinforced their goals, avoided triggers and were positive thinkers. In contrast those who did not succeed re-evaluated and blamed themselves frequently and were wishful thinkers. With the majority of resolutions being made regarding life-threatening behaviours, morbidity could potentially be lowered if only better methods were employed of achieving these goals.

In keeping with this I have a simple plan. From now on I will be avoiding the college bar and the alcohol aisle at Sainsbury's. I will delete the party playlist on my iPod to control the stimuli encouraging me to head towards Ballare. As I sit alone and teetotal in my silent room I'll be convincing myself with positive thought that I really am a whole lot better off.

I WILL BE AVOIDING THE ALCOHOL AISLE AT SAINSBURY'S

New Year's 'revelation' involving five pledges, all of which he has stunningly adhered to.

So maybe you, like me, went to bed on New Year's morning drunk, happy and dripping wet after bombing into the hotel swimming pool to celebrate the moment the clock struck the hour.

Maybe you woke up the next day to a hangover, a strong smell of chlorine slowly bringing into focus the blurred realisation that a fresh, new year had dawned! Maybe you reflected in the shower that perhaps your celebrations reca-

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HANNAH FLETCHER

Neil sits with serene patience on the gleaming tiled floor of fashionable shoe shop, Office, as our photographer gleefully scatters converse trainers and faux-crocodile patents on the floor around him. Wearing a navy t-shirt and khaki shorts, with long straggling hair and a matted beard, he cuts an incongruous figure amidst the skinny jeans and fishnets that flutter by him. But then Neil is often a bit incongruous. He is one of Cambridge's shoeless students.

Neil Stevens, a first-year Mathematician at Sidney, is one of an elite barefoot few. Sightings are rare but rumours abound as to how many of them there actually are. There may be as many as half a dozen or as few as the two I manage to track down - Neil and Pete Flemming, a second-year theologian at Pembroke. Rain and snow, inside and outside, lecture halls, shops and streets, Neil and Pete never wear shoes.

In the spirit of journalistic rigour, I decide to spend a shoeless morning myself with them. Neil and Pete do not know each other. There is no CU shoeless soc. What induces these two pleasant, well-adjusted, normal guys to expose their feet to pavements, the January weather and the bewilderment of passers-by?

Neil, Pete and I have had a lot of comments today. "Fucking hell! Are you all doing it now?" says a vocal Big Issue seller on Kings' Parade, adding observantly, "You're not wearing any shoes."

Neil is "not really bothered" by other people's reactions. Pete has a similarly laissez-faire attitude. The comments he receives tend to be variations on the theme: "You're not wearing any shoes." It's mostly "witticism, witticism, pass by", he says. Though it's debatable how guilty the general public ever are of witticisms - they have hardly excelled themselves this morning.

Often, though, people are concerned. A police car once pulled up and offered Pete a

lift. A fellow-passenger on the London underground once pressed his spare shoes on him.

Shoelessness is fuzzily associated with hippies, nudism, tramps and Franciscan monks. "People often think I study Philosophy," Neil says when I ask him about the stereotypes he encounters. Pete has been mistaken for a faith healer. He is slender and lithe. His shoulder-length hair hangs in loose, matted waves. He too sports a beard, tastefully plaited in several places. He walks with an unflinching lope, his feet rolling smoothly over stone, gravel and cobbles.

I chuck out words like 'spiritual' and 'penance'. I postulate about the environment. Pete scoffs when I ask whether he is a vegetarian. I probe for some deep-seated ideological conviction behind the pose. To my mild disappointment, both are adamant that they are shoeless because they simply don't like wearing shoes. As Pete himself wrote in an email to me: "There's no thrilling feet-aerials-they-pick-up-signal-s-from-the-cosmos-and-transmit-them-directly-into-the-brain type banter."

"You can say a lot of beautiful things about going barefoot." Pete quotes from an exotically-named Arabic text: "The wind longs to play in your hair and the earth to feel the soles of your feet..." But he and Neil both insist that there's no ideological motive behind it. "I don't do it to cause controversy," Neil assures me. Pete points out that not wearing shoes would hardly be the most effective political statement. Both say they would put shoes on if they were causing offence. Pete carries a pair of bright pink flip flops around with him, for occasions when

footwear is socially desirable. The UL has the biggest problem with shoelessness in Cambridge. There is a clause in

“
MANHOLE
COVERS
BECOME
SENSUAL
EXPERIENCES
WITH LITTLE
BITS OF
EMBOSSED
WRITING TO
EXCITE THE
SOUL

”

the Library's law-book which states visitors must be wearing shoes, as was made clear to Pete by the Library's 'Enforcer'. Pete now wears red stilettos when he has to go in.

Neither of them can pinpoint when their shoelessness started. Like many people, they often went barefoot in the summer. But, unlike everybody else, they kept going. Nothing drastic, no trainer-burning free-footed conversion days. They simply didn't put their shoes back on.

After two hours of walking about

Cambridge barefoot, the soles of my feet are black. They're tinged a violent red around the outside and maintain a British pallor in the centre. Does it bother Pete that his feet are constantly dirty? "Well, I don't eat off them," he reasons. Nor, as he also points out, does he look at them very much.

Dirt, cold and cuts would seem to be the obvious practical disadvantages with the concept. Though the earth may long to feel the soles of one's feet, it is hard to overcome the suspicion that it will lacerate them as well. I was initially anxious about stones, glass-shards, or hypodermic needles puncturing my delicate, shoe-softened skin. But cobblestones, rather than syringes, were the worst Cambridge city-centre had to offer.

Plantar is the name of the skin covering the bottom of the feet. It is "a supple layer of 'living leather' still very much alive and able to feel," as www.barefooters.org enthuses lovingly. With a medic's enticing phrasing, Stephen Robbins, in the journal *Foot and Ankle*, writes: "Compared with the hairy skin of the thigh, plantar skin requires approximately 600% greater abrading loads to reach pain threshold."

It's tough, plantar, but it can't deal with everything. Pete says he leaves bloody footprints when he cuts himself on bits of glass. But "the worst is grit". I can believe it. With the abrading load I receive on Pembroke's gravel walkway, it takes very little time for me to reach my pain threshold. Fine metal grip-grilles are also uncomfortable, apparently. And in the context of bad things to walk on, Neil understandably mentions upturned screws.

However, walking around Cambridge barefoot was, ultimately, surprisingly pleasurable. The rippled old stones that make up Cambridge's prettier pavements have a soothing effect. Pete especially likes the "dimpled" pink tiles that the government kindly puts at the edges of pedestrian crossings. "The best thing is the variety of textures." Manhole

covers suddenly become stimulating sensual experiences, smoother and warmer than the surrounding pavement and with little bits of bossed writing to excite the sole. Frosty grass and spongy ribbed carpet-linos are also fun.

But there's more to walking barefoot than pavement-appreciation or a masochistic buzz. "Barefoot, we're almost always at peace. We're gentle and tolerant with our fellow man... Stress and anxiety evaporate," barefooters.org rhapsodises. Some people choose to barefoot recreationally. Peter Dawson is one of the fair-weather shoeless. He doesn't see it as a big deal. People do weirder things. Peter tells me, in hushed tones, of a Fellow in the Engineering department who always puts sandals on over socks. There are certainly more disturbing things to do with one's feet than not put shoes on them, as the briefest of Google image searches will reveal.

The photographer has 'accidentally' taken my shoes, leaving me with a solitary shoeless walk back to college. I stare fixedly at the pavement in front of me. I pretend I'm scanning for syringes. In fact, I'm just avoiding eye contact with the bewildered people walking past me. I am embarrassed. My plantar may be coping, but my ego isn't so resilient.

Later, though, with my feet encased in plastic and leather once again, walking down the street seems incredibly monotonous. Everywhere feels like the inside of my boot. I am conscious of a raft of missed sensory experience, even if 50 percent of it was mild discomfort.

Try it sometime. Sensory experience is what young adulthood is all about.

Shoeless in the Seventies



Back when they had ideals and college grants, ISABELLA

FORESHALL, Newnham 1974, kicked off her shoes and the establishment with them. She's now a criminal law barrister in a top London practice.

We wore boiler suits and crew-cuts. Socialist feminists of the seventies were quite ascetic in their attire.

When we did wear shoes they weren't much. A lot of leftist students of the time made our own out of leather we stitched ourselves and soles made of recycled car tyres. A lovely look.

I was rigorously shoeless for some time. Even though, at this time of year, going shoeless was unusual.

A medieval ascetic walked for miles barefoot cursing unrighteous people. So I was probably just emulating someone who had lit on an easy way of setting himself apart. Though, I don't think I had his full moral agenda.

I never went anywhere much. This was an important factor in my shoeless experience.

I battled not to wince on a cobbled bit near King's in light snow. This discomfort together with the lack of attention from others put an end to the experiment shortly afterwards.

In my deeply undistinguished legal career I acted for someone who conscientiously objected to wearing clothes, and appeared naked at court, but I do not think the two things are connected.

SHOELESS

Freaks? Faith healers? Who are they and why do they do it? **ANNA LEACH** spends a barefoot day with two of **CAMBRIDGE'S SHOELESS STUDENTS** to find out for you

Emily Stokes asks

How are you, Samuel West?

SW: I'm pretty tired. I'm going to have a glass of wine and a cigarette. It's been one of those days.

ES: What was it like coming from a dynasty of actors? Did you do family plays at Christmas?

SW: How grand! God, no. What an absolutely vile idea [look of disgust]. We prefer to use the phrase 'family business' rather than 'dynasty'. I think that dynasty is rather grand and suggest that there's something in the blood, and I don't think there is. But clearly there are things you inherit very quickly after you're born. That meant an unspoken immersion in words. I was quite a precocious child I think.

ES: Do you parents still come to see your plays?

SW: They come to see them and they give me notes. I take notes better if they say "well done darling. You were best, there's just this one tiny thing..." My father gave me a very good note after the first preview of *Much Ado About Nothing*. Frankly I needed a drink; I could have done with the note being about five minutes later, but it was still a very good note. [Pours another glass of wine.]

ES: I heard you enjoy playing poker.

SW: I play poker. I don't always enjoy it. Well, I have quite a small game here on Monday nights. It's become harder to maintain as people grow up and have children. It used to be cocktails and narcotics at midnight and the last deal as the sun came up, but in this case – to quote another good play about poker, *According to Hoyle*, – it's guava juice and home by midnight.

ES: What else do you do to relax?

SW: Not enough. My girlfriend and I were arguing the other night about how nice it would be to cook more. It's weird – I don't know why we were arguing because we both thought it would be nice.

ES: Did you know Sheffield before you became director of the Sheffield Theatres?

SW: My aunt lives there. It's also a city I visited a lot because I used to follow Wimbledon football club. I also was a train spotter. I used to go to Tinsley.

ES: Train spotting. That's quite an eccentric hobby.

SW: [looks very offended]. I don't know. I would be more eccentric now, because trains are a lot less interesting now. I think it's a rather wonderful hobby. It's always puzzled me that train spotters are frowned upon. You know, it's okay to wear an overpriced bit of nylon tat on a Saturday afternoon and go and watch two men beating the shit out of each other but it's not okay to go down to your local railway station and watch trains.

I do think there's a slightly autistic bent – I'm so sorry I have no idea if that's an offensive suggestion – in the need to catalogue the world. I also watch birds.

ES: What's the main difference between your approach to directing the Sheffield Theatres and that of Michael Grandage, the previous artistic director?

SW: [Long pause, look of discomfort, then, dryly:] Mostly it's a lot less organised, and it has fewer major stars in it. That's probably the main thing so far.

ES: Your new programme at Sheffield has attracted a lot of attention. Did you choose to stage *The Romans in Britain* by Howard Brenton because of the controversy it caused in 1980 at the National?

SW: No, that's too bald. I'm delighted that people want to go and see *The Romans* because they think they know what it's about. I'm also certain that what they think it's about is not what it is about.

ES: What is it about?

SW: What seemed to offend people was that there was a naked man simulating a male rape on the stage of the National Theatre. What may be closer to the truth is that a very gifted writer was choosing to employ the story of Britain's invasion by the Romans to draw a parallel between Roman imperialism and our invasion of Northern Ireland, and by implication nowadays our invasion of Afghanistan or Iraq or Grenada or any number of misguided attempts at establishing an empire. And they may not have thought that that was what offended them. But a quarter of a century later, I hope that there will be a reaction closer to "what was all the fuss about?"

But that's only part of the reaction: the rest which is more important, is "What were we? What were we turned into by the Roman invasion? What have we lost? What's okay with us that shouldn't be okay with us?" And, if you're really going to complain about a Roman soldier attempting to bugger a Celt, what do you think goes on? [Looks at me very searchingly.] Howard's very clear on this point. He says if you don't show things at their worst, why will anyone trust you when you show things at their best?

ES: Are you politically active?

SW: No, not nearly enough. But I have had letters from people saying that plays I have done have made people think. More and more, I believe that the theatre should be a place for a debate and – paradoxically – as people believe in public figures less and less, they come to the fun palace, to the dream house, to hear the truth.

Samuel West read English at Oxford, where he acted in seventeen plays. In addition to his theatre work as actor and director, he has made television appearances including in *Cambridge Spies* and *Hornblower*, and has acted in several films such as *Howards End*, *Notting Hill* and *Iris*. In June 2005 he became Artistic Director of Sheffield Theatres. He lives in a flat in Islington.



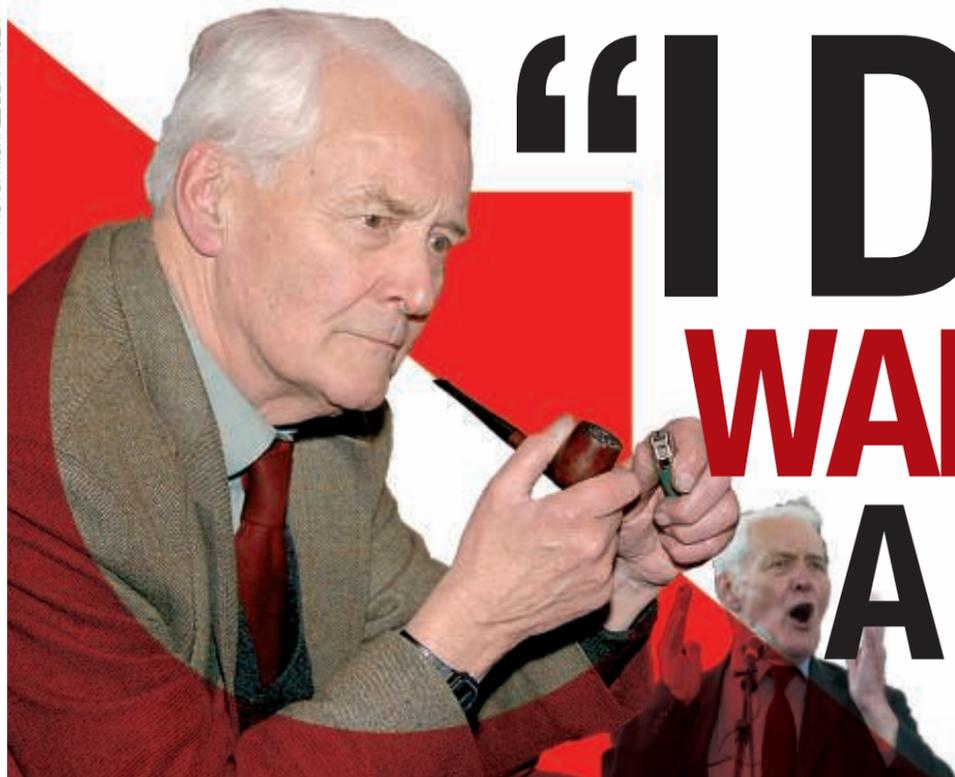
SEEN

ADC Bar Tuesday 12.30am

Illustration Abi Millar
Words Luke Roberts



PHOTO: MICHAEL DERRINGER



“I DON'T WANT TO BE A BLOODY FIGUREHEAD”

Parliamentarian, peace campaigner and archivist **TONY BENN** hasn't mellowed with age. He sits down with **NATALIE WHITTY** at breakfast time for a pep talk in power and persistence

As I pass through the gate to Tony Benn's garden, my attention is caught by a sign instructing that all post should be left in the dustbin at the bottom of the stairs to the basement. I wonder if he had that arrangement when he was an MP – and, if so, why on earth the *Daily Mail* didn't get hold of it. But then, he is so committed to his work that to try to create a story about him wilfully discarding correspondence from the public wouldn't quite be credible. So an item with undoubted comic potential, disappointingly, has to be excused in the context. If only George Galloway would adopt the system.

For Benn's conscientiousness is both notorious and evident. He called me last night to check I knew where he lived. When I arrive he enquires about my journey and immediately offers me a cup of tea, which he brings on a little tray with a bowl of sugar and a glass milk jug. He insists that I sit in the only comfortable chair in his study which, despite his having lived in the house since October 1952, looks oddly unfinished. "I prefer these ones," he says, implausibly, as he settles down onto a white plastic garden chair, creaking ominously. (Well, he is eighty). He then leaps up again to get me a spare tape recorder, as a precaution against the actually embarrassing likely scenario in which mine malfunctions. As he is an archivist anyway – apart from keeping a meticulous diary since 1940, he has recorded every meeting he has ever held – this means there are now three dictaphones recording our conversation. This is manifestly *not* someone who would throw his post away.

Benn actually spends most of his days answering letters, when he's not flitting between one public meeting and another, and then compiles his journal in the evenings. This organisation and resolve is indicative of his temperament and of his politics. He is determined and persistent, a wholehearted believer in the capacity of ordinary people (and he would class himself in this bracket) to enact change. When I suggest that his most recent high profile work with the Stop the War Coalition has

proved to be a failure, he is aghast "Pardon?! Most people in America now think the war is wrong. You don't expect one demonstration to change government policy do you? I mean, how many demonstrations did the suffragettes take?"

And yes, his lifetime spent in politics does have a lot to tell us about the power of patience. Benn's message is that political change does happen "when people do something". But slowly. "Twenty years ago I heard a Tory MP in the Commons say that if anyone is gay, it is a psychological condition and they should be treated. I'm not sure if they even suggested prison. And I remember speaking in Trafalgar Square in 1964 in support of a very well known terrorist. I was denounced in the tabloids. Next time I met him he had a Nobel Prize and was President of South Africa. How? People did something about it."

But I think a lot of people who marched on London in March 2003 did believe that they might change government policy. Perhaps, if you had told them this was a fantastical expectation and that in 2006 the struggle would still be in progress, fewer people would have turned out to march?

This is a thought Benn will not entertain; his experience, he says, doesn't reflect the hype about public apathy. "The thing nobody at the top really realises is that with the internet and the media, people are far better informed than they ever were. I'm going round giving lectures and I don't know why people come but I'm glad they do, and I find the questions that people ask absolutely riveting. I mean *riveting*. People in power deliberately underestimate the intelligence of other people."

Inherent in Benn is this instinctive distrust of "people in power." This borders on the paradoxical if one considers this alongside his faith in ordinary people, but it could be a sign that he buys into the idea that 'power corrupts' (though, presumably, this can only mean he is the exception). He tells me an amazing story about his time as Minister for Energy. "What distressed me more than anything was that they lied to me. Without

telling the minister responsible, the plutonium from our civil nuclear power stations was sent to America, so every single nuclear power station was a bomb factory." It's not exactly an answer to my question about what the alternatives to nuclear power would be, given the dire state of our energy resources, but it is amazing.

