

Whose American Dream? We take a trip to the Oscars and trample all over the red carpet

VARSLITY

The Oxbridge Gap

Cambridge claims to accept 10% more maintained sector pupils than Oxford

Raj Bavishi

CAMBRIDGE'S OFFICIAL undergraduate admissions statistics released on Tuesday by the University Press Office indicate a much higher intake from the maintained sector than comparative figures at Oxford. Yet both the data released by the University in its official press release, and the extra figures requested by *Varsity* relating to the Oxbridge comparison, fail to correlate with the highly detailed admissions statistics published in the Cambridge University *Reporter* on Tuesday.

The figures given to *Varsity*, for entry in 2005 and deferred entry in 2006, show that 62.4 percent of all applications and 56 percent of all admissions were from students from the maintained sector. This is up from 60.6 and 55.6 percent last year.

The Cambridge figures compare favourably to those of Oxford, where only 46.5 percent of all applicants and 46.4 percent of those admitted come from the maintained sector. This appears to show that there are almost 16 percent more students applying from maintained sector schools at Cambridge than Oxford.

Dr Geoff Parks, Director of Admissions for the Cambridge colleges said, "the very high quality and increasing diversity of Cambridge's student body shows that the sole criterion for admission is academic ability. No one should be deterred from applying here because of misplaced fears that their background will count against them, be it 'advantaged', 'disadvantaged' or somewhere in between."

A spokesperson for Cambridge University said, "we pretty much always get a higher number of applicants from the maintained sector, but we're not really into comparisons." But she also noted that "it does seem odd [that the figures were so different to Oxford's] because we do work together on access initiatives".

On further investigation these positive findings do not stand up to scrutiny, as Cambridge are selective in which figures they choose to include in their releases to the press. The statistics from which the press release percentages are drawn ignore as many as 8.8 percent of candidates

accepted into Cambridge as undergraduates. According to the *Reporter*, released on the same day, of all UK based applicants who were admitted for entry in 2005 and deferred entry in 2006 (3029 people), only 53 percent came from the maintained sector as opposed to the 58.1 percent claimed in the press release.

The maintained sector figure in the press release is calculated by a straight comparison between students from maintained sector schools and those from independent schools and completely ignores the "Other" students who make up a significant 8.8 percent of those accepted. "Other" students in the Reporter's figures cover all home applicants who did not apply to Cambridge through a school or college in Britain. This includes all mature and home-schooled applicants.

A spokesperson for the University dismissed this disparity as "standard practice", and added, "media outlets such as the *Times Higher* know what we mean". When pushed further as to why "Other" students were ignored, and why the press release did not make this clear, the spokesperson accused *Varsity* of not understanding the figures.

But a spokesperson for the University of Oxford refuted this concept of "standard practice", and said "meaningful comparison between universities is very difficult because each university has slightly different ways of calculating the percentage of students coming from the maintained sector. At Oxford, we include certain students in our figures which Cambridge do not and that could account for some of the discrepancy."

In response to questioning from *Varsity* a spokesperson from Durham University said that although Durham don't routinely issue pressure-releases on admissions, when they do they "use the same terminology as used by the Higher Education Statistics Agency (HESA) in its Performance Indicators. This involves using the categories state, independent and other."

Speaking to *Varsity*, CUSU President Laura Walsh made clear her concerns about the ambiguous statistics. "It is worrying that the University can use two different ways of calculating figures over an issue as controversial as this. There is no better time for the University to be open and transparent with its statistics."



CUSU: the race begins

Rachel Divall

CUSU FACES a "candidate drought" as the number of candidates standing in this year's Executive elections is the lowest on record. In the last five years, numbers have never fallen below 22. But this year, just 15 students are standing, with only three positions contested and three as yet without candidates.

Three students have put themselves forward for the CUSU Presidency: Mark Ferguson, Nadia Khan and Dave Smith. Nominations were also announced this week for the 13 other cross-campus elected executive positions. All candidates now have less than a week to campaign before facing a vote this Wednesday.

All three positions without contenders are welfare roles. This is despite each presidential candidate stressing at hustings that welfare is "the most important thing that CUSU do" and comes just two weeks after CUSU Council voted to replace the current CUSU Ents Officer position with a part-time Mental Health Officer. Current CUSU President Laura Walsh told *Varsity* "It's very disappointing given that welfare is at the heart of CUSU. There will have to be a by-election next term, hopefully that will get more people."

She admitted that CUSU's recent and much publicised infighting, which culminated last month with a motion of no confidence against her, had probably put people off running. But, she insisted that numbers were "not way below average".

CUSU's perceived failings continue to fuel discussion at a collegiate level. Emmanuel College JCR will hold a referendum this week on whether to disaffiliate from CUSU.



Who'll be moving in?
Meet the candidates

>>page 2

No. 636, 3rd March, 2006

www.varsity.co.uk

Gyp Room God

Guess who's coming to dinner? Nigel Slater, and Rose Gray of the River Cafe, are among the famous foodies sharing their top tips for the perfect dinner party in our Food and Drink special.

>> pages 6 & 7



A chequered path

Edd Billig, the newly crowned Su Doku Champion of the World, talks about the tension, the training and the glory that comes with being a Su Doku Grand Master. Kind of.

>> page 9



The Memory Machine

New technology that means you'll never forget a face >>

Dissonant Dissidence

Was Shostakovich a political revolutionary? >>

The fairest of them all

Lifestyle leads you into a dark fairytale world >>

Trinity student has bail cancelled

The 22 year-old Trinity student arrested in connection with the January parcel incident at the college has been released without charge. The student was initially arrested on suspicion of possession of gamma hydroxybutyric acid (GHB), with intent to supply. Police now believe the substance in the package, which burnt the hand of the college porter handling it, was gamma butyrolactone (GBL), a legal solvent chemically similar to GBH. Nobody else has been arrested in connection with the incident.

Not so 'X-treme' RAG Jailbreak

Last week's RAG Jailbreak winners, who made it all the way to Egypt, illustrated a definite lack of 'X-treme-ness' in their adventure. Will Horwitz and Steph Hunter, both of Emmanuel College, ending up spending a mere 45 minutes in the Land of the Pharaohs, making it no further than the aeroplane steps. Hunter admitted "we didn't actually touch a foot down on Egyptian soil", adding "[we] didn't even see any of the country from the plane" as the flight landed at 9:30 pm local time.

Prof to develop new light source

A Cambridge professor has recently submitted a £2 million research proposal on the use of gallium nitride, an energy-efficient material capable of acting as a light source. Professor Colin Humphreys, Goldsmiths' Professor of Materials Science, has led a research team for over five years, and is currently giving a series of lectures regarding the potential use of the material in Australia. He believes this "is the most important new semiconductor material since silicon". Gallium nitride is currently used in large displays, back lighting in mobile phones and in traffic lights in some cities. The team will research the possibility of using it to develop a water purifier for use in developing countries. They hope to use solar cells to power the gallium nitride in a laser to kill water-borne bacteria. Other possibilities include developing the material for use in household lighting, potentially saving billions of pounds and a significant amount of energy.



Listen

You can hear *Varsity* on the radio, on Mondays at 7pm

CUR 1350

our policy

Varsity is dedicated to bringing you the most relevant and intriguing news as and when it happens.

The opinions expressed in our content are those of the individual contributors, and not necessarily of Varsity Publications Limited.

Anyone for CUSU President? Candidates put under the spotlight

Varsity News Team

SHRUGGING OFF *Varsity's* observations regarding the uninspiring presentation of their manifestos, Dave Smith, Mark Ferguson and Nadia Khan settled down to the task of persuading us that behind the slapdash appearance lies diehard enthusiasm and meaningful policies that can impact on a diverse electorate of 18,000 students.

A common complaint expressed by the candidates in CUSU elections is that the three-minute guillotine at hustings prevents the extension of their pitches to potential voters beyond tired sound bites. *Varsity's* panel interview was an attempt to address this, and the candidates proved themselves willing to engage with each other from the outset.