This is probably a valid criticism of Benn. The grandson and son of MPs, he met Gandhi when he was six, and campaigned aged ten in the 1935 general election. He has been immersed in the world of great political thinkers and the political establishment for the best part of a century. This provides him with a lot of anecdotes and a lot of historical analogies. (My favourite was "I think the shift from Blair to Stalin is not a very big shift." He said he was talking about different types of power but I don't think that choice of comparison was coincidental. Call me cynical. He does). This reserve of troubling tales and inspirational stories appears occasionally to be used as a substitute for actual answers.

It's easy to forgive, though. He talks very rapidly, as though he has too many ideas and thoughts and life lessons and he is desperate to convey them before it is too late. This isn't supposed to sound morbid – despite his advanced years and a very alarming cough you get the impression that he is likely to be around for a good while longer. He has an infectious vigour that stems from a deep seated desire to egg us all on. This is how he wishes to be remembered: he believes "the function of the old is to encourage the young. I don't want to be a bloody figurehead."

His adoption of this indirect, 'encouraging' role implies an air of redundancy. But Benn remains deeply insightful. He makes a tremendous, enlightening point about terrorism, albeit convoluted by probably one of the best metaphors I have ever heard. "I sometimes think the human race are like survivors in a lifeboat after a shipwreck with one loaf of bread. There are three ways to distribute it – you sell the bread so the rich get it, you fight for the bread so the

strong get it or you share the bread. I think that's the reality. And if you don't share it then the people who haven't got it fight for it. Now that's what we now call 'terrorism'." Economic inequality, then, is at the heart of all the world's problems. Whether he likes it or not, with beliefs like that he must be a figurehead for the left. And I think he does like it.

At the end of the interview I ask him about his son, Hilary, who is the minister for International Development in Blair's cabinet. Did his father's reputation hold him back in his rise through the ranks of New Labour? "For a very long time it was an absolute ban on promotion. But now I'm just a kindly old gentleman it doesn't do him any damage". He twinkles with pride and mischief.

I doubt he thinks he is no longer influential – it would contradict so much of his thought about democracy. In any case, some certainly retain confidence in his power. "I had a death threat the other day and I was so pleased! I haven't had one for years. But someone wrote and said I'm going to kill you and I was so thrilled! I filed it away."

A Lifetime in Politics

- 1925:** Born in London, educated at Westminster
- 1949:** Marries his wife Caroline, having proposed just nine days after meeting her
- 1950:** Enters Parliament, as MP for the constituency of Bristol South East
- 1964:** Gains his first Cabinet post
- 1981:** Bids for the deputy leadership of the Labour Party, losing out to Dennis Healey by less than 1%. Many of those who vote against him defect to the Social Democratic Party soon after.
- 1983:** Loses his Bristol seat, but re-enters the Commons a year later when he gains the Labour candidacy for the seat of Chesterfield
- 1988:** Unsuccessfully challenges Neil Kinnock for the Labour leadership
- 2001:** Retires from the Commons to "spend more time on politics"
- 2003:** Becomes a key figure in the Stop the War campaign, and meets with Saddam Hussein on a mission to Iraq

“I SOMETIMES THINK THE HUMAN RACE ARE LIKE SURVIVORS IN A LIFEBOAT AFTER A SHIPWRECK WITH ONE LOAF OF BREAD”



THE DEBATE: NUCLEAR IRAN

This week: **Laura Dixon** asks is Iran on the path to becoming a nuclear superpower?

Last week Iran moved billions of dollars' worth of assets out of the U.S. and Europe amidst threats of possible UN sanctions. Iran has also threatened to reduce its oil exports to international markets. The President of the International Atomic Energy Association (IAEA), Mohamed ElBaradei, has said that Iran could be "months or weeks" away from having the ability to develop a nuclear weapon, yet Iran maintains that it wants to develop nuclear capabilities for energy purposes only. Does this signal a new era of nuclear diplomacy? And what will come of Iran's nuclear stand-off?

Roxane Farmanfarmanian, Cambridge, PhD on Iran. Published *Blood and Oil: Inside the Shah's Iran*
Asle Toje, Cambridge, PhD. Published *Europe's Success in Iran has a hollow ring*
Arshin Adib Moghaddoum, Oxford University. Directed a project in Tehran to establish the first peace research institute in Iran

Does Iran intend to develop a nuclear weapons program?

Arshin: Let us consider the facts. First, The Supreme Leader of Iran, Ayatollah Khomeini, issued a *fatwa* (or religious verdict) prohibiting nuclear weapons. Second, Iran has signed the Non-Proliferation Treaty, (NPT), which allows the country to enrich Uranium but not for the purpose of weaponisation. Third, in November 2003, the IAEA concluded that Iran is not developing nuclear weapons. Within this framework, it is hard to argue that Iran is developing nuclear weapons.

Asle: Over the past decade Iran has spent a lot of money

on a nuclear programme that it clearly does not need for civilian purposes. I see a number of reasons why Iran would want nuclear weapons. The Iranian feeling of living in a dangerous region is not calmed by neighbouring Pakistan and Israel.

Roxane: Iran does not admit to building a nuclear weapons programme and it has remained within the guidelines of the NPT.

As to the question of whether Iran really is developing a bomb, it is more likely that they wish to develop the capability, without developing the actual weapon.

The reasons that Iran gives for developing nuclear energy are generally considered valid;

a) Its own population is increasing, b) nuclear energy would free up more petroleum to sell for hard currency.

c) Iran's oil industry is increasingly showing signs of age, and the effects of previous sanctions.

Asle: The idea that the Iranian nuclear programme is not part of a cover weapons programme is a tale that very few experts believe.

The Iranian nuclear programme is not a spin off of a broad technological wave. That said, I am not persuaded that the nuclear programme is only "weeks" from completion as was recently claimed. There is a real danger that the Teheran hard liners are over-playing their hand in the sense that their scientists are not working at the same speed that their leaders are alienating the global opinion.

Why not accept Russia's proposal to create and deliver the uranium?

Roxane: Developing the nuclear rods in Russia affects Iran's sovereign right to develop this process under the constraints of the NPT. This is not a nuclear resource issue but a sovereignty issue.

Arshin: Iran has the human and natural resources to manage the full nuclear fuel cycle. Outsourcing it to Russia is irrational. From the Iranian perspective outsourcing enrichment to

Russia would unnecessarily sacrifice the country's political independence and economic autarky.

Where will the talks with the IAEA lead? Does Iran dismiss international threats regarding sanctions as bravely as it has done in international statements?

Asle: Military action is not inevitable. Without a UN mandate the EU will not carry out or support preemptive strikes. As for the US, a military strike does not seem likely. The threats of Tehran to wipe Israel off the map is taken seriously in Tel Aviv. As for sanctions, Iran is not an easy

target. However, what could hurt the regime are cultural sanctions.

What are Iran's security options? Firstly, it could do nothing. This is unlikely. The Iranian security dilemma is real and acute. A change of regime in Tehran is unlikely to change this. Secondly, Iran could ask for security guarantees. For this to become an option Iran would need to shift towards a more liberal, more democratic administration. Finally Iran could become a nuclear state.

Roxane: Strikes against Iran are unlikely. There have been estimated to be 20 plus nuclear sites, many under or in universities, mosques and hospitals. A symbolic strike on the other hand, would not deter Iran from retaliation, and as things stand at the moment, with Iranian influence very high in Iraq, the costs of retaliation

would be very high. Iran's Shahab three missiles are thought to have sufficient range even to hit Israel's nuclear facilities.

Arshin: Military action is not an option at this stage. If the case is referred to the UNSC, the country will continue to play a diplomatic game.

Is Ahmadinejad responsible for the decision? Is there popular support for the decision within Iran?

Asle: Clearly the current regime does not represent the Iranian people in a way that one would expect in a democracy. Yet I am not sure how important this factor is when it comes to the nuclear programme, it is unlikely that a more dovish President would have halted the programme. But, Ahmadinejad has raised tensions by singling out Israel as the primary opponent

Roxane: Ahmadinejad has not been responsible for a change in policy concerning the nuclear situation. The nuclear option was put into gear by his predecessor, the moderate Khatami.

Popularity in Iran is a difficult thing to track, since all opposition parties are illegal. However, I think it misleading to view the reform movement under Khatami as representing the only real aspirations of the people.

Arshin: Ahmadinejad acts quite independently from the other power institutions in Iran. In fact, he was repeatedly criticized by former President Khatami. As for public opinion, there is a near unanimous consensus in Iran that the country is treated unjustly by the West. The Iranian government has successfully played the game of "nuclear populism".

Roxane: Although Ahmadinejad's belligerent comments have elicited a lot of commentary in the West concluding that he's either stupid or naive, I don't find that he or the political establishment he represents is at all either of those things. In the EU the Iranians are viewed as very on top of their game, hard negotiators, and well informed.

Their ability to manoeuvre in the UN and elsewhere is both recognised and admired, even if their goals are less so.

Asle: There are many perfectly legitimate reasons why Iran wants to acquire nuclear weapons and there are many perfectly legitimate reasons why other states might try and stop them doing so, and that is the tragedy of great power politics.

IRAN: A TIMELINE

1995: Iran and Russia sign a contract for a nuclear facility, for "energy-only" purposes.

12/1999: Supreme Leader Khamenei states "there is only one solution to the Middle East problem, namely the annihilation and the destruction of the Zionist state".

12/2002: IAEA inspections follow claims of heavy water and Uranium enrichment facilities.

11/2003: Iran suspends enrichment, allowing tougher inspections.

07/2004: the IAEA complains that Iran is "not cooperating".

11/2004: EU deal to suspend enrichment August 2005: Iran rejects EU Plan, Isfahan plant reopened.

16/01/2005: Iran breaks international seals on three of its nuclear research facilities.

02/02/06: EU-3 plan to meet with officials from the IAEA.



THE MAYS ANTHOLOGIES 2006

The Mays is an anthology of new writing by students in Cambridge and Oxford, which is released to critical acclaim each year.

The best submitted material will be published in the upcoming MAYS14 anthology, and the finalist's work will be distributed in advance to every major literary agency in the country.

Don't miss the deadline!

Submissions Invited:
Poetry, Prose, Drama,
Photos, Cover Art

Deadline: February 3rd

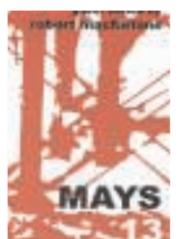
Send your work to: mays@varsity.co.uk



Free MAYS14 Literature Event

TODAY, 2.30PM - JUDITH E. WILSON DRAMA STUDIO, FACULTY OF ENGLISH - 'BRITISH PUBLISHING: FACTS AND FICTION'

Speakers include representatives from leading literary agency ICM and publisher Penguin. Refreshments will be provided and all attendees will receive a free copy of last year's anthology





Trends that really get my goat

When fashion and environmentalism meet

Tess Riley

I received my Oxfam goat for my birthday last March with delight; not only was I doing someone else a good turn and preventing my bedroom floorboards from becoming even more precariously close to collapse, it was also very à la mode. If Sienna and Paris are doing it, then that's the present for me.

My reaction might have been different had I received the same present this Christmas. The goat is, like, so last season... apparently. There are new eco trends rapidly filling its place. This Christmas it was all about donkeys and camels. If you didn't donate something that went hee-haw or had two humps you clearly were out of touch. Of course, since the idea is purely hypothetical, we never actually see these animals. Thank God. Can you imagine Christmas dinner if it were not? Burnt potatoes, lunatic relations, hyperactive children buzzing on e-numbers galore since 5am, and, in the corner, a recalcitrant donkey destroying the antique furniture. And that's just my grandmother.

Truly deserving of praise is Oxfam's PR Department. It's slick, indefatigable and, crucially, clandestine. You see if we notice what they're doing then we notice ourselves as shallow, self-interested consumerists. Their real achievement is to tap their gift ideas brilliantly into the fashion market without us noticing, like a magician's sleight of hand. Alas, being fashionable has its downside: sooner or later everything fashionable will become outmoded. (Denim jeans are the only exception to this rule: no one knows why.) Human is a fickle being: if the hippo's hot, we covet it; if the goat has gone, it's not coming back.



positive movement by cheaply railing against Blair's record or muttering "Bush is an exploiting bastard" (he is, incidentally) whilst driving along in a 4 by 4 slurping a McDonald's milkshake. The yummy mummies who think that they are saving the world by buying organic mangoes are more likely to be doing so driven by the thought of clearer skin than because children in less developed countries are six times more likely to die in areas where pesticides are used to grow crops.

I do not claim to be the Jesus of environmentalism (without sin, that is) but trivial, fashionable gestures really get my goat. My dismissive attitude is aimed less at those who are indifferent than it is at those who take up environmentalism as a new chic hobby, just to drop when it goes out of season.

Still, I'm glad that fashion has caught up with eco-living if it means more people will be exposed to a range of ideas they hadn't considered before. And who's complaining if a cosmic alignment of fashion and philanthropy lets me be chic just by being eco-friendly? My worry is how to keep this up, now that I am oh so cool. Not wanting to fall off my perch, I must spend even more time researching the eco-friendly, happening fashions to be. I fear, however, that like most fashionable trends, being green is going to lose its kudos along the way. At that point I will have to retake my place at the bottom of the style pile and perhaps take up yoghurt meditation to replace those cool friends who have tottered over to pastures new in their Manolos.

Life is so tough as a fashion-conscious, eco-loving 20 year old. Oh, to be an Oxfam goat.

“

This Christmas it was all about donkeys and camels. If you didn't donate something that went hee-haw or had two humps you were clearly out of touch

”

There's a fine line lying about somewhere here and I reckon it's the balance between what I like to call the two F's: fashion and philanthropy. The one urges us to be setting the trends, evoking jealousy as we walk into the Cambridge ver-

sion of the Ministry (well alright, the UL). The other encourages us to put others before ourselves. No, not literally, as mud guards for our Gucci coats, but metaphorically.

Being environmentally

aware has always had a stigma attached to it – the hemp-chewing, excrement-burning hippy staggers grotesquely into brain – but the last five years has seen a huge shift. There will sadly always be people who think they are part of this

A Theatre of Cruelty

Torture: the shared tool of terrorists and government

Simon Bird

The war in Iraq emblematises both the actuality and frequent sensationalisation of civil, moral, and religious disparities between East and West. Given these divergences it is instinctive to presuppose a fundamental remoteness between the kidnap of Western journalists and peace-workers, such as Norman Kember, by Iraqi dissidents and the alleged torture inflicted (or "authorised", for in this case the words are interchangeable) by the American and British governments.

Of course the two categories do differ. Kember's captors are terrorists. Their actions are not inspired by Kember personally. Instead, their motive is public and promotional, to stage what Elaine Scarry has called "a spectacle", a show of power, and, through the expert manipulation of televisual and online apparatus, to broadcast that show to a large and dedicated global audience. Behind and in front of the camera, the kidnapper assumes the role of author-director, while the victim is cast as an actor, forced to exist in two worlds simultaneously, both as himself and as a

character created for him. This duality is painfully exposed, and exhibited, in the footage of Kember's appeals to Jack Straw. Here the kidnapper's scripted demands are recited in counterpoint with Kember's unspoken plea for rescue. Similarly, the kidnapper's weapons (guns, bullets, handcuffs, blindfolds), self-consciously displayed onscreen, are transformed into theatrical props, signifying not only their primary use, as real instruments of pain, but an equal, if not more crucial, secondary use, as unreal images of factionalism and partisan authority. For terrorists then, a weapon's symbolic status is paramount. Kidnap in Iraq has become analogical, even allegorical. The victim is not the victim alone, he is a race and a culture. And his defeat is not his alone, it is the imagined, idealised defeat of the West.

The American and British strategy is, by contrast, emphatically real. The captives they incarcerate are prisoners, held for specific crimes, and the torture they inflict is interrogational. Its purpose is immediate: to extract factual information which will help to prevent

anti-Western violence. It is a means to an end, and thus, unlike Kember's confinement (we might also say 'torture'), which has no tangible – by which I mean realistic rather than figurative – motive, need not, indeed cannot, develop into execution. American and British torture is a wholly private occasion. It is performed behind the curtain, hidden from cameras and spectators. We are tempted therefore to believe that it is free of all theatricality, that it is, in accomplishment as in motive, a purely rational, intellectual exercise. We are tempted to exaggerate the distinction between "terroristic torture" and "interrogational torture", the "unreal" and the "real", and so transpose it into a distinction between "unnecessary" and 'necessary'.

To act on this temptation, however, would be a serious error, for two reasons, the first of which should be considered merely ancillary to the second. (1) The result of torture will always be shrouded in the mist of unreality. A confession won by abuse is insubstantial and shadowy. (2) The act

(and thought) of torture can never be utterly devoid of illusion. It is, by its (un)nature, unreal and inhuman. In order to occur, it requires the artificial construction of distance, by the torturer, between himself and his victim. To endure the pain of another, let alone to create and perpetuate it, demands a false, fictional state of apathy, or even contempt, rather than the true human state of compassion.

With this in mind, it becomes impossible to ignore the affiliation between terroristic kidnapping and interrogational torture; indeed it becomes necessary to view the two as direct kin. The familial resemblance is plain in the portraits of American soldiers astride prisoners at Guantanamo Bay. The soldiers' proud self-awareness, doubled by the reflective surface of the camera, replicates the showmanship exhibited by Kember's captors. Every form of torture, whether its motive is real or unreal, requires a movement (a revulsion) away from the world and towards the grotesque pantomime of which only a misused imagination is capable.

THE HORROR OF DENIAL

Luke Pearce

To the individual observer, reality is never perfectly clear. On Holocaust Memorial Day we are left again asking how modern society could ever have witnessed the worst events of the Second World War. Unless, of course, you believe that it never happened at all.

As the last survivors of the Holocaust pass away, so a link to the recorded past is weakened. I worry that the falling numbers of witnesses to the mass slaughter of the Nazi camps may embolden the Holocaust deniers, or "revisionists," as some prefer to be called. It's hard to dismiss their particular conspiracy theory as harmless.

Two years ago I was sitting in my A-Level History class, defending established fact against another boy who was having a worrying amount of success convincing his fellow students that six million dead was an exaggeration. The trouble is that without having done the research, a Holocaust denier can convince you that questions remain unanswered.

Aside from the friends we make and the resistance to alcohol that we build up, the chief benefit of a university education should be the ability to evaluate; to challenge previous assumptions and not swallow everything we're told.

It is right, therefore, that we should continue to question existing beliefs. New evidence from the past sixty years of historical analysis have continually revised our understanding of how, why, and in what circumstances the mass killing of Jews and other minorities was able to take place.

It is, however, this very critical reasoning that should steer us away from "Holocaust revisionist" theories that reverse proper methodology. The problem with Holocaust deniers like David Irving is that, unlike historians, they do not accept that their results may differ from their hypotheses. They begin with a belief that the extermination of Jews did not take place, and will defend their conclusion whatever the facts.

Holocaust denial rests on one main assumption: that the Western powers and "world Jewry" conspired to fabricate the Holocaust in order to justify their war against Hitler, establish a Jewish state, or even take over the world. This is when it all starts getting a bit silly.

Always ask yourself about the motives. Holocaust denial is not about objectively establishing the facts of history. It's no coincidence that many deniers are neo-fascists. With the end of the Second World War, Nazism was exposed as an ideology that condoned brutality. The fascists had lost credibility. If the Holocaust could be shown as a hoax, then, for some, fascism might be that much less repulsive.

Ironically, the existence of deniers may reassure the rest of us that on January 27 we remember a real atrocity. We should surely be concerned if history were always presented as a clear-cut sequence of events devoid of discussion. Always challenge established belief and practice. Don't, however, lose sight of reality.



Israel and chips

MEMBERS OF THE BLOGOSPHERE REACT TO THIS WEEK'S NEWS, OTHER WEEKS' NEWS AND EACH OTHER:

I think the privacy of the members of the Big Brother house should be respected. These individuals are just celebrities. They didn't choose to become people. **Emma**

Celebrities are the fascists who elected Hitler. Galloway deserves everything he gets. **David**

Presumably you would also support the gunning down of innocent civilians, David. **Garythelion**

David wasn't necessarily condoning the gunning-down of innocent civilians. He was pointing out that all civilians who were previously innocent have already been gunned down. I for one think this is a barbaric practice which belongs in the Middle Ages, when it would have been generally accepted and probably quite popular with people. **Yo_yo_king**

The Russian people do not all live in the same house. To refer to a sovereign state as The Big Brother House on the grounds of one camera is an over-reaction, and shows disturbing ignorance of the changes which have taken place since 1989, during which time Russia has gone on to become one of the world's largest countries **Peregrinfalcon**

If the government wastes public money gunning down innocent Russians, the taxpayer will foot the bill. Will this rock Blair? Don't count on it. Everybody knows the fire brigade hate Washington. Nothing will happen. **Ahmed**

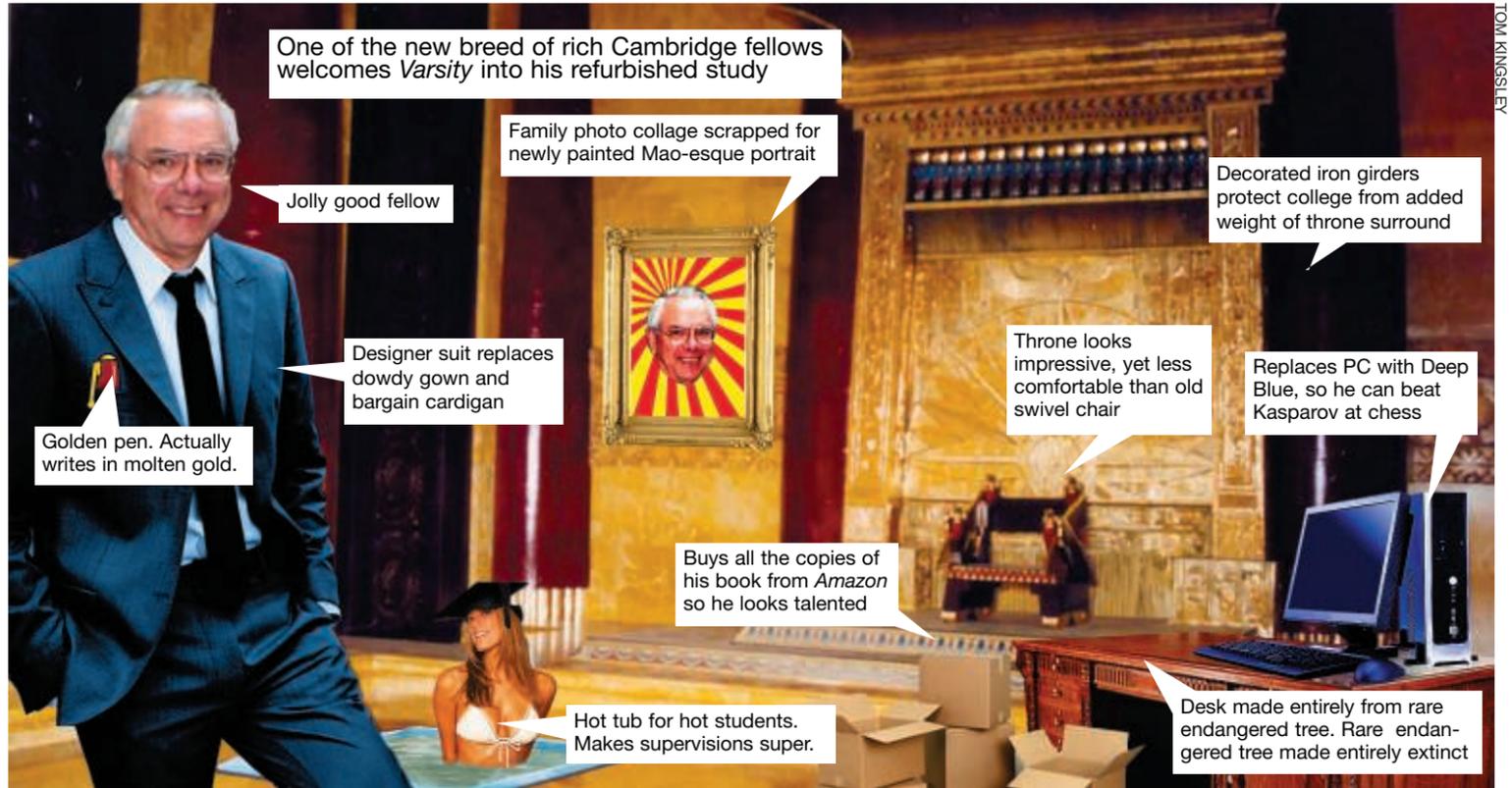
Protecting people from threat does not involve sending millions of barrels of cats to Jerusalem. Irrespective of the status of Russia, Galloway shouldn't be prime-minister of Israel. **David**

If you think Galloway's anything other than dead, you must have been living on the moon for the past four months. **Garythelion**

Number of Israeli tanks in Gaza: 1000+. Number of Israeli tanks on the moon: Zero. Point proved. **Yo_yo_king**

The notion of putting Galloway on the moon certainly is an interesting one. I personally would see China as crucial to anything like this. It currently has the biggest available land area for launching rockets, and enough manpower to be able to fly. The French premier, Ruskin, has already said that he will boycott any proposals for extra French deaths, so if anything's going to happen, it won't be that. It should be an interesting week. I'm going to stay at home and do absolutely nothing. **Tidaltony**

The tank is a land-based animal, and will only thrive on the moon. Could somebody please hammer this point home. Otherwise this discussion will become completely pointless. **MrMatthews**



One of the new breed of rich Cambridge fellows welcomes Varsity into his refurbished study

Family photo collage scrapped for newly painted Mao-esque portrait

Jolly good fellow

Decorated iron girders protect college from added weight of throne surround

Designer suit replaces dowdy gown and bargain cardigan

Throne looks impressive, yet less comfortable than old swivel chair

Replaces PC with Deep Blue, so he can beat Kasparov at chess

Golden pen. Actually writes in molten gold.

Buys all the copies of his book from Amazon so he looks talented

Hot tub for hot students. Makes supervisions super.

Desk made entirely from rare endangered tree. Rare endangered tree made entirely extinct

Fund Me Do, You Know I'd Fund You

The admissions scandal under our access-happy noses

Deep in the cloistered heart of this university of ours, a terrible injustice is being perpetrated. Like a cancerous cancer it is eating away at the core values of this institution of ours. I am talking, of course, about the international scandal that is postgraduate funding.

Unsexy though it may be, funding for our post-tripos lives is a serious issue. Even you poor freshers, squatting in your room worrying about whether or not she loves you (she doesn't), should lend an ear. Even if you aren't applying for postgrad; even if you never have any intention of applying; even if you have never met anyone who might, maybe, apply, sometime, you should care about this.

You're probably alright if you're a scientist. Well, you're not alright, but you know what I mean. People will stomp up the cash for knowledge that might conceivably save children and/or contribute to the development of weapons that accidentally incinerate the same children, and they should. That isn't the issue. The issue is the scarcity of funding in other areas, and the lack of a transparent and equitable system for the allocation of what dollars there are.

The system has delusions of grandeur. It aspires to universality. There are, for instance, research boards that should cover all areas of study; the AHRB for arts, the ESRC for wishy-washy social sciences, and, um, some others for the other subjects. (This sounds sort of weak. Either find a way of making your ignorance amusing or search a third research body.)

This all sounds very nice and comprehensive. But, the thing is, there are areas of overlap, and when that happens it is in the interest of both boards to shake their heads and point in the other direction. "It wasn't me guvnor", the scoundrels wail as some poor interdisciplinary subject slides out of view. For those interested in applying for such courses there are no government funds to apply for whatsoever. Nothing.

Not even a goat.

We're told that these rift valleys exist because some subjects are vocational, and so shouldn't be paid for with tax payers money. Fair enough I suppose. That'll be why we use the money saved to pay for law and economics undergrads to go and work in the City I guess.

The idea that funding should only be available for 'purely academic' subjects

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The idea that funding should only be available for 'purely academic' subjects is about as logical as Salvador Dali

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is about as logical as Salvador Dali. The vast majority of people who stay on to do a Masters are doing so because: a) they really liked Cambridge and are scared of leaving b) they really hated Cambridge, but sought succour for their loneliness in academia and so are stuck here, or, c) they need further qualifications to pursue their career of choice. It strikes me that of these c) seems fairly respectable.

As part of this farce there are some courses which are offered in 'academic' and 'vocational' variations. The difference? Nothing except that for the former one is required to take courses in 'research methods'. Please. We all know what 'research methods' means. We've all stood in a river, shivering as we calculate the rate of flow, or huddled for warmth in the rain on Hastings High Street, compiling tally charts of retired

people. The euphemism is about as subtle as Jodie Marsh.

Obviously it is hard for the government to distribute what are clearly insufficient funds to the satisfaction of everyone. But the problem is that we have a system that portrays itself as comprehensive when in fact it has more loopholes than a child-abuse register. We seem to exist in a half-way house between a state-funded postgraduate environment and one in which individuals have to fend for themselves.

The result of this divided system is a divided intake; the academically excellent, or scientific, who garner themselves some research board funding are joined by those that can afford to pay. This latter grouping are often less able than many who have had to abandon their plans for further study because they fail to secure the necessary funds. It's a relatively simple injustice; parental wealth should not be a criteria, even an indirect one, in the admissions process. If this were the case at undergraduate level, there would be a national outcry. Gordon Brown would probably get involved.

This trend is particularly worrying when British universities make a healthy profit from the emerging industry that is Masters degrees. It is in their interest to attract full-fee paying students and, it may be the cynic in me but, that would seem to be an interest that exists in far from perfect harmony with the necessity of attracting the best students.

It may be that we are simply in the midst of a transition in postgraduate funding, as the British university system moves steadily into the murky world of private funding. Such a process is completely understandable, but being a gerbil in a historical-process of a treadmill ain't so fun. In fact, it blows. Please can we have a system that is easy to understand, and provides funds to those that most deserve it. Please can we have a system that gives me money. Pretty please. With research methods on top.

Olaf Henricsson-Bell



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VARSTY

VARSITY

Changing the Union

Our student union is criticised most vehemently when it is seen to be blighted by inertia and apathy. Too often in recent years, as in many students' unions across the country, CUSU's main purpose – providing services and representation for the University's 18,000 students – has been blunted, either by the inaction of its elected officers, or the disinterest displayed by so many of their members.

When the politicised bickering of CUSU Council has exacerbated this inactivity, the CUSU Executive have been criticised for not doing enough for students, or enough of anything. Last term, *Varsity* stated that Laura Walsh seemed curtailed in her efforts to change this. Clearly, she is now trying to do so. Whilst this has caused anger amongst some of her colleagues, we should not be blind to this fact.

There is a strong case for the restructuring proposed by Walsh and some of her colleagues. Many agree that a full-time sabbatical Women's Officer detracts focus from other campaigns, and weighs the Women's campaign with disproportionate resources. However, it must not be forgotten that women are underperforming and under-represented at all levels of this University. The work done by the Women's Officer remains vital in this respect, yet many female students still feel detached from their union.

Perhaps, then, Walsh's belief in the urgent need for a referendum on the position's future is well placed. Present disquiet at her neglect to consult the executive disguises the fact that this debate, like many others, has often been discussed, restricted to the higher echelons of CUSU bureaucracy for too long.

The motions emanating from DPC have been heavily criticised for the same lack of consultation. However, proposals on this scale, effectively re-defining the way the CUSU Executive should work, not only require extensive research but also widespread consultation.

A streamlining of the Executive should only be proposed if doing so would enable CUSU to provide a more efficient service, whilst at the same time ensuring specifically the representation of *all* those that it purports to speak and campaign for.

The secretive manner in which the request for central University funding was handled by Walsh, Jennifer Cooper and Drew Livingston has created an even bigger furore. As an issue which has enormous political and financial implications for college unions, the opinion of college union presidents should have been the first foundation upon which the proposal was grounded.

Nonetheless, CUSU's current funding structure is in a sorry state of confusion. That a college union which has disaffiliated is no longer required to pay an affiliation fee, despite the fact that their students would still be entitled to all CUSU services, is unfair and illogical. That a college union which seeks to cut its political ties with CUSU is yet able to receive considerable benefit from the very institution from which they have attempted to distance themselves is similarly so. The current structure enables free-loading – this must change.

However, an articulate request could surely be put to both CUSU Council and to the University, proposing that our Union's funding be made up of both central contributions and college affiliation fees. What CUSU provides for individuals as individuals should come from central contributions. What it provides its members as collegiate affiliates should be covered by the college fee. This would provide CUSU with a guaranteed income, whilst ensuring that the threat of disaffiliation by college unions, and the leverage exercised therein, remains sufficiently real.

Consultation is ideal, but a realistic prospect of progress is necessary. The CUSU Executive and college representatives on CUSU Council must give change a chance.

Healthy Mentality

Varsity whole-heartedly supports the campaign to save the Cambridgeshire Young People's Service. Our in-depth report has made clear why such specialised services should continue to play a key role in the provision of mental health care for students and young Cambridge residents.

The experiences detailed in our student case studies show that adequate and appropriate care can enable people to regain fulfilling lives, and that the YPS has proved successful in achieving this central aim. In a city where 25 per cent of the population are students, it is vital that such specialised care remains on hand.

Services have to be financially viable, but in this case it is questionable whether short-term cost-cutting measures would result in long-term gain. Combating psychiatric problems at a young age can help people turn their lives around. If the welfare of students and young people with mental health problems in Cambridge is to be maintained, then the YPS must continue.



Correspondence

email us: letters@varsity.co.uk

or write to: Varsity, 11-12 Trumpington Street, Cambridge CB2 1QA

Unintended Consequences

Dear Sir,

The existence of Cambridge University has one unfortunate effect on the historic city centre. People are drawn here from all over the world and the colleges, given the existence of the capitalist system, inevitably charge in rent what the market will bear! Most of you come from non-privileged backgrounds yourselves – contrary to popular myth – and, of course, know this all too well when you come to pay your college bills every term.

For elderly people who live in Cambridge suburbia and who come, maybe once or twice a week, to shop in the city centre and meet friends of the same age and low income, it is difficult to find anywhere where a cup of tea and a snack are affordable any more. This is because the rents charged on the city centre premises of cafes by the various colleges, to which you all belong, inevitably have to be passed on partly to their customers.

The Parsons Court drop-in centre for elderly people, open between 10 and 3 every weekday, offers food and drink at prices which those of limited income can afford

and also a chance to make new friends. Although formerly supported by Cambridgeshire Social Services, grant income has of late been much reduced and the establishment is now threatened with closure at some point during the next year. The centre could be saved for about £25,000 – that's about one-ten-thousandth of the total wealth of the colleges and university; or, to put it another way, if every student and Fellow in the whole university gave just two pounds, the centre could be saved for the foreseeable future.

Parson's Court is situated in the small passage on the right-hand side of the Corn Exchange. I am sure that students who would like to briefly drop in to say hallo to customers and to make some contribution to the centre's finances would, although of a different age, be very warmly welcomed.

And do ask your college Chaplains and your Tutors to support this charitable cause too – it will be very good for "Town-Gown" relationships here!

Yours faithfully,

William Hutton

Ham-stir Crazy

Dear Sir,

I was appalled to read that the perpetrators of one of the most brainless crimes of our time turn out to be Cambridge students (*Varsity News*, 20th January). Surely it is to be hoped that the young men responsible for mailing the hamster are sent down – if not for their senseless act of wanton cruelty then at least for their practical demonstration that they are not bright enough to grace a nursery school, let alone a university.

Moreover, whilst the pair claim to have expressed their remorse, their flippant comments about the role of the RSPCA in investigating animal abuse, as well as the Crown Prosecution Service, who can be praised in this instance for bringing criminals to justice, lead the reader to wonder just how sorry these young men are.

Clearly the kind of people who would post a hamster in an envelope belong in some kind of institution, but is it the University of Cambridge?

Anonymous

Hundred Schmundred

Dear Sir,

Can I just say that I really enjoyed last week's feature about the people who define Cambridge University in 2006. I hope that it graces the pages of *Varsity* again in the not too distant future. Only next time, could you please call it something like "These people are better than YOU". I think a title of this sort would emphasise *Varsity's* important contribution to dispelling the stereotype of Cambridge as an elitist and self-obsessed institution.

Yours faithfully,

Average Joe
Trinity College

Dear Sir,

I am resisting the temptation to comment on the *Varsity* Power (*sic*) 100 for the simple reason that nobody else has.

Yours faithfully,

David Marusza
Corpus Christi College

Letters may be edited for space and style



Letter of the Week

Dear Sir,

I was surprised to see myself in your article about George Galloway's imminent appearance at the Cambridge Arts Theatre (*Varsity News*, 20th January). As nice as it is to appear in such a prominent publication, I was disappointed with inaccuracies in the article, referring as it did to me as "Cambridge Jewish Society President," a position I have not held for over a year, and rather unfair on the incumbent pair in charge.

Of slightly more concern was your suggestion that my contact with the Arts Theatre about the visit was part of "one coordinated campaign". This is not at all the case, as the reporters would have found had they contacted me.

I wrote only because I had heard that, after Mr. Galloway spoke at a London school with no previous history of problems, a pupil was called a "dirty Jew" in her common room. The head of sixth form later apologised, saying that Galloway should not have been invited because of the extremely negative effect that he had had on the school's atmosphere. Because Galloway is due to speak here from a solo platform with little space for debate, I was concerned and felt that I should bring this incident to the attention of the theatre's management.

Fortunately, I no longer think there is much danger of the man being taken seriously. Perhaps we can expect further feline impressions upon his visit to Cambridge

in the midst of his usual cat-erwauling. I have even heard (unconfirmed rumours) that he will be staying in the Hotel Felix, but this time please do check before printing anything...

Yours faithfully,

Samuel Green
Trinity College
Ex-President of CUJS

Letter of the Week wins a specially selected bottle from our friends at Cambridge Wine Merchants, King's Parade



"I didn't laugh, simply because it wasn't funny"

The Anonymous Student

This Week: The snobbery of Cambridge English

When I arrived in Cambridge, a doe-eyed English student, I was greeted by a fellow fresher who confided that she had just read the entire Bible. For pleasure. Disconcerted by this exchange, I meandered to my first English meeting where my tutor greeted me with the flip-pant enquiry: "I assume you have read the Bible?" Now why assume that? Do they now select students not on aptitude but on the number of scriptural maxims one can recite?

My essential gripe about the English course is the assumption that, due to your presence here, you have read a frightening amount of books. I have read books: that is why I

applied to study English, because I enjoy reading.

However, it concerns me that a course so inherently artistic is based on such a scientific procedure of reading, where one is expected not to delve into the depths of a few great works but to speed through them all and tick the boxes. The constant attitude of "well, you *should* have read it" is all too rife; there is too high a level of intellectual snobbery to maintain.