Given the criticisms levelled at CUSU over the past two terms, *Varsity* first asked the candidates what had gone wrong. Khan blamed a failure in communications, "There's been a real communication breakdown, not only within the Exec, but between the Exec and students, and JCR and MCR Presidents. All the problems in the past year could have been avoided if communication had been better." Ferguson, already displaying a campaign T-shirt, similarly identified "a lack of visibility" as the primary problem, stating that "before we tackle anything else, people have to know we're here and we can work for them". Smith took issue with the notion that visibility was the only matter at stake. "It's also about relevancy. We need to stop putting up policies which look to attack groups of people and instead look to change things for individuals." He denied that CUSU had faced any crisis in recent times, but stated that "the Shadowing Scheme problem would not



Wednesday's hustings (l-r): Mark Ferguson, Dave Smith, Nadia Khan, current President Laura Walsh

have happened on my watch".

The debate as to what CUSU can and should do to improve the lives of individual members has often centred on the issue of the politicisation of Council. When asked what it was that had earned student politics such a bad name, the candidates were divided. Smith immediately replied "I don't think it has", whilst Khan felt it was people who were "all talk and no action". Ferguson blamed "all of the problems" on "a minority who politicise our Union".

Questioned as to what action they would take to prevent the re-emergence of this frequent complaint, Ferguson assured *Varsity* that "CUSU would be squeaky clean under my presidency". He said he would not seek to prevent political motions from being brought, but would oppose them should they arise. Smith felt strongly that more action needed to be taken, claiming his proposals for reviewing Council motions with the help of the Law Faculty would "draw a line under the issue and encourage people not to bring such motions again". But despite Smith's stance, he seemed reluctant to discuss his previous voting history on political motions in any detail.

Posed with the hypothetical situation of unsanctioned military UK involvement in an international conflict, the three gave very different answers as to how they would act should they be firmly against it. Khan replied that her "absolute priority" would be Cambridge students, and that as such she would be reluctant to take part in any demonstrations, whereas Ferguson said he would want to attend any march in opposition, but would ensure that it did not interfere with his work. Smith disagreed and said he would attend, and couldn't see how taking half a day off would "be of detriment to CUSU".

When questioned about top-up fees, another long term issue, the candidates were again in disagreement. Whilst Smith said he would not allow himself to "sit back and accept them", proposing a high-profile demonstration in Freshers' Week of next year, both Khan and Ferguson felt the issue would be better dealt with on a national level by the NUS. Ferguson in particular, resigned to the fact that top-up fees were a reality, said "the real fight now with the University is regarding variable fees".

Each candidate was permitted to ask the other two the question he or she would most like to have posed should they have attended hustings as just another CUSU member. Perhaps the most challenging was Khan's question of how the President would ensure what they talked about was actually put into action. Ferguson responded by saying he would engage in dialogue with colleges, and specifically that he would get something done about lighting. He went so far as to say "we should be hammering on the Mayor's door every week". Smith immediately enquired as to why Ferguson hadn't attended Student Question Time, which had in the past month been attended by the Mayor of Cambridge and David Howarth MP, perhaps suspicious that Ferguson was making empty promises.

It was encouraging that all three candidates were perfectly willing to hold each other accountable both for what they had said at hustings and during the interview, thus ensuring that none of them could get away with the empty rhetoric they might otherwise have at hustings.

>> Editorial, page 13

The Candidates	
Sabbatical Officers:	
Academic Affairs	David Ewings
Access	Luke Pickering
President	Mark Ferguson Nadia Khan Dave Smith
Services	Grey Baker Ashley Aarons
Welfare and Graduates	No candidates
Women's	Harriet Boulding
Part-time Executive:	
Education	Jacob Head
Green	Aneaka Kellay
Higher Education Funding	Liana Wood Dan Swain
Mental Health	No candidates
Target Campaigns	Charlotte Richer
Welfare Awareness	No candidates
Open Portfolio	Fleur Brading - Culture Jacob Bard-Rosenberg - Democracy