Before arriving here, I laughed on hearing that I would be studying a different Shakespeare play every week: surely this was hardly enough time to gain even the slightest understanding of such works. When I eventually came to

taking the paper, it emerged that we were in fact expected to study not one play, but at least three a week.

Now, English students are vilified more than any for their sparse attendance at lectures. Most lectures themselves, however, are hardly an attractive prospect. The vast majority that I have attended have consisted of the speaker not so much lecturing as effectively reading out, yet again, an essay penned twenty years ago. No wonder they often sound as bored as the students.

Well, perhaps not all the students. After all, if reading all the books ever written is fun, it's even more fun to show off your knowledge. Last week, a lecturer mumbled a mildly

amusing quip that was greeted by snorts of laughter. One particularly hysterical student in front of me turned around like Linda Blair to check that I had got the 'joke'. Yes, I got it. I understood the tenuous textual reference. I didn't laugh simply because it wasn't funny. In fact, it's never funny.

I feel my complacency to my studies is bettered only by the complacency of some of my supervisors. During only my first few weeks here, one revealed to me that she hadn't marked my essay because, as she herself proudly stated, "I ate four times my own body-weight in pasta and fell asleep instead." Now, for all the books one has ever read, try to explain how *that's* possible.



CATWALK REPORT

The Fall/Winter 2006 collections just shown in Milan have set not only new trends, but new standards for men's fashion. A newly sophisticated, tailored style is in vogue, with designers such as Raf Simons completely reinventing the yardstick by which menswear is judged. A combination of innovation and respect for traditional styles has created eminently pioneering yet wearable styles, and ones that the men of Cambridge should soon be sporting.

Raf Simons' first menswear collection for Jil Sander has the makings of fashion legend. This was an important outing for Simons, who was hired to head the label after Sander quit for the second time due to a dispute with Prada, who owns the brand. A graduate in industrial design, Simons has an eye for form that has twisted the conventional image of man into a new shape.

The broad, boxy shoulders of the jackets, combined with skinny tailored trousers and white shirts were the recurring themes of the collection. The restrained, sombre colour scheme of black and white complemented by muted greys and beiges was matched with shiny, futuristic fabric to create a look that glanced to the legacy of Jil Sander herself and to the future of the brand.

The juxtaposition of the narrow trouser leg, wrinkled at the bottom with a curiously child-like charm, sometimes coupled with oversize, wide coats, contrasted determinedly with the suave, tailored, adult monochrome finish. There were more plays on tradition with the neck of the sweaters following a curved line.

The clean lines of the overcoats were reminiscent of the Simons staple, the cape and the highly polished shoes reflected the elegance and attention to detail that characterized this collection. Raf Simons has rewritten and remodelled the physical shape of men's fashion and the silhouette of a man, in a way which will be important for menswear beyond Fall 2006 and into the future.

The move towards 'grown-up, dressed-up' continued in the Burberry collection. With the collection's muse identified as the Duke of Windsor, the emphasis on archetypal English formality of dress was marked, but with the necessary modern take to bring it up to date - per-

fect for frequent Cambridge black tie events. Burberry's designer, Christopher Bailey, showed that bobble hats, chain belts and dandified pinstripe suits can work together, so students should forget the traditional split between casual leccaturewear and formal hall black tie and indulge in a little individualistic fusing of styles. As for colour, the softer browns and burgundies applied to everything from formalwear to duffel coats, with smatterings of purple in the accessories, were the perfect visual foils to the geometric, monochrome patterns of the shirts.

At Burberry the collection was made in the details. The oxblood cummerbunds hit the right note between formal and cavalier and the bronzed brocade trench coat proved the perfect mix of aristocratic luxury and originality. As at Jil Sander, the tight calf reigned, confirming that fashion (in the women's ranges too) has decreed that the shapelessness of last summer's boho-chic is gone, and designers are making a wave back to tailoring.

By merging prints and unusual accessories with suits, students can adhere to dress codes while retaining some individuality. In the Prada collection, animal prints featured highly, from coats and shirts to bags and the furred helmets that were the most eye-catching feature of the show. This war-like determination to get back to primitive essentialism reflects Prada's backstage battle cry, entitling the selection 'men's forbidden dreams'. Grey cardigans and slim black ties met the remnants of a rarer barbarianism, in the bulky leather gloves and dark balaclavas. There was a thinly veiled evocation of violence tempered by suits, which hints at Prada's interpretation of the current state of the world.

The cropped trousers with tags at the ankle intimated the start of a new silhouette at Prada. The jacket sleeves were also often shortened so that jumper and shirt sleeves protruded. In Prada's Miu Miu line too, cropped trousers and sleeves created a futuristic, boxy style but with overlong cardigan sleeves. There was more quirky experimentation with shaggy fur bags and studded belts; the combination of tailoring and edgy style created an eclectic, bespoke image, which exactly suited the current progressive, directional attitude of Milan.

Fiona Walker Doyle



Jil Sander AW06



Burberry AW06



Miu Miu AW06



After the excesses of the weeks leading up to Christmas, not to mention the week following, most people, if in the habit of making such things, resolve to usher in the new year with more discipline regarding what they ingest. Detox, diet: these words fill me with a crashing sense of gloom.

As with prohibition in America, it seems that the true profiteers are not the poor souls putting themselves through hell to feel better in body and soul, but the mob which creates low-fat (though super-salted) alternatives to the ubiquitous ready meal, writes diet guides, and generally makes us feel we should suffer months of miserable food for a few days of festive cheer.

Instead, we should be making positive resolutions, which fill us with hope and excitement for our next jaunt around the sun. My aim this year is to make a proper commitment to eating both seasonally and locally. This is a good thing for many reasons. Firstly, to calm your

tormented soul, it makes very good economical and ecological sense. Like prisoners confined to a windowless cell, with no clue as to whether it is night or day, we live in a culture with no understanding of what is being harvested when, and accordingly pay a high price for our ignorance; this is why so much of our fresh produce is now imported from countries in the southern hemisphere at great expense. One can support British farmers while preventing the highly pollutant air miles clocked up by one midwinter aubergine. Secondly, to nourish your exhausted body, it's healthy to eat seasonally, and especially delicious at this time of year. As my grandmother, who nurtured a truly superlative kitchen garden used to say, vegetables taste all the better for a touch of frost.

To get your own piece of the action, head down to Market Square, whose stalls are heavy with delicious tubers to roast, mash, soup, or simply boil gently

and down in butter, not to mention game, which is available plucked, eviscerated and beheaded from the fish stall. Game is underused and excellent meat, lean and full of flavour, very cheap, and in no way complicated to cook. For a month by month guide to what's being harvested, visit the website of the British Food Trust at www.greatbritishkitchen.co.uk.

To get started, why not try our on-line recipe for pigeon with Jerusalem artichokes salad (pictured above). This is very quick and simple, and looks beautiful, the red and brown of the pigeon complimenting the white and green salad.

The fishmonger in the Market Square (Tuesdays to Saturdays) is currently selling wood pigeons for two pounds each. Do remember that these pigeons have nothing in common with their larger urban relatives, and are cleaner and healthier than most chickens.

Jackson Boxer

FOOD LAISONS



< SHOOT

Styling - Susannah Wharfe, Hair - Reeds, Photography - www.andysimsphotography.com Siobhan wears pink sleeveless tee, £100, pink cardigan, £147, Waxy cropped trousers, £75 all at Fiorella. Owen wears jeans, £29 at Zara; pink polo shirt, £55, grey striped jumper, £60, both by Reeves; black pea coat, £88 at Gap.

A girl sits alone in a café. She is not surrounded by an attentive man or a gossiping group of girls. She is not chattering into her mobile phone or buried in her laptop computer. Her guard is down. But this is not a lonely, vulnerable picture. She is a Giacometti sculpture, powerful in her solitude. How many of us can honestly say that we are this girl?

Co-dependence is force-fed down our throats from early childhood. Films tell stories of the Hollywood fairy tale, which inevitably unites man and woman. Songs inform us of how the end of love means the end of happiness. However, it's just not convincing me...

Do you think that this girl in the café just became that way overnight? It seems more likely that experience has taught her that it is naive to rely solely on others for her contentment. Perhaps for the New Year, we can reinforce this concept in our lives. I propose that we diet this year not only with our food, but also with our love lives.

So what kind of diet to choose? In very extreme cases, perhaps a fast is necessary. This would involve completely giving up even the mildest of flirtations. Most food fasts last only a week at most, so set yourself a similar limit. Relish the increased amount of free time! If giving up food for a short time detoxifies the body, giving up men could detoxify the heart and help us repair any damage that may have occurred in the last year.

Remember that after a complete fast, it is important slowly to reintroduce food to your diet, so it is essential that the same be done with men. Eye contact represents fruit juices - not real food but containing enough sugar content to take the edge off. Then allow yourself to flirt. Like your fruit and vegetables, this should not be restricted, so enjoy it in unlimited quantities.

If this all seems like a bit too much, maybe it is time simply for a man-diet, which would involve avoiding those men that are obviously bad for you (convicted killers, married men, alcoholics (more difficult to avoid in Cambridge, I know), stalkers and anyone who is in a band, to name but a few. Think about the fact that a varied diet is a healthy diet. Personality is the equivalent of carbohydrates - you may think you can cut them out, but it is never good for you. He may look like Matthew McConaughey when you bump into him in Cindies, but the novelty factor will quickly fade if his banter is confined to the intricacies of dismantling a computer or how big his 'guns' are. Always avoid the emotionally unavailable. They are the diet Cokes of the dating scene - seemingly harmless, but never leaving you fully satisfied and never as good as the real thing.

The problem with all kinds of dieting, though, is that the things that are bad for us always taste better. If we spend some time on our own, though, we might have a chance to become that girl in the café. Then we will be strong enough not to require external validation and will be able to cope with whatever beautiful disaster next comes our way.

Jenny Stocks

If you only have one item in your make-up bag this term, make sure it's a MAC Lip Pencil in Spice. Perfect for shaping or filling in the lip, it will transform your pout from limp and lifeless to positively kissable.

Chuck out last season's shades of purple and blue and fatten up your lashes with Max Factor's 2000 Calorie Mascaras in Black. Think thick and lustrous without the clogs - just what you need for making eyes at that formal swap ffitie.

White Rabbit Milk Candy is THE chewy treat to have floating around in your purse. Slip this creamy snack in someone else's pocket to spread the sweetness. Go on, fall down the rabbit hole! Available at the Chinese supermarket on Mill Road.

A light smattering of NARS Blush above each cheekbone will refresh and revitalise your complexion even after a hardcore night at Cindy's.

HERE TODAY

Yes, it was a good movie, and yes, you may fancy yourself as Regina George, but quoting Mean Girls is so 2005. When you say "I'm sorry that people are so jealous of me... but I can't help it that I'm so popular," you have GOT to realise that people aren't jealous... they just don't like you. And who can blame them?

Boys in skinny jeans make one long for the day when "how's it hanging?" was a rhetorical question.

The Van of Life. Watching Cambridge students scoffing down greasy food in tuxedos is just too post-post-modern.

And here's one for the boys - use Head and Shoulders Shampoo at your peril! No, it doesn't smell nice and no, it won't keep your scalp clean. The male population are often reluctant to wash their hair at all (yuck!) so get hold of a more natural shampoo. Original Source Mint and Tea Tree Shampoo is renowned for creating a cool tingling sensation when massaged into the hair.

Allegra Kurer

Just been dumped by your boyfriend/girlfriend for wearing the wrong eyeliner? We know how it feels.

For Beauty and Fashion advice email Ask Allegra at fashion@varsity.co.uk

GONE TOMORROW

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Pete gives up crack for Cambridge...for 25 minutes

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A rough time of it?

Jacqui Tedd and Liz Bradshaw talk to Rough Trade boss Geoff Travis about Churchill College, Canada, and turning down Franz Ferdinand

You might recognise this scenario: You consider yourself to be a "true" music lover; you battle with feelings of despair and bewilderment. Each time you switch on the radio, flick through a music magazine or take a peep at the latest offerings on *Top Of The Pops*, you are confronted with reams of manufactured, talentless acts. Acts that would test the most fervent consumer services manager's confidence in their mantra of "the customer knows best."

Then your faith is restored. The Smiths are played at a party, your friend lends you the Arcade Fire's album, or you read in the paper that Antony and The Johnsons won the Mercury Music Award. Geoff Travis, founder of the Rough Trade record label, can be thanked for such musical remedies, preventing us from becoming comatose victims of dire music syndrome.

As a result of Travis' honed ear for brilliance, his record shop and label have brought innovative, unique bands to our attention for decades. "We never think 'yeah they can be big,' we just think what effect they have on us; do we love it? It's a bit nostalgic - you need to have that same feeling that you had when you were fifteen and heard a Beatles single."

It was this instinct that famously led Travis to sign the Strokes after hearing just 15 seconds of their *Modern Age* EP played over the telephone from New York.

Such anecdotes are plentiful in a career fuelled by hard work, an ongoing passion for music and a healthy dose of luck. After a brief, unhappy stint at teaching (he liked the kids but hated the staff), Travis decided to stake his future on the reliability of his local public transport system: "One day I was at the bus stop and I said to myself one of those silly things - 'if the bus doesn't come in five minutes, then I'm leaving.'" The bus didn't show up. The next day he was in Canada.

At Cambridge, Travis was heavily involved in acting, and after graduating from Churchill, one of his first plans was to set up a theatre company with the aim of teaching sexual politics to teenagers in a more accessible way.

After leaving teaching, he went to Montreal to visit his old drama teacher, and then on to Toronto where he ended up spending a summer working in a health food shop. A chance romantic encounter turned into a jaunt across America, hitch-hiking from Chicago to San Francisco. Along the way, he accumulated 400 records, which a friend suggested he have shipped back to London to sell. This idea instantly appealed, and upon his return he set up shop in the Lambeth area.

The philosophy behind the shop was inspired by Lawrence Ferlinghetti's beat poetry bookshop in San Francisco where "you could go in, sit in the basement, have a cup of coffee and read. Nobody would chuck you out until closing time. That was part of the way I wanted the shop to

be, to be a kind of community centre. We wanted to be *in* the community, we weren't being snobbish or elitist - we just wanted to serve the local people and really introduce them to lots of good music."

The shop soon became a cult favourite. "Part of the fun of running a shop is being a detective and tracking down interesting things. We started importing things from America like the first Talking Heads singles, Iggy Pop bootleg singles. That's what made the shop special."

The ethos the shop embodied and the scene that grew up around it had a profound influence on the direction that Travis' career was about to take. He found himself at the centre of a movement that was just about to take the world by storm: punk. Mick Jones was amongst the regular visitors to the shop, a friendship that has lasted from the early days of the Clash to the pair's recent mutual involvement with the

“

THE JURY'S OUT ON WHETHER THAT WAS THE BIGGEST MISTAKE IN MUSICAL HISTORY

”

Libertines. The shop's reputation led a number of bands to directly petition Travis to stock their records. It was at this stage that Travis and his co-workers decided to set up their own distribution network, which would also supply left-wing journals that weren't widely available at the time. They set up regional networks, with like-minded people such as Tony Wilson at Factory Records, to provide a structure for new bands that didn't require them to come to London.

One day a young man swaggered into one of Travis' distribution venues and thrust a tape into his hand. The man was Johnny Marr, and the tape was 'Hand in Glove'. The Smiths signed to Rough Trade and both parties made their name. When confronted with Alan McGee's claim that the Libertines are the most culturally significant band he's ever worked with, Travis opts instead for the Smiths, and it's clear they hold a special place in his heart. What he could never have guessed back then, he says, was the extent to which they would come to hold a place in so many other people's. "All we knew was that they were really thrilling - perplexing, maybe, but I think that is really the genius of Morrissey and Johnny."

The high level of personal involve-

ment Rough Trade has always had with its artists means that Travis has developed a strong emotional attachment to many of the bands he's worked with. He appears genuinely saddened when talking about how Pete Doherty, one of his more recent talents, has "blown it". He believes that the Libertines did have the potential to "join the pantheon" of bands, to which the likes of the Smiths belong. "We love him, but he is the most frustrating human being on the planet," Travis sighs.

More positively, he is clearly excited about recent Rough Trade successes like Arcade Fire and Antony and the Johnsons, although he despairs at the lack of mainstream press coverage the latter have been able to command in publications such as *NME* compared to some of their peers.

Travis famously turned down the opportunity to sign Franz Ferdinand. To him, they seem to reflect a broader problem with the contemporary music scene. "We went to see them and thought they were very good, but they just leave us a bit cold. They just seemed a bit soulless, really, and I think to be honest they are a bit soulless. I suppose the jury's still out on whether that was the biggest mistake in musical history."

Travis is an individual, who has been able to combine his lust for music and his belief in his own musical taste to generate a highly successful business that still serves a community of music lovers many years after he initially set up shop. "We know what we like and I think that is the secret of Rough Trade and why we are still here today."



ILLUSTRATION BY MARIA LISOGORSKAYA BASED ON A PHOTO BY BEN JONES

So touching

Sarah Wilkinson finds her feet tapping



CLAUDE SCHNEIDER/CANTABPHOTOS.COM

As John Dryden asserted, "dancing is the poetry of the foot," then I am certain that *Touch* is one of the most eclectic fusions of rhythm, form and style in the contemporary dance canon. Oscillating between break dancing and ballet, Spanish and street, the stage is ablaze with noise, colour and kaleidoscopic action as dancers attempt to tear through their private spheres and reach out to one another – quite literally, to touch. Though largely underdeveloped and inconsistent, the thematic link connecting the dances, "the celebration of the contact of human bodies" as the programme notes tell us, is vividly apparent in a few pieces of notable originality.

Down by the River, (choreographed by Maggie Hurwitz) is an interesting and beautifully understated exploration of the human need for spiritual connection. Though perhaps not the most varied of pieces in terms of movement range, the subtle expression of musical lyrics and the strong recurrent leitmotif allows the dancers to command the stage with a power and energy that exudes even in their moments of unified stillness. The way in which the dancers refrain from contact until the very end ensures that the pained isolation is sustained until the last possible moment. As Jennifer Hersh lays her hand on Sinead Boughey's shoulder, a connection is at last established and the recognition of shared worlds finally occurs. With the help of magically evocative lighting, the quartet of girls in Part I manage to capture the introspective atmosphere of solitary prayer perfectly and create a silence in their movements despite the pervasive music.

In total contrast to this piece stands *Mirko* (cho-

reographed by Kai Er Eng). There is no obvious link to the central theme here, but the choreography is fresh, the music is exhilarating (taken from *Cirque du Soleil*) and the dancers look as though they are having fun. The 'three-stacked roll' - in which three dancers simultaneously flipped over whilst seated like Lego on top of one another - was, perhaps the most original movement in the entire performance.

Originality of steps is perhaps the hindering factor in many of the pieces, with the numerous interludes being the worst culprits for repetitiveness and sheer lack of imagination.

However, the standard of dance on the opening night remained consistent throughout, with some performances worthy of professional London dance schools. Jennifer Hersh, in particular, articulated her flamenco piece – *Solea* (choreographed by Diana Fransen, Felipe Cantaba and Jennifer herself) - with brilliant precision, whilst Kai Er Eng moved with mellifluous grace through Tzo Zen Ang's piece, *Territories*. Ben Jammin' and TrubL Roc were also notable for their sheer skill and attitude in *Catch* (choreographed by TrubL Roc.)

Visually stimulating from beginning to end, *Touch* has the capability to reawaken interest in the Cambridge dance scene. With an obvious enjoyment emanating from the enthralled audience, however, and a fantastic range of choreography to revel in, it would be rewarding to see the dancers heeding Lord Byron's advice when he commanded, "On with the dance! Let joy be unconfined." A few smiles here and there never go amiss.