Hustings Highlights	
Friday 3 March	Homerton Bar, 7pm
Sunday 5 March	CUSU e-hustings, 1-4pm Pembroke New Common Room, Foundress Court, 7pm King's, Chetwynd Room, 8pm Selwyn Bar, 9pm
Monday 6 March	Arts School, Room A, 12-2pm Emma, Queen's Building, 7pm
Tuesday 7 March	Law Faculty, LG17, 12-2pm Jesus, Forum Bar, 10pm



- MARK FERGUSON**
- Argue to keep politics out of CUSU
 - Ensure openness in rents negotiations
 - Campaign for better lighting in Cambridge
 - Address gender performance gap
 - Increase participation in Access scheme
 - Hold meetings at every college
 - Improve accountability within CUSU



- NADIA KHAN**
- Bring CUSU closer to students
 - Reach out to graduate and mature students
 - Hold consultation events for all students
 - Reform and revitalise access schemes
 - Ensure academic facilities for students
 - Campaign against increased rent
 - Provide support for hardship



- DAVE SMITH**
- Organise anti top-up fees demonstration
 - Provide effective information about bursaries
 - Ensure extensive CUSU consultation
 - Commit to a referendum in Mich 2006
 - Stop arguments over relevance of motions
 - Promise more 'Green' provision
 - Strive for clarity and end in-fighting

>page 11

Mary Bowers


is feeling really quite dangerous




The Week in Weather




FRI



SAT




SUN




MON



TUE



WED



THUR

Gutted: Christ's room devastated by blaze

• Fire-eating occupant claims "I didn't notice anything wrong"

Jamie Munk

CHRIST'S STUDENTS looked on last Friday as a fire blazed through a third year's room in the college's Third Court. Edward Saperia, a Mathematician, was not in his room at the time, but estimates the damage at around £500.

Students on W staircase raised the alarm on spotting the fire, and the building was swiftly evacuated. But one second year described how the room was alight "for about half an hour before the fire crew arrived". Although the Fire Service was delayed by an incident in Cottenham, fire fighters arrived in time to stop the blaze spreading from W9, Saperia's ground floor room, to other parts of the building.

First year Rob Palmer described how an excited crowd watched on from Third Court as the fire crews struggled to deal with the blaze. "It took a long while to go down", he said, estimating that the room was alight for about an hour between eight and nine o'clock in the evening.

Saperia had left the room only forty-five minutes earlier, at around quarter past seven, to attend the 56th Inter-Varsity Folk Dance Festival. At this point, he said, "I didn't notice anything



Left: Edward Saperia juggling fire; Right: His room, W9, in Christ's College, following the devastation caused by the flames

wrong". He only found out about the conflagration when he was summoned back to college at half past nine by telephone, the succinct message being "your room is on fire".

Saperia was understandably keen to stress that he was not responsible for the fire. "I can't think of anything that could have started the fire", he told *Varsity*. He speculated, "someone could have flicked

ash in onto the beanbag by accident" through the window. But it has since been confirmed by college CCTV footage that his window was closed at the time of the fire.

His situation has been potentially compromised by the revelation that he kept fire-breathing equipment, including two or three litres of paraffin, in his room. Saperia is President of the Cambridge Fire Troupe,

which he founded last term. The troupe performed a successful choreographed act of fiery tricks at the Selwyn Snowball last term. They are hoping to build on this with an appearance at the Girton Spring Ball, and at some of the larger May balls at the end of next term.

Although arguing "I'm more responsible with fire than most people", Saperia frankly admitted that, in light of his particular hobby,

"the worst possible person [for this to happen to] was probably me".

Christ's Domestic Bursar Geoffrey Payne told *Varsity* "we were aware that he had other equipment in his room, but not that he was keeping paraffin in the College", adding "I was shocked to discover that this was the case". Under Control of Substances Hazardous to Health (COSHH) regulations, flammable liquids like paraf-

fin must be stored in approved containers and storage cabinets. According to Saperia, the paraffin, stored in sealed metal containers, had been left outside the room before the fire started, and was not involved in the blaze.

Christ's Natural Scientist Mike Housden was hesitant to speculate on the cause of the fire in his next-door neighbour's room, but commented, "suffice it to say I'm not surprised".