Touch is the ADC Mainshow until Saturday.

Jo Trigg wants you to dust off your dancing shoes

Dancing. We all do it. Sort of. It might take inebriation, Cambridge cheese, and the consolatory observation that you're not the only one who moves like a drunken duck with two left feet, but at some point every one of us has done it. Dancing is one of the most accessible activities of our generation. But it is also

one of the most inaccessible art forms in twenty-first century culture.

Scientists say body language constitutes 55% of our communication, but dance has become far removed from what we feel we can decode. Contrary to what some may believe, dancing does not require an understanding of its 'language'. Dance is constantly evolving and you make it what it is.

There are plenty of 'languages' to choose from. Tap and jazz might appeal for their energy; flamenco and Indian as a window onto another culture; ballet for its aesthetic beauty; and contemporary to rival the abstract depths of modern art.

Participation is the perfect exercise, not being just another workout requiring steely willpower and a consistent reminder that this loathsome effort is beneficial to your health. How else could you express artistry and musicality and still claim to be doing exercise?

So why is dancing not more popular? A salsa class with friends could replace a pub visit. Watching cutting-edge contemporary dance might add variety to theatre visits. What's your excuse?



For information on dance classes go to www.varsity.co.uk

"*Oleanna* is a really interesting play to do in a university context," says director Osh Jones. It's a play that's guaranteed to provoke audiences at the ADC next week, as its theme is (perhaps dangerously) close to home.

John, a middle-aged, paternalistic professor, tries to help Carol, a struggling student. She perceives his actions to be sexual harassment and her complaints eventually cost him his job, his house, and possibly his wife.

But this is no simple diatribe directed at the modern world from behind the ramparts of an ivory tower. What makes *Oleanna* so interesting is its extreme even-handedness.

As Lydia Wilson (left), who plays Carol, says, "I don't think either of the characters are wrong within their separate spheres." John believes that his actions in helping Carol are without sexual content. Carol believes herself under attack by the misogynistic education system typified by John. Either could be right, and it is up to the audience to decide.

At the first performance, four Harvard professors stood up and booed Carol. When the play was last put on in London, the audience cheered John at the end. There is certainly a tendency among audiences to see the play as an attack on "political correctness gone mad," and to back the well-intentioned professor.

Will Jones and his cast play it this way? They claim to be impartial, but I'm sure I could sense some student solidarity with the vulnerable Carol. "It would be great to get a cheer from about four people for my character" says Luke Roberts (above, right), playing John. "Then those four would be whacked on the back of the head by the row behind." Despite his reservations, he promises to stick up for 'his' side of the argument.

David Mamet is famous for his masterful use of the American idiom. He can create poetry out of everyday



ADAM WELCH

Power Play

Ed Blain talks to the team and cast behind *Oleanna*

American speech, just as Harold Pinter does in Britain.

But does the American setting reduce the relevance of the play? Not according to Jones, who believes that "the relationship in the play is very pertinent in a Cambridge setting where professors are regularly closeted with students". Though set in America, the culture *Oleanna* comments upon is now common to much of the West.

The director and his cast certainly don't expect the American accents to be a cushion between the audience and the action. "I really hope I don't get any of the usual non-committal 'Oh, that was great' comments in the ADC bar," says Jones. "The play demands dis-

ussion, and because we're presenting two very strong arguments, the audience reaction is going to vary every night."

The actors both clearly believe in their characters, but it remains to be seen whether a Cambridge audience will sympathise with a traditional academic or with an insecure but forceful student.

They may not have much choice in the matter. Lydia Wilson freely admits that she supports Carol's point of view, and she hopes the audience will too. "I'm scared" she says, "I'm scared I'm going to turn round and shout at the audience if they go against me." *Oleanna is on at the ADC from Wednesday 1st February*

View from the gods



The Varsity Elect Pass Judgement

With Hermione Buckland-Hoby and Nico Phillips

Breakfasting on ambrosia the other morning (being gods and all), and musing over the past week's theatrical endeavours, we were impressed that genres as diverse as Shakespeare and improvised comedy could all enjoy full and committed audiences.

Although extremely well-executed, *The Taming of the*

Shrew's slapstick comedy struggled to synergise with the thought-provoking extra-textual scenes. Alex Spencer Jones' black-and-white Shakespearean spectacle was not as different from Adam Lenson's Sondheim review as might have been expected; it had all the bombast of musical theatre, which was at times distracting. Whereas *The Shrew* pulled us in different directions, (perhaps appropriate in such a problem play), *Marry Me a Little* consistently portrayed the depressing ordinariness of city life with adept characterisation from Becky Hutchinson and James Smoker.

We knew where we were with Sondheim and we enjoyed where *The Shrew* wanted to put us, with both the delights and problems of the latter stemming from a playful irreverence for the text. While we doubt Shakespeare was turning in his grave, it may be that being long dead puts playwrights at an advantage when it comes to the playfulness with which directors approach texts. There's no joking when it comes to the recent Nobel-prize winner Pinter with *Betrayal* on this week at the Corpus Playroom. This kind of drama always finds it harder to win over an audience; since our role is less defined we wonder if we're allowed to find it funny as well as tragic. The play charts the betrayal of Jerry (Owen Holland) by his wife Emma and

best friend Robert (Jonathon Lis) through their five year long affair and progresses retrospectively so that the play ends with the affair's inception. The combination of strained conversation and stark lines made for a tension that saw the audience responding with bursts of laughter at its release, as well as reverent horror at its intensification. The greatest destabiliser for the audience was the bold decision to have multiple Emmas, which raised as many pleasing dimensions as it did troubling problems to the production.

Cambridge University Contemporary Dance Workshop's *Touch* stamps down its dance-shoed authority from beginning to end, challenging the audience to sit up and watch. The decision to avoid physical contact until the show was well under way encouraged the audience to consider itself as the object being touched.

Of all the week's shows, the demands made on the audience by improvised comedy group, ICE, in *Whose ICE was it anyway?* were the most predictable. The performers energised a willing audience although their 'zany' suggestions started to grate. The show was most impressive when the performers collaborated, quite a feat given that for some it was their first time.

for first night reviews go to www.varsity.co.uk



THE CLASSICAL
COLUMN
JAMES DRINKWATER

IN REVIEW – Handel Israel in Egypt, CU Chamber Choir/David Lowe, 21st January: Even beyond the various meteorological and zoological word-paintings in this Exodic choral oratorio, Handel's harmonic and textural expression is remarkable, and Lowe's careful attention to all aspects of sound production in this concert brought out many of these subtleties. Yet foremost, the chorus's enjoyment of the literal sonority of the biblical language Handel employs as his libretto (from 'congealed' to 'nostrils'), ensured articulation was rarely lost, even amongst the densest eight-part polyphony. Indeed, the weaker-voiced soloists were in the event the less intelligible, and of the few arias, only the (in)famous bass duet ('The Lord is a Man of War') really came off dramatically and musically, aided by Johnian chorister **Andrew Davies'** flawless two-octave range, and his aptly subversive faux gravitas.

At times the production suffered from being too earnest, especially in the more outlandish choruses: a little more youthful irreverence would have compensated for the work's occasionally faltering emotional drive and enhanced its delight in sensation of many kinds. Technically, though, apart from rather sedate continuo in the recitatives, splendid; and a great antidote to that other Cambridge vice of Messiahsmanie.

LOOKING AHEAD - For those fortunately spared tonight from yet another **Mozart Requiem** (how many must we endure in a year celebrating his actual birth, even if they do star local lark **Emma Kirkby?**), **CUCO** - tomorrow at 8pm at West Road - provides us with cerebral relief in the form of **Berg's Kammerkonzert for piano, violin and 13 wind**, appearing alongside the string orchestra version of **Schoenberg's** rather more sensual **Verklärte Nacht**. One's instinct is that Cambridge students would better respond to the challenges of the Berg than the fraught decadence of his mentor's farewell to Romanticism. But musos can always surprise you with their hidden talents. And £3 for an evening of mental and physical stimulation is a tempting solicitation.

George Corbett's reading of **Shostakovich's Sixth Symphony** - always an unstable alloy of pathos and cat-achresis - with the **Cambridge Graduate Orchestra** - 3rd February, West Road - will hopefully capitalize on his success with last term's **CUMS I Tchaikovsky Pathétique** (a work of equally divergent passions). Meanwhile, pianist **Nick Collins'** skill for combining blaze and breadth will be justly tested in the co-programmed **Gershwin concerto** - a true testament to the composer's integrity, in pushing beyond the populist ease of the **Rhapsody in Blue**.

Michael Haneke

Ed King looks at the work of a truly modern director

Michael Haneke is often described as one of a dying breed of 'controversial' directors. His films - from low-budget art-house movies made in Austria through the 90s to more high-profile films made in France since *Code Unknown* in 2000 - seem to have retained the power to shock. The Cannes screening of *Funny Games* in 1997 caused walk-outs and *The Piano Teacher* was met by almost unanimous rejection by U.S. critics. But how could Haneke shock today's public,



HE TAKES HER HOME, SHOTS HER AND REPLAYS THE FOOTAGE OF THE MURDER OBSESSIVELY



exposed to more extreme scenes in subplots of *Holyoaks* than were banned from the big screen not so long ago?

Haneke leaves no doubt over his cinematic agenda. Cinema is "an appeal for insistent questions instead of false answers, for provocation and dialogue instead of consumption and consensus." Nowhere is this provocation more evident than in the recurring thematics of violence and spectatorship. *Benny's Video*, released in 1992, is perhaps the most

thorough exploration of these themes. It tells the story of 14-year-old Benny who spends his life locked in his bedroom, surrounded by screens and editing equipment, his experience of the outside world mediated through the aestheticized violence of action movies and TV reportage of the war in Bosnia. When he meets a girl his age, he takes her home, shoots her and replays the footage of the murder obsessively. However all we hear are the screams of the dying girl - the actual killing remaining always just outside of the frame. Typical of Haneke, the emphasis is on the representation of the violence and on Benny, the spectator, as he plays the video over and over.

Similarly, in *Funny Games* the question for Haneke wasn't "how do I show violence" but "how do I show the spectator his position vis-à-vis the violence?" The film's narrative is set up as a typical Hollywood thriller in which an average middle-class family on holiday in the Austrian countryside are attacked and imprisoned in their own home. This could be the synopsis of a Hollywood horror film, but this is where the similarity ends. During the most violent sequences the killers, Peter and Paul, directly address the camera as if the spectator is an accomplice to their crime. The playfulness of the metafictional references jar with the horror of the narrative as they stop half-way through the torture to remind each other that they need another hour of footage to fill a feature film.

Haneke's films characteristi-

cally use modernist cinematic techniques to foreclose the possibility of traditional audience experiences of empathy and pathos. For example, as in *Hidden*, the spectator is often only retrospectively aware that the sequence just viewed was part of a film within the film, rather than the actual diegesis. Furthermore, the tempo of his films is slow, allowing the audience 'think-

ing space'. Violence remains elusive and is never given easy psychological explanations.

Having styled himself as one of the last true modernist directors - positioned in opposition to the likes of Tarantino - Haneke's recent move towards mainstream may come as a surprise. His practice of distancing the audience from the action, eliciting more considered responses, tends not to

work so well with the aesthetic weight of stars loaded with connotation, like Juliette Binoche or Daniel Auteuil. However, despite risking his message, Haneke's films never fail to question the ethical dimension of spectatorship, challenging cinema's reduction of violence to consumer commodity by representing it as something inconsumable and incomprehensible.

Jonny Ensall on Haneke's *Hidden*

Midway through *Hidden*, the viewer witnesses a moment of such visceral horror that for the rest of the film - and long after - it remains an unsettling memory. This will go down as one of the most jaw-droppingly intense few seconds in cinematic history; comparable even to the first moments of 1929 surrealist short, *Un Chien Andalou*, in which a barber's razor slices through a woman's eye. This earlier moment of surrealist horror was imagined in one of Salvador Dalí's dreams. Similarly, *Hidden* taps into the rich vein of fear flowing through the deepest parts of our psyche.

More affecting than any Hollywood slasher-flick, *Hidden* is a thriller leaving you aware of the precarious nature of living and the guilt and sadness of dealing with death. It stars Juliette Binoche and Daniel Auteuil as Anne and Georges, two members of the Parisian literary elite living a comfortable life of mild bickering in a pretty banlieue. Yet, when we first see them, it is not in the setting

we'd expect. Many shots are later revealed to have come from videotapes, filmed by an unidentified stalker, who has been prying into their lives. The first mysterious thrills in the film are created by this, but from the start it's pretty obvious that the real voyeur is the audience member, whose critical scrutiny of Anne and Georges turns the tables on them as literary critics, leaving them exposed and vulnerable.

And this is why Haneke's unsettling film is so effective. By simply turning a critical eye on to the complacent bourgeoisie, and throwing in a few hints to say, "I know what you did," their lives begin to disintegrate. The entire thing is shot carefully, but without cinematic embellishment. There is no music, just Anne and Georges, and their ways of coping with the increasing heat of surveillance. Most interesting is the idea that what really scares us exists solely within ourselves.



The sickness of guilt and fear may be increased by outside forces, but it stems from the hidden core of our personalities; from our bad dreams.

The film does not force this point on the audience, it leaves it to germinate and grow in their minds. Although there are few satisfying answers to be found by the end of the film there is, however, the enduring idea of the unspeakable made observable. This is the work of a talented, deeply intellectual filmmaker at his very best. Without being overtly clever, Haneke has made a film that probes the self to its deepest extremes.

Crossover: music for the masses?

CAROLINE WAIGHT asks if crossover is the future of classical

In 1990, the classical world was shaken when Pavarotti climbed out of his swimming pool and into the recording studio alongside Domingo and Carreras. From that moment, The Three Tenors was born, as was the marketing phenomenon known as "classical crossover". Since then, we have seen "the world's first choir boyband" (The Choirboys), Russell Watson, "mainstream opera" in the form of Il Divo, and a host of other bandwagon-grabbing acts that have wrested the top spots on the Classical charts from more traditional performers.

Crossover has become controversial, all the more so because it is such an ill-defined term, covering everything from relatively unchanged performances of Franck's ever-popular "Panis Angelicus" to specially written tracks with only tenuous links to classical music.

This confusion fuels both sides of the argument. Those in favour of classical crossover say that it provides a bridge

between pop and classical music, and that it actually helps to market classical music by bringing it to a wider audience.

Conversely, purists say that creating a dumbed-down substitute for the real thing not only abuses the music they love but pushes it into the background.

It is difficult to say which is more accurate. Although classical sales are increasing (up by £5 million in 2003), this includes classical crossover sales. In any case, whether right or wrong, both these arguments presuppose that crossover is somehow more easily accessible than "pure" classical music.

But is it? It's easily accessible in that you can buy it in Woolworths for £2.99, and perhaps this is actually a pertinent point. Most people don't have an extensive knowledge of the classical repertoire, and might well feel intimidated by specialised classical sections and shops. Much easier to go for the names that you know,

the ones that have been heavily advertised. Marketers ride on classical music's reputation for being elitist and 'difficult' to advertise their 'Easy Listening'-style products, but it's not that crossover is inherently more 'accessible', it's just that it's constantly being pushed onto us.

For many people, crossover

is the future, and the traditional classical genre will gradually fade away. But classical music is not a dying genre, simply because it is not a genre. When people refer to 'classical music', they are referring to the music of the relatively distant past, the music that has stood the test of time, still being listened to by ordinary

people. The music of today, although it can be split into many genres and sub-genres, will eventually go the way of everything else: it will either be forgotten or, if enough people still want to listen to it, be subsumed under the vast heading that is classical music, simply by virtue of the passing of time. The proof of this particular pudding is in the CD shops; if you're looking for Victorian drawing-room ballads or eighteenth century parlour songs, you won't find them in the Indie section. They'll be safely ensconced under 'classical' though they were the pop music of the day.

The artistic merits of Il Divo, the Choirboys and the like are debatable, but setting them up as the scourge of 'pure' classical music is a mistake. Classical music has always made use of a wide variety of different influences, and in that sense, crossover is not a new phenomenon. Traditionalists should take heart; classical music is not - and never has been - 'pure'.



The Choirboys: We hope nobody pushes him off that railing

Give Pete A Chance

Despite her best efforts, **Sarah Pope** revels in the glory of **Babyshambles**

They're over an hour late. The crowd are restless, chanting "Pete, Pete, Pete," while the girl in front of me moans "how did this junkie become my idol?" But you know that the minute they come on all will be forgotten. Pete will be forgiven for his sins, and 500 indie kids will begin getting sweaty singing along to 'Kilimangiro'.

Doherty apologises halfway through the riotous set with a throwaway 'sorry we were a bit late,' and the mass of mostly-teenaged devotees don't seem to mind being mocked. They're just happy he turned up at all.

I try to roll my eyes and look nonchalant when my friend says "I feel like Catholics must do when they meet the Pope!" but it proves surprisingly difficult. Babyshambles are on form, and it's hard to keep up the calm when all you want to do is mosh. Pat has magically reappeared despite having



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left the group a month ago. Pete is actually singing - albeit occasionally with help from a lyric sheet - and the performance is tight. They even stay on stage for over half an hour, which must be

some sort of record.

After the gig, Pat tells the stragglers that he doesn't know how long he'll be back for. All he says is to "ask Pete." Although his return is mysterious, it's effect isn't, as

“ I FEEL LIKE CATHOLICS MUST DO WHEN THEY MEET THE POPE ”

Doherty is freed from full guitar-duties to concentrate on giving fans what are possibly the most lucid renditions of Babyshambles songs ever performed live, despite the fact that he drinks a bottle of vodka during the

course of the gig. Maybe it was Kate that was the bad influence? Whatever the case, by the time the sublime 'Albion' and 'Gangs of Gin' have been sung, I doubt there's anyone in the crowd who's still missing Carl Barat and wishing they were at a Libertines gig instead.

I'm no Babyshambles fan, thinking that the genius Doherty occasionally showed as a Libertine rears its head even less frequently since he left the band. Their debut *Down in Albion* is disappointingly uneven, and tonight's gig could be as good as it ever gets for this shambolic bunch.

Doherty faces sentencing next week for possession of heroin and cocaine, and this mini-tour could prove their swan-song.

Yet as they depart, leaving their crowd with a near-hysterical rendition of their anthem 'Fuck Forever,' I can only think that it would be a strangely fitting end.

BLATHERWICK

Last term I was sorely tempted to go to **Blondie**. My friend and I adore them and obsess over Deborah Harry's effortless cool. We'd talked about going to see it all summer. The only thing putting us off was the cost - £60 for a double ticket was comparable to cheaper Cambridge balls and we weren't even getting free drinks and pizza. What was the problem though?

The minute the band launched into *Atomic* the idea of cost would have melted out of our work-addled brains and we'd be taken to a Blondie heaven, full of asymmetric haircuts, big cars and John Hughes movies. Finally after three weeks we built up to go and buy some tickets. We were left disappointed - it had been sold out for two months. What I'm slowly trying to break to you is that it's awful when gigs for your favourite bands are sold out. There's a Smiths song in that.

Anyway, here's my advice for how to get tickets: **Nick Cave** crooning at the **Corn Exchange** - beg. **Belle and Sebastian** being twee and wearing raincoats at the **Corn Exchange** - borrow. **The Rakes** generally being an aggressive furious mess - steal. **Katie Melua**... well, you've got essays to write and perhaps clean your room a bit. So we're left with next to no gigs this week, which is pretty disappointing, so it's time to hit the dancefloor and live those dreams without stars on the stage.

Clare Cellars have **Fat Poppadaddy's** on Friday (£3 Clare, £4 Non-Clare) night, playing everything you hear at **the Fez on a Monday**, except with cheaper drinks, shorter queues and without sardine dancing. **King's Cellars** (£1 King's, £2 Non-King's) have **Karibdis** on Friday night and a **Motown night** on Saturday, meanwhile over at **John's** on Saturday the **Boiler Room** (£2.50 John's, £4 Non-John's) presents metaflux and **Ministry of Sound's Paul Higgins**, bringing electronic beats and funky house to the dancefloor.

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Shooting the Sacred Cow



The Thames Whale spouts forth on the state of the film industry

In a nation where 16 million adults are illiterate it is encouraging to see a piece of theatre where dialogue is spoken aloud rather than splodged, ketchup-style, onto big creamy canvasses for punters to read at their leisure or - as might be more frequently the case - sadness. Yet director Jake Gyllenhaal's *Brokeback Mountain* is scarcely the first play to experiment with audible sound-utterances.

Shakespeare frequently made audio available to his audiences by rigging up signs and platforms. Trapdoors were used regularly during the set, and woe betide anyone who stood their part too long in the mosh-pit. Later, Machivelli's *Robin Hood: Prince of Thieves* completed the collection of century-old books by dredging kings, princes and even the dreaded textile-ambassador into a recognisably seven-

teenth-century setting. All of this could be heard fairly well. In a sense, Juliet's grave still lies in secret communion with Gyllenhaal's, hidden beneath cider trees and the inevitable cuckoo.

My point is that an increasing portion of theatre and film relies on the living consciousness of a breathing audience, without plugging into older veins of thoughtfulness, or attempting to travel back in time. The latter idea smacks to Western ears of Wellsian fiction: obviously not our bag, then. Not Tessa Jowell's, certainly.

The reasons for social change are complex. It is not necessarily a bad idea to start burning down theatres once a finite supply of film-ideas is finally exhausted. The obstacles to such a scheme are smaller than one might expect. Arson is only a problem

in flammable societies with lots of barrels of brandy lying spare. In a notional republic I have devised, human life takes place underwater. Tessa Jowell shouldn't be so wet: all things dissolve in time. Fires are, in any case, no problem to the question of democracy - not everything would be burnt, surely? Try selling sand to a sandcastle: impossible. The point here is that solutions to cultural questions are rarely what I was thinking of at the time. Often I am more interested in obscure personal fantasies than sludgy socio-stuff. A life underwater offers a diverting alternative to hours spent in a flat or just soaking in the tub: I would live in a shell, or a sea-cave more likely.

The Kooks

Inside In/Inside Out



"I'm a better man/moving on to better things" sings 19-year-old Luke Pritchard on 'She Moves In Her Own Way', one of the best tracks on what in general is a superb album. The Kooks have recently had a top 20 single and if *Inside In/Inside Out* is anything to go by they should soon be moving on to better things themselves. The album is something of a surprise, far mellower and more melodic than their live show might suggest. Tracks 'See The World' and 'If Only' are the most chaotic - the vocals strain to be heard over a mesh of guitars. Far more typical are the jaunty beats of

'Jackie Big Tits' and 'You Don't Love Me', both fine pop songs that the Arctic Monkeys might one day dream of writing.

The Kooks need to be careful. Whilst their lyrics and the ability to play their instruments make them far superior to the blandness of bands such as Athlete, songs like the opener 'Seaside' have a tendency to slide into complacency. 'Seaside' relies on breathy vocals and predictable guitar that irritates rather than captivates. Much better is 'Eddie's Gun', possibly the album's best song, which deals with that sensitive issue of impotence. "I tried to love her back/and then I shrunk back into my wrap" bemoans Pritchard. On the basis of these songs, whatever failures the Kooks might have sexually they certainly make up for musically.

Kate Baker

Broken Social Scene

Broken Social Scene



Given the background of many BSS members in various respected, if po-faced post rock acts such as Godspeed and Silver Mt Zion, critics could be forgiven for expecting sixty-three-word song titles and odes to subsisting on spam in bunkers. So the alt-pop bliss of their ballsy second album, 2002's *You Forgot It In People* was met with a degree of surprise normally expected of a bullet in the face. Their third record is a rather different prospect.

Whereas *FLIP* saw overdriven guitars thrust right up front in the mix, reassuring conservative emo kids everywhere, here ambitious mixing turns a

once relatively traditional indie rock sound into a Boards of Canada-esque wash of ambience. One particularly pernicious friend of mine, homing in on this aspect, declared BSS to be 'overproduced balls'. And first listens to the meardering 'Major Label Debut' or the aimless R&B inflected stylings of 'Hotel', seem to support his case.

However, the sheer sonic invention displayed on tracks like the gently building wall of sound that is '7/4 Shoreline', or the raucous rock/R&B hybrid of 'Windsurfing Nation', complete with a rap section by Feist and K-O, evaporates doubts with bursts of sunny pop. BSS' complexity and willingness to embrace a myriad of styles is as much of a hushed 'fuck-you' to formulaic indie rock as the last post-rock album about the coming apocalypse.

Was Yaqoob

Yefim Bronfman

Beethoven Piano Concertos 3 & 4



From the acclaimed partnership of David Zinman and the Zurich Tonhalle comes another tremendous release. Feted for his recordings of the Beethoven and Schumann symphonies, and for his sublime set of Strauss tone-poems, Zinman turns his baton to what will hopefully be the first installment in a piano concerto cycle. Bronfman, the soloist, plays with such clarity and style that he fully deserves to be ranked alongside Backhaus or Wilhelm Kempf in a noble, finely defined performance which puts the recent posturings of Aimard and

Harnoncourt in the shade. The second movement of the Concerto No. 4, is beautifully characterised, achieving atmosphere without resorting to effect. The strings of the Zurich Tonhalle deserve especial mention in what is a light, crisp and even texture; the music is stripped to the bone, with any fatty romanticism cast aside. With superb engineering and recording, this CD is a must-buy, and for a fiver it would be churlish not to!

Francis Letschka

Interested in writing for the music section? Meetings are held weekly - email music@varsity.co.uk or classical@varsity.co.uk for more information.

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THE EXCEPTIONAL.**

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What would Zadie do?

Torsten Henricson-Bell, co-editor of *The Mays*, invites submissions for the annual anthology of new writing from students in Cambridge and Oxford

Zadie Smith hasn't had it too hard since leaving Cambridge. Three novels and a spot of lecturing at Harvard are an introduction to working life most of us could just about cope with. Oh, and as she told the assembled hoards of students, gathered to bathe in glory by association last Friday in King's, she has managed all of this on a daily schedule that doesn't start until near mid-day.

Luckily, the Booker-nominated author had pearls of wisdom to offer beyond the productivity to be had from life-long student sleeping patterns. What has been Smith's moment of greatest pride associated with her published work to date? The instant fame her debut novel earned her? Being listed alongside the cream of British literary talent in this year's Booker

shortlist? Well, apparently not.

In 1996 Smith's *The Newspaper Man* was published, followed a year later by *Mrs Begum's Son* and the *Personal Tutor*, in what was then the May Anthologies. This event,

How To Submit:

- **Deadline: Friday 3 February**
- **Submissions may be of up to three pieces**
- **Each piece can be up to a maximum of 5000 words**
- **Submissions can be emailed to mays@varsity.co.uk**
- **All work will be considered anonymously**
- **Final decisions will be made in early April**

apparently, topped the joy of seeing *White Teeth*, *The Autograph Man* or *On Beauty* appear in the years that followed. The then final year English student has long ceased spending days in the wings of the University Library. Luckily for current students, *The Mays* has survived a rebranding and continues to offer the chance of similar moments of authorial pride. Now in its fourteenth year, *The Mays* invites submissions for this year's edition.

The collection of poems, short stories and scripts not only provides an opportunity for us to read the best that our peers have to offer; it also provides a platform for aspiring writers to reach a much broader audience. As well as being sold in Oxford, Cambridge and London, copies of *The Mays* are distributed to publishers and every

literary agency in the country. The publication is also supported by International Creative Management, a leading literary agency. As well as the skyrocket that is Zadie Smith, the careers of Jay Basu, Sophie Powell and Olivia Cole, now successful writers, included early success by being published in *The Mays* anthology.

Each year, the selection of works is carried out with the involvement of a guest editor. The list of former editors includes some of the outstanding literary figures of recent times. Seamus Heaney, Paul Muldoon, Philip Pullman and Ted Hughes have all taken on the role in the past.

So now it's the chance of the current generation of talent. We'll offer you a national audience. Please do consider submitting your work; we are looking forward to reading it.



KATHERINE PATEMAN

Torsten co-edits *Mays 14* with Juliet Lapidos and Imogen Walford

the Story

Mary Bowers picks up the pieces from the night before. But what happens now? Email your 400 words to literature@varsity.co.uk by February 1st and if we think your continuation is the best, we'll print it here.

I couldn't remember drinking much the night before but nevertheless I still managed to wake up with my head a murky cloud of dull-thumping pain. It took me, as always, twenty seconds to clear my way through the fog and when I did, it was inevitably her face I saw. Why had she kissed me? Was she merely some neurotic blonde who spent her life staring out of the obscure corners of dingy restaurants, veiled in a haze of cigarette smoke, muttering to herself? But



arbitrarily kissing strangers - even strangers who may have been watching for a while - was not the behaviour of your average lonely depressive.

I stared at the ceiling, tracing the whorls of yellow plaster as I thought of Sophie's yellow-blonde ringlets, the gentle gradient of her jawline, the soft pinkness of her skin in the heat of the restaurant and the warmth of the candle flame. Then I caught myself angrily. Why wouldn't she leave me in the solitude of my own mind, in my own apartment? It angered me that even thinking of her presence in The Archipelago below made me want to wait there, all day,

gazing at the door until the mysterious predictability of her arrival that evening. A thousand questions: whose was the name on the ten pound note? Why had she flinched like a startled mouse at the strange man's sudden arrival?

I got up from the sofa where I always slept (there was something more comfortable in sleeping here with a red blanket over me than on the flea-ridden mattress that had been left behind by the former tenant). The former

tenant, the former tenant...why did that thought suddenly jolt my flow of thought? I could remember having the keys to the apartment pressed urgently into my hands, a week ago, by a grey-faced estate agent with a pin-striped pencil skirt and a hasty promise of an unusually-low rent. I scabbled behind the the waste paper bin for the red electricity bill that had dropped through the door that morning and stared down at the fading biro scrawled on my hand: Avery.

When I was

21

Colin MacCabe



MacCabe teaches English and Film at Pittsburgh and Exeter Universities and produces for Minerva Pictures. After graduating, he taught English at Cambridge, where he championed a new study of the history of English informed by post-structuralist theory. The English Faculty's decision not to offer him a tenured post resulted in a major controversy about the direction of the Cambridge English Tripos.

In what year were you 21 and what were you doing? 1970. I was reading Part II English at Trinity College, Cambridge.

Where did you live? Neville's Court, Trinity.

What was your favourite outfit? Crushed velvet - it was 1970.

What were your illegal activities? The usual.

What were you afraid of? Madness

What was your most prized possession? My complete set of Bob Dylan.

Who were your heroes? Jonathan Miller, Susan Sontag, Ludwig Wittgenstein, Michael Dummett, Jacques Derrida, George Best, Bob Dylan, William Burroughs, Germaine Greer, J.G. Ballard, Doris Lessing.

Who were you in love with? As a rough rule of thumb, the last girl I had talked to, but for much of that year Laura Warner had all my heart.

What music did you listen to? The Who, Stones, Beatles, Jefferson Airplane, The Band, The Grateful Dead, Janis Joplin, Leonard Cohen, Bob Dylan.

What was the most rebellious thing you did? Occupied university buildings.

What made you angry? Injustice and stupidity.

What are you ashamed of having done? I am ashamed that I called myself, in what-ever nuanced terms, a Maoist. Although Mao was right about those in the Chinese Communist Party who wanted to choose a capitalist road and although many of his themes about the country and the city are more relevant today than in 1970, he was a vile dictator and it is inexcusable and shameful that I did not recognize that fact.

What did you believe in? From each according to their abilities to each according to their needs.

What was your most political action? I was very active in the London Labour Party in the period 1964 to 1966 including the elections of those years.

What made you cry? Onions.

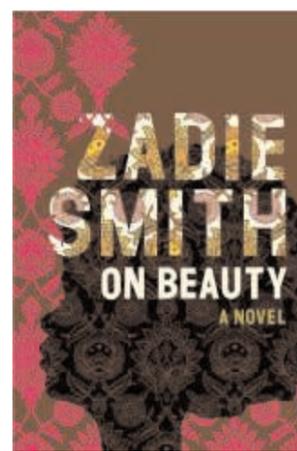
What did you hope to be? A don.

What do you wish you had known then that you know now? That I lived in a country which was, by any historical standards, unbelievably egalitarian and that my generation would create the grossly inegalitarian country that we now live in.

Emily Stokes

On Beauty ★★★★★

Hermione Buckland-Hoby reviews Zadie Smith's latest, newly released in paperback



The famous appeal of *Howards End*, to which Zadie Smith's latest novel is an open homage, is "only connect" and *On Beauty* is a deep-reaching, timely and beautifully funny story of human 'connections' of both the head and the heart. The Wilcox and Schlegel families of Forster's original are translated into the Kippes and Belseys, the former headed by the Christian, ultra-conservative Sir Montague Kipps, a notorious, homophobic academic, opposed to affirmative action, who also happens to be black. He is the professional and ideological enemy of Howard Belsey, a white,

liberal academic, married to Kiki, a black woman, with whom he has three delightfully dissimilar teenage children. The intricate and satisfying plot is set in motion, initially a little clumsily, by the Belseys' eldest son falling in love with the Kippes' vile and beautiful daughter.

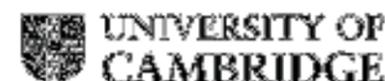
Smith's wonderfully funny characters often owe their comic success to her immaculate ear for vernacular; Levi, the youngest Belsey, with a passion for hip hop and street culture, rejects his middle class upbringing and eventually leaves a job in a record store to become an activist and street hustler. A conversation between him and his father, appropriately half-way down the stairs, is funny in the warmest and best way, tenderly depicting the gulf of understanding between them and the father-son love and empathy that makes this not matter. Whilst Howard may be the intellectual centre of the book, the 'heart' definitely resides in Kiki, who is possibly the most sympathetic character I've ever read.

The fictitious Wellington College at which Howard teaches, prides itself on its liberal values but is an aca-

demic bubble very much estranged from the racial and social injustices and struggles on its doorstep. The novel is, admirably, as much 'on beauty' as it is on injustice and identity as well as love and betrayal. The inclusion of a poem by her husband, Nick Laird, presented as that of one of her characters, seems pretty odd, particularly since the poem is eponymous. Like her characters however, whose extra-familial ties of love and reverence range from Tupac to Rembrandt, Smith appears to be acknowledging her indebtedness, or Forsterian 'connection', personal and artistic, to her husband, as well as her antecedent literary heroes.

Her incredible ability to write with humour as well as wisdom, to go very far in exploring the truth of people and things, whilst being as entertaining as the visual captivation of a good film makes for the sort of the novel that you read as if you're a kid again - desperate to get to the end and equally desperate for it not to end. But the ending, when it does come in a quietly heart-wrenching and redemptive scene is beautiful.

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 Tuesday 31 January, 1.15 – 1.45pm
 Mill Lane Lecture Room 1 (next door to the Careers Service)
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Pick of the Week

The essential events of the next seven days... and the best of the rest



Oleana

A university professor tries to help a struggling student. She misunderstands him and files a complain of sexual harassment. What follows reflects equally badly on him, her, and our politically correct culture.

ADC, 11pm, Wed 1st February - Sat 4th February, £5-8



Marat/Sade

The Marquis de Sade is directing a play about the death of Marat. The cast are lunatics in a French asylum. The result should be an unforgettable spectacle. Meta-theatrical revolutionary craziness galore.

ADC, 7.45pm, Tues 31st January - Sat 4th February, £5-8



Starting at Zero: Black Mountain College, 1933-57

An exhibition about experiment in the arts, education and community, including works by Motherwell, de Kooning, Leach, Rauschenberg and Nolan.

Kettle's Yard, free entry, 28th January - 2nd April



Musical Hoses

Mauricio Kagel's bizarre *Acustica*. Features balloons, toys, unbelievable record players and the most wonderful garden hose organ. Arrive early for coffee and the Blue Mountain Exhibition. The perfect hangover cure.

Kettle's Yard, Sun 29th January 12.00pm



Haneke Double Bill

Code Inconnu/The Piano Teacher
Essential films from the 'thoroughly modern' director of *Hidden*, profiled and reviewed on page 18 of this week's *Varsity*.

Arts Picturehouse, Sun 29th January 12.00pm, £6.40



Rawganics

The Junction plays host to Sway (MOBO Award Winner, Best Hip Hop Act 2005), Mista Jam (Hip Hop MIX show, BBC1 Xtra) and the 2006 UK Beatbox Championships, Eastern Heat.

The Junction, Thurs 16th

Footlights Smoker

What it says on the tin. ADC, 11pm, £5-8 Tue 31st January

Henry IV

By Luigi Pirandello.. Tom Stoppard's brilliant new translation of one of the great works of Italian drama. A Sicilian count bumps his head and is convinced he is Holy Roman Emperor. Now he must be shocked back to sanity. **Corpus Christi Playroom** 7pm, Tuesday 31st - until

Betrayal

The *enfant terrible* of the 1960s, now the Noble Laureate for Literature, Pinter is enjoying a widespread revival. *Betrayal* is the most recent of his major works. **Corpus Christi Playroom** 8pm, £5.50 / £4, Tue 24th- Sat 28th January

Ismene

A new play written by recent graduate Stacey Gregg. Drunken whores, 'heavies' and a pizza deliveryman voice mix with suicide pacts and familial hatred. Ismene adapts the ancient classic as a response to the McCartney murder. **ADC**, 10.30pm, £3-5, Wed 25th - Sat 28th January

Mammals

A comic glimpse of the real relationships between families and friends. Jane and Kev Hammersby think they have no secrets from each other - they have kids instead. Then the weekend guests arrive. Stars Niamh Cusack and Anna Chancellor. **Cambridge Arts Theatre**, 7.45pm, Mon 30th January - Sat 4th February £10-£20

Trojan Women

Long Road Sixth Form College perform Euripides' classic tragedy. Go and re-live your 'A'-Level days. In both senses of the word. Make sure you cheer very loudly too. **Junction**, 7.30pm, Tues 31st January, £3



stage

Arts Picturehouse

Friday 27th January

13 (Tzameiti) (15) 14:00, 18:10
A Cock and Bull Story (15) 12:00, 16:30, 21:00
Future Shorts (18) 23:00
Hidden (Cache) (15) 12:30, 15:00, 17:30, 20:00
Lower City (18) 16:00, 20:20
Sophie Scholl (PG) 14:00, 18:30
The Breakfast Club (15) 12:00, 22:40
Zatoichi (18) 22:50

Saturday 28th January

13 (Tzameiti) (15) 14:00, 18:10
A Cock and Bull Story (15) 12:00, 16:30, 21:00, 23:00
Hidden (Cache) (15) 12:30, 15:00, 17:30, 20:00
Howl's Moving Castle (U) 11:00
Lower City (18) 16:00, 20:20
Sophie Scholl (PG) 14:00, 18:30
The Breakfast Club (15) 22:40
Zatoichi (18) 22:50

Sunday 29th January

13 (Tzameiti) (15) 14:00, 18:10
A Cock and Bull Story (15) 16:30, 21:00
AF Event: The Chorus (12A) 11:00
Double Bill: Code Unknown / The Piano Teacher (15) 12:00
Hidden (Cache) (15) 12:45, 15:00, 17:30, 20:00
Lower City (18) 16:00, 20:20
Sophie Scholl (PG) 11:30, 18:30

Monday 30th January

(All tickets £4.40 on Mondays)
13 (Tzameiti) (15) 13:00, 15:00, 19:10
A Cock and Bull Story (15) 12:00, 16:30, 21:10
Hidden (Cache) (15) 13:30, 16:00, 18:30, 21:00
Lower City (18) 17:00, 21:20
Sophie Scholl (PG) 14:00, 18:30

Tuesday 31st January

13 (Tzameiti) (15) 15:00, 19:10
A Cock and Bull Story (15) 12:00, 16:30, 21:10
Hidden (Cache) (15) 16:00, 18:30, 21:00
It Happened Here (PG) 21:15

Lower City (18) 13:00, 17:00
Sophie Scholl (PG) 14:00
The Cranes are Flying (U) 13:30

Wednesday 1st February

13 (Tzameiti) (15) 15:00, 19:10
A Cock and Bull Story (15) 13:00, 16:30, 21:10
Avant Garde: Cabiria (15) 13:30, 16:00, 18:30, 21:00
Lower City (18) 17:00, 21:20
Sophie Scholl (PG) Big Scream 11:00, 18:30
The Breakfast Club (15) 11:00

Thursday 2nd February

13 (Tzameiti) (15) 15:00, 19:30
A Cock and Bull Story (15) 12:00, 16:30, 21:10
Federico Fellini's 8 1/2 (15) 17:00
Hidden (Cache) (15) 13:30, 16:00, 18:30, 21:00
Lower City (18) 12:50, 21:30
Sophie Scholl (PG) 14:00, 18:30

College Films

St. John's
Kiss Kiss, Bang Bang, Sun 29 Jan, 19.00, 22.00
The Adventures of Priscilla, Queen of the Desert, Thur 2 Feb 21.00 - CUSU LGBT

Christ's

Pride and Prejudice, Sun 29 Jan, 20.00, 22.30
The Cider House Rules, Thu 2 Feb, 22.00

Robinson

Crash, Sun 29 Jan, 18.00, 21.00
House of Flying Daggers, Thu 2 Feb, 21.00

Caius

Sin City, Fri 27 Jan, 20.30
Dr Strangelove, Wed 1 Feb, 20.30

Peter Hitchens

As political and diplomatic correspondent for the *Daily Express* the controversial journalist Peter Hitchens covered the fall of many Communist governments. He has been columnist for the *Mail on Sunday* since 2000 and is the author of *The Abolition of Britain*, *A Brief History of Crime*, *The Abolition of Liberty* and *Monday Morning Blues*. He will talk about his belief that the Conservative party is redundant and ought to be replaced.

Peterhouse Politics Society, **The Parlour**, £2, 8.45pm, Monday 30th January

Art for Mailing: Wildlife Stamp Designs by Ian Loe

From sketchbook to the post-box this exhibition charts the detailed and exacting process of researching, designing and creating postage stamps. **Fitzwilliam Museum**, free entry, 26th January - 23rd April

Students' Question Time

The first in a series of opportunities for students to put their questions to the people that decide how the University is run. This week, CUSU president Laura Walsh. The term's highlights include David Howarth MP and - best of all - our own *Varsity* editors.

Queens' Lecture Building, Emmanuel College, Tuesday 31st January, 8pm

Slade Lectures on Film

A Cambridge first: film historian Prof. Ian Christie presents a free annual art lecture series surveying ideas about film as the art of the future. Under the pleasingly dramatic title *The Cinema has not yet been invented*.

Eight week lecture series - every Tuesday at 5pm in **Mill Lane Lecture Rooms** - next one 31st January

The Antarctic Photographs of Herbert Ponting

Taken from the original negatives of the intrepid photographer that accompanied Scott's expedition to the Antarctic in 1910-1914. **Scott-Polar Research Institute**, free entry, until 31st March 2006

CUCO: Schönberg - Verklärte Nacht / Berg - Kammerkonzert

Conducted by Peter Stark with soloists Kauru Yanada on Violin and Akika Yamamoto on Piano. **West Road Concert Hall**, 8pm, £3

screen

events

Karibdis
Nu Skool Breaks DJ
9-12.30 £2
King's Cellars

Fez Fridays
eclectic...
9-3 £6 or £5 with flyer
The Fez Club

Fat Poppaddys
...eclectic too
9-1 £4
Clare Cellars

Express Yourself
'freestyle dance competition'
9-11.30 £1
The Soul Tree

Boogie
disco inferno
11-2.30 £7
The Junction

Metaflux + Paul Higgins
Ministry of Sound DJ
plays electronica and funky house
9-1 £4
St. John's, under Cripps Court staircase

Dot Cotton
East Anglia's biggest LBG club
10-3 £8 adv / £9 door
The Junction

Instinct
with Rainy City Music
9-4 £8
The Soul Tree

Classic Motown
You know what it means
9-12.30 £2
King's Cellars

The Rakes
support from White Rose Movement + Duels + Switches
7.00 £10 door / £9 adv
Junction

Clare Comedy
Jokes
9pm £2
Clare Cellars

Sunday Roast
the weekend stops here and so does your dignity
9-2 £4
Life

Acoustic open mic
dubious
9.00 free
CB2

Fat Poppaddys
eclectic...again?
9-3 £3/4
The Fez Club

International Student Night
pohjanmaan kautta!
9.30-2 £5
Life

Richard Thompson
cheerful singer-song - writer
7.30 £17.50
The Corn Exchange

Junction Fiver
five bands for five pounds
7.00 £5
Junction

Unique LBG Night
9.30-2 £4
Life

F.I.S.T.
gabba/noise/jungle
7.30-12 £2
The Geldart

Courtney Pine
winner of Best Jazz Act at the Urban Music Awards
7.30 £16.50
The Corn Exchange

The Crimea at Club Goo
indie band + DJs
8-2 £5
The Soul Tree

Rumboogie
OH GOD
9.00-2 £4/5
Ballare

Belle and Sebastian
corduroy...lots of corduroy
7.30 £18.50
The Corn Exchange

International Student Night
na zdravje!
9-2 £4
Ballare

Urbanite
is killing Cambridge
9-3 £3
The Soul Tree

fri

sat

sun

mon

tue

wed

thu

adc theatre
PARK STREET • CAMBRIDGE

The ADC Theatre invites applications for productions in Easter term and the July season, 2006.

We would like to receive applications from individuals and drama groups. Previous experience is not necessary.

During term Mainshow and Lateshow slots are available, as well as slots for one night shows. Edinburgh shows may like to consider doing two or three performances during July as a preview for their run at the Fringe.

Further information and application forms from:
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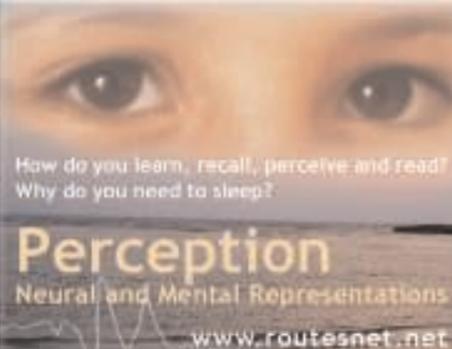
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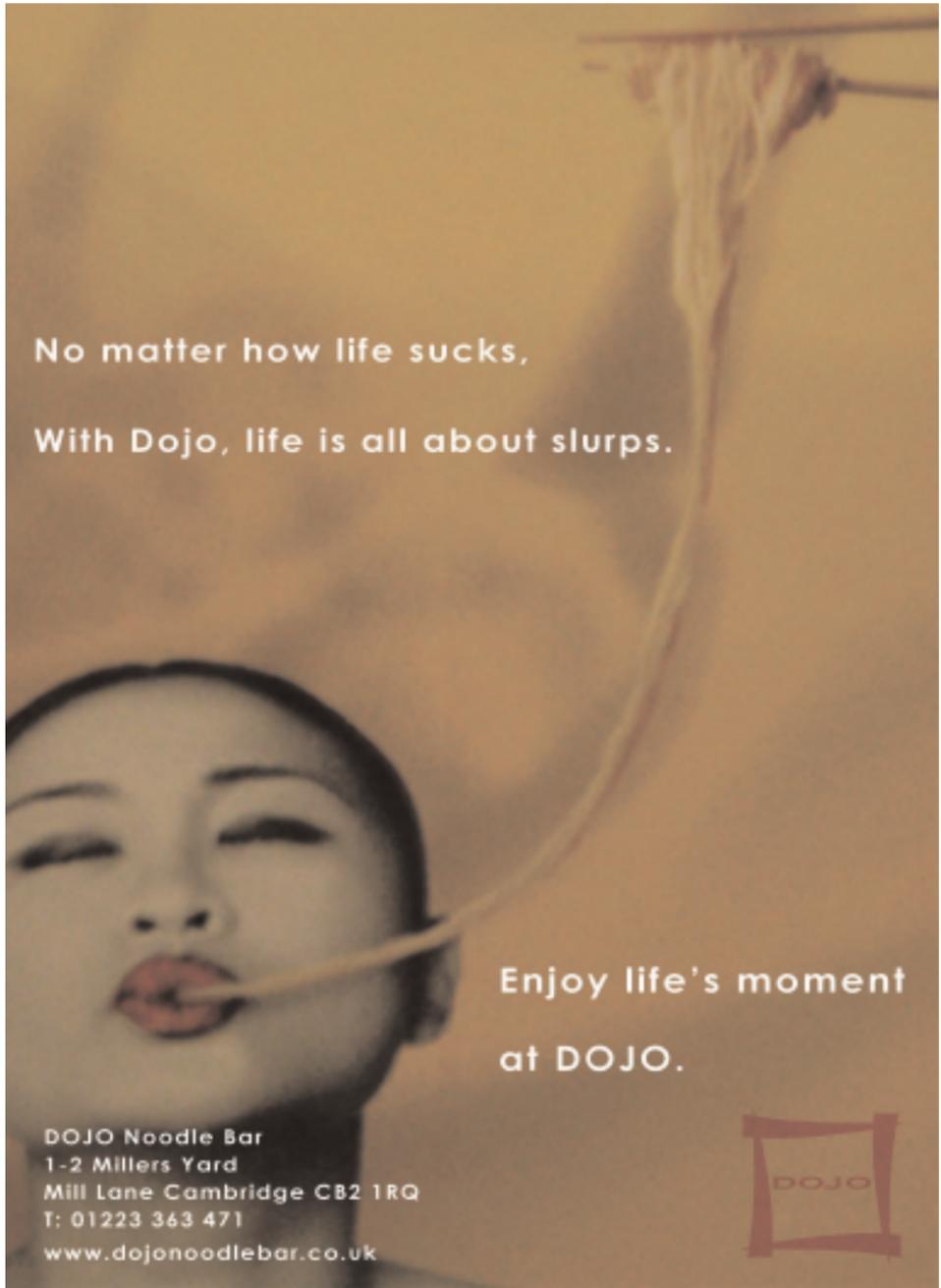
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Merce Cunningham dancing at Black Mountain College, photo: Hazel Larsen Archer. The Estate of Hazel Larsen Archer, Courtesy Jan van der Donk.

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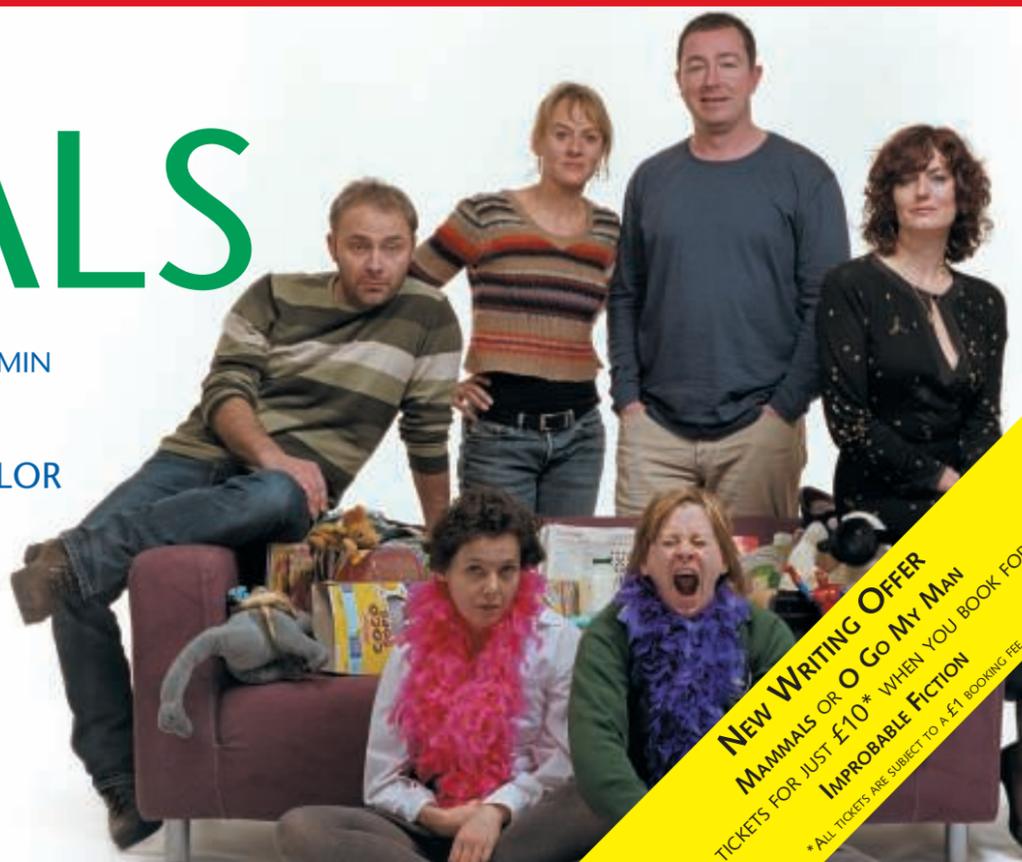
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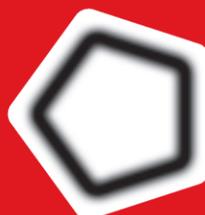
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Successfully walking the tightrope

How easily do our 'scholar athletes' juggle sport and academia?

Sophie Pickford

CAMBRIDGE is a motherland of over-achievement. These barren fens have produced more Nobel-prize winners, captains of industry, Olympians, musicians, authors and politicians than you can shake a punt pole at.

But what happens when one area of your particular passion and expertise is unrelated to your academic studies? It's tempting to scoff at those "cursed" by their talent (how awful to have the chance of a rugby Blue, etc), but when blessed with some particular extra-curricular brilliance, how is the delicate balance of student life maintained?

The average Cambridge undergraduate is expected to spend around forty hours per week on their degree. That's over six-and-a-half hours a day, six days a week. Trialling for a University sport can add anything from seven hours a week to this, peaking at the Herculean efforts of rowers, whose weekly schedule involves sixteen hours of training, plus significant time spent travelling to and from Ely. In reality, over thirty hours a week are dedicated in one way or another to the sport. The resultant seventy-hour marathon faced by rowers leaves little time for illness, social lives or anything else.

This punishing regime inevitably results in some students falling behind, though

there are extraordinary success stories too. Of last year's victorious women's Blue Boat, five were awarded Firsts. Coach Roger Silk emphasises how training times are organised around students' academic commitments, with morning training sessions in Ely finishing in time for the girls to return for 9am lectures. CUBC coach Duncan Holland similarly believes in the importance of academic studies. "Our members are scholar athletes. Their priority is education, rowing is a recreation," he says. Though the athletes "miss occasional lectures and practicals," this is "probably less often than the average student misses due to laziness".

One rower who last year successfully established a hard-won balance between sport and studies is Oli de Groot, recipient of the new CUBC prize for academic excellence. His impressive double success of a place in 2005's victorious Goldie crew and a First in final-year Economics is testimony to his finely-tuned time-management skills. "I have to work any free moment I can find, in the bus to Ely or whilst eating my dinner. You quickly learn how to research 'efficiently' and how to write very concise essays." It is "the motivation of always feeling that I am behind that keeps [him] working hard." "Without the rowing," he says, "I become lazy and inefficient with my time."

Others are not so successful in their efforts to balance their



Oli de Groot both worked and played with great distinction

"no student is accepted here because they are simply good at sport"

dual lives. Holland knows of one case "where a supervisor refused to allow a student to row because his progress was "unsatisfactory," though he would suggest that "most of the problem was the athlete's social life and not rowing." Even de Groot concedes that "Never whilst rowing do I feel on top of

my studies". The University rugby club has sought a solution to this problem in the form of seminars on time management, study skills and career development. Even with this sort of help available, however, most scholar-athletes will have to run grovelling to their supervisor at one time or another for deadline extensions. Ed Carter, rugby captain and final year SPS student finds supervisors "reasonably responsive to students who need some flexibility with their studies," but is quick to point out that "no student is accepted here because they are simply good at sport."

However many "suitable solutions" (in the words of one Senior tutor) are found for a

clash between sports commitments and academic work, we all have to attain a certain standard at the end of the year in our tripos exams. They are the great leveller in which no number of Blues, or for that matter any other extra-curricular attainments, can help you. Some, like Oli, shine, others don't, and there seems to be little or no correlation between tripos results and sporting obsession. Hugh Laurie, rowing Blue and president of Footlights got a 3rd in his Arch. and Anth. finals, while Oscar-winner Sam Mendes, University cricketer and director of numerous plays during his Cambridge years, was awarded a First in English.

Ultimately, sport can help our studies, contributing to the total education of each student. Lorna Collins, President of the women's boat club, points to the endorphin release that "makes you feel more positive and motivated".

Carter sees the benefits as "discipline, effective time management and goal setting skills," all things employers will look for in job candidates. Holland is in agreement, "in the short term elite sport may be a hindrance but over the course of a career it helps".

Perhaps Juvenal's oft-quoted phrase, *mens sana in corpore sano* ("a healthy mind in a healthy body") finds its apotheosis in seats of higher learning such as Cambridge where, should you choose to take up the challenge, both body and mind can be exercised to the limit.

London keep Cambridge at arm's length

MEN'S WATER POLO

ULU	13
CAMBRIDGE	6

Varsity Reporter

SUNDAY'S first round BUSA water polo match between Cambridge and ULU was always going to be an exciting one. London's ever-strong and powerful team has held on to a number of key players from its 2005 BUSA-winning team, making them the ones to beat this season. Both teams attacked hard in the opening minutes, keen to show their and to make an early mark on the score sheet.

In the second quarter, Nikolay Zhukovsky was spotted by the referee violently pulling back the head of a Cambridge player, resulting in his exclusion from the match. With the key ULU man out of the water, now was the moment for Cambridge to up their game, but the points continued to stack up in ULU's favour.

A man-up finally gave Cambridge a hard-earned chance at scoring, taken by Jon Stafford, set up well by Oliver Venn. Once again the irrepressible ULU side responded immediately, bringing the score to 10-3. The final score of 13-6 was disappointing for a team who are capable of more. Their final round one BUSA match will be played vs. Loughborough on Thursday.

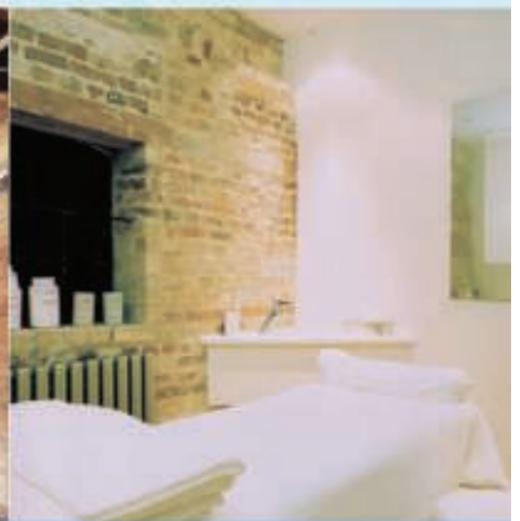


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VIEWINGS WELCOME

"I can still compete at the top level"

Joe Speight hears that Colin Montgomerie remains as hungry as ever

Watching Colin Montgomerie on the golf course is an education in focus and determination. With a slight air of urgency, his domineering frame marches down the fairway and with a quick glance at the distant flag fluttering on the horizon, he almost instantly strikes the ball soaring towards the pin. It is one of the most distinctive styles in sport, and a glance at his career's statistics reveals it is also one of the most successful. Last autumn Monty sealed his eighth European Order of Merit title, became the first man to win over 20 million euros on the European Tour, and maintains his incredible record of never having lost a singles match in seven Ryder Cup appearances. So why is it that just a mention of his name brings feelings of frustration and countless memories of near misses?

In the golfing year major events such as the US Masters and The Open stand out as ultimate tests in dealing with cavernous bunkers and testing links conditions. Such competitions are worthy of their place as 'crown jewels' in the sporting calendar, yet for Colin Montgomerie they have remained elusive. But the Scot's remarkable talents lie elsewhere, in two very different events with which he will forever be associated. The aim of most golfers is to win a major. But how long will major winners of the 21st century such as Rich Beam and Todd Hamilton live in the memory? Consistency breeds

sporting great - why the likes of Tiger Woods and Jack Nicklaus lead their field - and it is consistency that has enabled Colin Montgomerie to rise to prominence in golf's remaining 'crown jewels'.

The most consistent European performer in a generation, Monty admits: "winning the European Tour Order of Merit this year for the eighth time has to be a high point of my career. I was proud to have won seven in succession (from 1993-99) but winning it this year means a great deal to me." It is the eighth title that he is most proud of "mainly because I had to do so much more this time and work that much harder. People thought I had had my time. I don't think I realised what I had achieved at the time of winning seven in a row. There are so many young players at the top of their game at

"I love the thrill of match play and team situations"

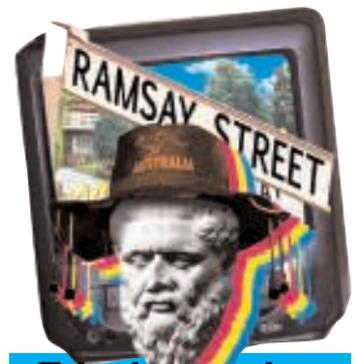
the moment and the standard of golf being played is incredibly high".

The second significant accolade for the Scot is in the Ryder Cup. Golf is a sport for individuals; for those with the narrow-mindedness to concentrate solely on their own performance. Yet this intrinsic golfing mentality is challenged in the most dramatic and richly contested golfing event. The battle between teams from Europe and the USA provides a unique atmosphere of teamwork and leadership, and in this environment he has thrived. Not to lose a singles match in seven Ryder Cup appearances is a stunning achievement. "I love the thrill of match play and team situations. It is such a fantastic event to be part of - it always brings out the best in me and 2004 was great because we won by such a large margin. And to hit the winning putt at Oakland Hills was also fantastic". Naturally the 42 year-old is being touted as a future Ryder Cup captain. "It would be a great honour to be a European Ryder Cup Captain at any time in the future. I've had experience of playing in four winning European teams but I would like to play in at least one more



Montgomerie sizes up a crucial shot for for Europe at the Ryder Cup

MARK NEWCOMBE - VISIONS IN GOLF



Erinsborough Ethics

It's easy to pass off *Neighbours* as just another soap; a light-weight, 25-minute escape from Cambridge into sunny, funny, Australian suburbia. To argue that the characters don't exactly betray any signs of deep rationality as they ricochet from one drama to another. But I've recently come to realise that Ramsay Street actually rests on some pretty strong moral foundations: everyone eventually gets their comeuppance, a temporary bout of amnesia or madness absolves all responsibility, and most disagreements can be settled over dinner in the General Store. Moreover, every episode contains a number of philosophical vignettes, which although easy to miss are nevertheless impressive in their profundity.

There was a great moment last week when Dr. Karl learnt that Izzy had survived the plane crash, but Susan was still missing, presumed dead. "Susan is worth a thousand Izzys (Izzies?!)", thundered Karl at Max, before the two of them were restrained from fisticuffs by the *Neighbours* heavyweights (Harold and Lou). It was only a fleeting moment in an eventful episode, but for those few seconds Karl made an argument so simple and so strong that it challenged the very heart of classical utilitarian ethics. "Each person is to count as one and no one as more than one", wrote Jeremy Bentham, in an admirable attempt to stand on the side of impartiality and fairness. But that's not often how we do feel. We care more about our friends and our family than complete strangers. We care more about what happens in our own little bubble than in the wider world. Karl's point is that whilst it would be nice to treat everyone as though they counted as one and nobody as more than one, the truth is, rightly or wrongly, we have biases towards certain people and we feel loyalty to certain groups of people. Emphatically, for Karl, having these biases is not a bad thing - it's part of who we are; a part of our very nature. Utilitarianism demands that we cut all our ties, remove all our biases, in other words, cease being human. Karlism embraces our honest humanity. There's a new character in prescriptive ethics: Dr. Karl. And he has diagnosed utilitarianism as terminal.

Once you start to notice the intellectual underbelly of the programme, it's difficult to single out your favourite incident. However, that's what this column will try to do each week: take an ethical or metaphysical dilemma faced by some of the Ramsay Street residents and, maybe, draw some useful life lesson from it.

If Erinsborough has taught us anything, it's this: appearances can be deceiving. Lyn Scully looks like a sea urchin. Bree looks like a wheel of cheese. *Neighbours* looks like another soap. But it's much more than that. It enlivens and explores philosophical issues through the particular situations of the characters we care about. In a very real sense, it is the 21st century equivalent of a Socratic dialogue. With its own theme tune.

fact file

Name: Colin Montgomerie OBE
Age: 42
Born: Glasgow
World Ranking: 11 (Career Highest: 2)
Turned Professional: 1987
Major victories: 0
Best performance in majors: 2nd US Open 1994 and 1997; 2nd US PGA 1995; 2nd Open 2005.
European wins: 29
Worldwide wins: 16
Order of Merit titles: 8 (1993-97, 2005)
Ryder Cups: 7 appearances (4 victories)

Ryder Cup team and then we'll see what happens".

Despite these achievements, Montgomerie's career has not been an easy one. In a sport where the mental struggle is as difficult as the battle against opponents of the calibre of Tiger Woods, distractions such as very public marital difficulties are far from ideal. "Perhaps there have been times when I have not been able to concentrate 100 per cent on the job in hand and for any golfer of any level that is detrimental to one's game. For any player if your mind is thinking about events off the course your game is going to suffer as golf is a game that requires 100 per cent focus" There have been career lows, like "coming so close in three Majors and missing out on each occasion.

Also, to have my World Ranking position drop to 83rd at the end of 2004 was extremely disappointing, but I was so pleased to have achieved so much last year and am now at 11th in the World so I've turned that particular low around."

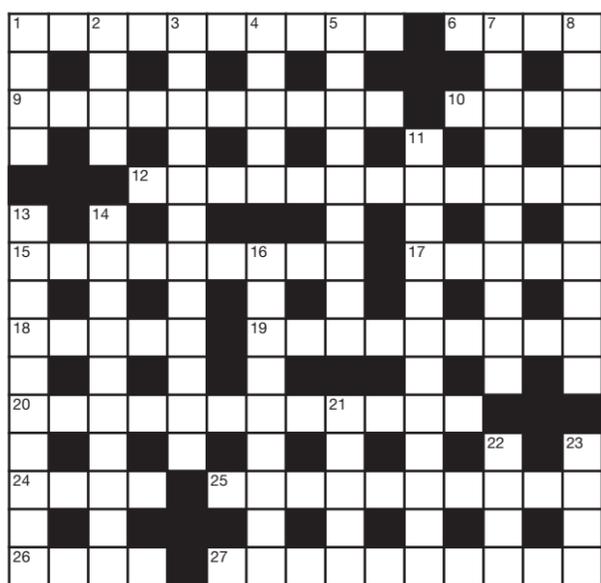
The momentum is now moving in the right direction, and whilst the media obsess over the absence of a major title in his list of honours, Colin Montgomerie will continue as one of the most inspirational golfers of the modern era. "I love the competition, I love the game of golf and I know that I can still compete at the top level, so I want to go out there and always do the best I can". With the 36th Ryder Cup on the horizon in Ireland in September, Monty's desire and commitment show no sign of waning.

College football: results and table

	P	W	D	L	F	A	PTS
JESUS	6	4	2	0	15	6	14
ST JOHN'S	6	4	2	0	13	8	14
CHURCHILL	6	4	1	1	12	4	13
DARWIN	6	2	2	2	7	9	8
CAIUS	6	2	2	2	6	10	8
HOMERTON	6	2	1	3	10	11	7
CHRIST'S	6	1	2	3	6	10	5
TRINITY	5	1	1	3	8	11	4
ST.CATZ	5	1	0	4	7	10	3
FITZ	6	0	3	3	4	9	3

Sunday's Results:
 Christ's 1-1 St. John's,
 Jesus 5-3 Homerton,
 Churchill 3-1 St. Catz,
 Darwin 1-1 Trinity,
 Fitzwilliam 0-0 Caius

Sunday's Cuppers matches (confirmed)
 Churchill vs Trinity (11am)
 Fitzwilliam vs CCSS
 Robinson vs Homerton
 Girton vs Emmanuel
 Christ's vs Sidney Sussex



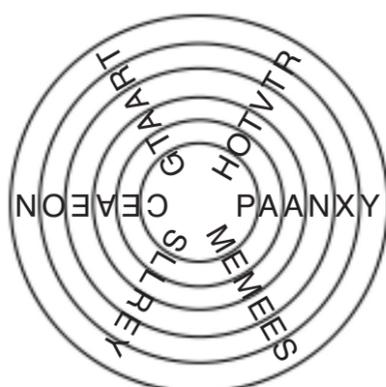
Across

- Slim, keen accountant demolished this at Easter (6,4)
- Money IRA used for hideaway (4)
- Undesirable one in French likely to succeed (10)
- Hit trailer (4)
- Remove lint so a coital ailment turns into rickets (12)
- Soap used to scare man away (9)
- Magnify auction item returned by old flame (5)
- Icon's risen after irrational start of night (3,2)
- Shaft tuber for starch (9)
- In charge of everyone in school from a learning point of view (12)
- God's lazy, we're told (4)
- Simple case for one with cheap goods to oil the wheels (10)
- Piece of music a tone out (4)
- Bewildered ego consistent about the earth's history (10)

Down

- Receipt overturned objections (4)
- Bearing one with hands around (4)
- Parachutist after First Lady's captured a spy (12)
- Rub disfigured face hard (5)
- I wore nothing under skirt to meet queen's unit (9)
- Nearly everyone on spot for distribution (10)
- Might such a liar ape the Renaissance painter? (10)
- Tired excuse for criminal activity! (12)
- Now point at a different portrayal (10)
- Loiter together with sailor surrounded by dark beer (5,5)
- Wipe out time with timeless order (9)
- Sprite altered air above the Spanish (5)
- Powder that all ladies consume, to begin with (4)
- Offer a hand (4)

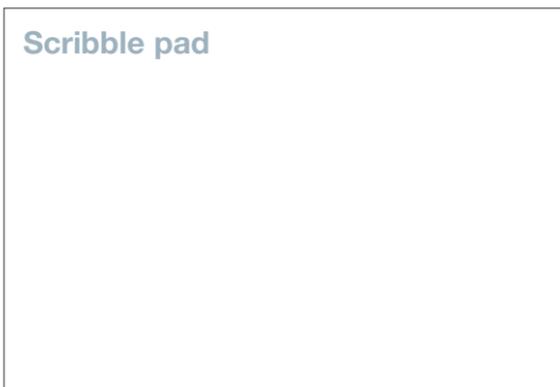
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GOLF

Eyes still on the prize

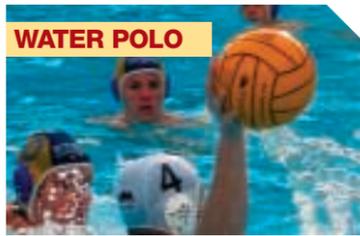
Varsity talks to British favourite Colin Montgomerie



FEATURE

All play and no work?

We ask just how our top sportsmen manage it all



WATER POLO

Cambridge 6-13 ULU

London side too strong in men's BUSA match



BLUES' FRUSTRATION

No play for men's teams

Rugby and football fixtures postponed due to frost



A WEEK IN THE LIFE

JAMES DEAN
 UNIVERSITY FOOTBALL

Monday

Wake up and hit the gym. Receive some admiring glances from (female) gym members. Spend rest of the morning in the lab before leaving at lunch for training. Dave Mills spends the whole afternoon trying to lob me. He fails.

Tuesday

Have meeting with senior members of the club, so Dave Mills isn't invited. We discuss the club's 150th anniversary year, including the up-coming Blues Varsity match, and the Blues tour to the States.

Wednesday

Blues travel to London to play the Southern Amateur League. We win 3-0. James Lockwood scores a wonder-strike; the sort that Dave Mills can only dream about. Hit Cindies in the evening, but girlfriend tempts me home early.

Thursday

Finally get to spend some proper time in the lab and manage to do some work. Have the added pleasure of not seeing Dave Mills today. Finish the day with dinner in the Hawks Club, but for some unknown reason Gary Devine isn't here. I suspect he's seriously ill.

Friday

Another full day in the lab, including a seminar and group lunch. Demonstrate to a practical class in the afternoon, yet consistently have to remind the female undergraduates that I already have a girlfriend. Dave Mills calls that evening and asks me to come out. I pretend I'm ill.

Saturday

Play the Royal Military Academy at Sandhurst. Really want to win this match so choose to leave Dave Mills in Cambridge. Jamie Brown makes his own way there, only to spend the whole afternoon being sick. We lose 2-0. The team decide unanimously that Dave Mills is to blame.

Sunday

Watch the United - Liverpool game in the afternoon, then spend the evening relaxing before work tomorrow.



JAMIE MARLAND

Homerton push Jesus to the limit

Adam Bracey

Home side return to the top with dramatic comeback

JESUS	5
HOMERTON	3

THERE are no such things in college football as David and Goliath contests, and this game was further proof that the men's first division lost nothing in balance and competitiveness over the Christmas break. Jesus returned to the top of the table and again displayed their considerable powers of recovery with a thrilling second-half comeback. While they took all the points, they shared the plaudits with sixth-placed Homerton who gave their most impressive performance to-date.

The two sides were still feeling their way into the game when Homerton were awarded a penalty for handball after twenty minutes. Striker Rob Forder swept the kick low into James Loxam's bottom-right corner to give the away side the lead. Jesus rallied, with Ed Bond firing just wide from twenty yards, and began to put sustained pressure on the Homerton back line, which was struggling to clear its lines and relieve the slowly-building pressure.

If Jesus had begun to merit an equaliser, the manner of the goal was nonetheless highly dubious. The referee, who had stunned the home

players with his earlier award, seemed to be deliberately making amends when he awarded Jesus a penalty for a foul that was clearly outside the area, and which he had initially - even more infuriatingly for Homerton - given as a free-kick. Martin Frampton coolly dispatched his penalty left-footed past stand-in goalkeeper Lloyd Beecham, and the game was level. The penalty farce continued when the referee gave Homerton their second spot-kick of the game, bizarrely for handball again (though this time there was no question about the award). Forder again approached the kick with the air of one expecting the net to bulge, but this time he crashed the ball against the bar and the sides went in level at the interval.

The two sides emerged as attacking forces in the second period. Homerton began the quicker. Captain Ian Williams was the right man in the right place to score after a free kick on the right. Rob Forder was a constant threat all game and he deservedly made up for his penalty miss with a well-judged lob over goalkeeper Loxam.

But Jesus had shown in previous weeks that they possess fighting qualities which may yet make them champions. They had fought back from 2-0 behind against Fitz in their

last game, but, two points behind leaders John's going into the match and now 3-1 behind, they could have been forgiven if their resolve had begun to ebb. Indeed, the game was drifting from their reach as Homerton continued to protect their lead, with greater comfort than in the first half. But when the home side's Jan Muller sent a dipping 20-yard shot into Beecham's top left-hand corner, one sensed they were heading for another improbable comeback. Beecham had looked assured, but his goal was now under sustained pressure, as substitute Will Stevenson's decisive left-wing deliveries produced two quick goals. Captain Laurence Brenig-Jones scored from close range and then, just minutes after drawing level and after Forder had wasted a chance to kill the game for Homerton and secure his hat-trick, James Wyatt produced an identical finish from an identical cross, and Jesus were in front for the first time.

Homerton continued to worry their hosts. Phil Claves arrived late in the box unmarked but shot just wide, and Forder, who must conclude that he has offended whichever representative of the centre-forward's Union is responsible for giving out hat-tricks, thumped the post with a header from a corner. As Homerton pushed for an equaliser, the game ran

further away from them, as Paul Avery added a fifth for Jesus on the counter-attack.

Jesus captain Laurence Brenig-Jones understood the importance of this comeback, but paid tribute to Homerton's display. "They gave us our toughest game so far. They really put us under a lot of pressure. This was like a cup-tie because if we'd drawn today, I think the league would have been over for us. Thankfully we're still very much in the race."

St. John's slipped back to second on goal-difference after only managing a 1-1 draw at Christ's. The injury-plagued visitors had captain James Verdon to thank for saving them from defeat as he headed home from a corner with ten minutes remaining. Adam Onslow had put Christ's ahead with a fine goal from 25 yards. Churchill are now just a point behind the leading pair after a 3-1 home win over St. Catz. Matt Haslett scored twice for the home side. Trinity continued their slow revival with a 1-1 draw away to Darwin. Winless Fitz endured another frustrating day, and must be worried about their survival prospects after a 0-0 draw at home to Caius.

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Paxmania

Is your college entering University Challenge? email us - features@varsity.co.uk

Quick Kakuro

Easy

Fill the grid so that each run of squares adds up to the total in the box above or to the left. Use only numbers 1-9, and never use a number more than once per run (a number may reoccur in the same row in a separate run).
 Solution and solving aids at www.dokakuro.com

	8	16	25		8	12
24				4		
14				14		
		19		18		
	8					
3				16	17	
3			24			
4			18			

Quick Sudoku

Medium

The object is to insert the numbers in the boxes to satisfy only one condition: each row, column and 3x3 box must contain the digits 1 through 9 exactly once. What could be simpler?

		3	1	8				
	2					1		
				9	6	3		
6	4		5					2
3		9	6		8			
8			1	3	6			
	4	8	7					
		7					5	
				4	1	2		