The damage in the room was fairly superficial. A set of drums and a guitar both went up in smoke, but Saperia did not seem overly concerned about the fate of his lecture notes. In addition to the fire damage though, all of his clothes are now covered in a layer of ash. Although he has been given a guest room by college, he cannot rid himself of the smell of smoke. "Every time I wake up it's like I've smoked a pack of cigarettes", he told *Varsity*. "No one has been very sympathetic", he added. "My tutor accused me of smelling of smoke – it's quite insensitive."

Although the college has so far taken no disciplinary action over the incident, Saperia has been told to remove his Fire Troupe equipment from the site. The paraffin, Payne confirmed, "is being stored securely in the College's flammable liquids store pending its removal".

No more nuts at Trinity Hall

Katie Craig

THE TRINITY HALL student body has announced that nuts are no longer permitted to be consumed in its college bar or JCR after concerns were raised over the health risk that they pose to nut allergy sufferers.

The ban on nuts was declared on February 21 following MCR and JCR consensus at a JCR open meeting held on November 6. Trinity Hall Women's Officer, Fiona Fee, and Welfare Officer, Astrid Jenkinson, raised the issue of a removal of nuts in regard to concerns voiced by college undergraduates, particularly from several students suffering from nut allergies.

The unanimous decision to withdraw nuts from the bar and JCR was reached after an anonymous statement from a Trinity Hall undergraduate suffering from a nut allergy was read out at the open meeting. The letter cited the problems of living with the condition, and stated that a nut-free JCR and bar would make those affected feel much safer. Nuts will still be served in the college hall.

Speaking to *Varsity*, Fiona Fee emphasised "Trinity Hall has a well-deserved reputation as a welcoming and caring college, and to exclude a section of our college from the bar and JCR seems very unfortunate". She added that several students in the college were affected by nut allergies and "taking nuts out of the bar and vending

machines is a small sacrifice for the rest of us".

Fee said that the problem was particularly acute as the Trinity Hall bar is small and often crowded, with the result that people with nut allergies may not realise they are at risk until they feel the symptoms of a reaction. Admitting that she was "unaware of any official mechanism to enforce the ban", Fee added "the most important thing is to raise awareness of nut allergies. If we do this successfully, most people will want to respect a ban which was designed to promote the safety of others."

Rachel Price, who has just completed her tenure as JCR President, noted "the impact of the ban for most people in college isn't major", adding "overall, I think it's a positive step".

The University has official guidelines for students deemed at risk of anaphylaxis, the most severe form of allergic reaction often triggered by foods such as nuts or fish. These involve the early identification of students at risk of allergic reaction, and making sure that college staff, caterers and first-aiders are informed of students' conditions.

A college nurse confirmed, "[we] are all aware of the guidelines issued by the University and are conscientious in implementing them", but added "ultimately it's the students' responsibility".



Trinity Hall students enjoying their newly nut-free bar

Law dons fear for Magna Carta

Amelia Worsley

LEADING ACADEMICS from the Law Faculty at Cambridge University have voiced their concern that the new Legislative and Regulatory Reform Bill will give the Government power to "rewrite almost any Act and, in some cases, enact new laws that at present only Parliament can make". Their warning came after the Bill received its second reading in the Commons on February 9.

Cabinet Office minister Jim Murphy MP argues that the Bill is intended to "make it quicker and easier to tackle unnecessary or over-complicated regulation" by cutting through the "red tape" that accompanies legislative reform or new legislation.

But Professors of Law from Cambridge, headed by Professor John Spencer QC, warned in a letter to the *Times* last week that the enactment of the Bill as drafted "would, in short, create a major shift of power within the state, which in other countries would require an amendment to the constitution; and one in which the winner would be the executive, and the loser Parliament".

The professors argued that if the Bill were passed, ministers would have the power to "create a new offence of incitement to religious hatred, punishable with two years' imprisonment; curtail or abol-



John Spencer QC, Professor of Law at Cambridge

ish jury trial; permit the Home Secretary to place citizens under house arrest; allow the Prime Minister to sack judges; rewrite the law on nationality and immigration, and 'reform' Magna Carta (or what remains of it)".

David Howarth, MP for Cambridge and Reader in Law at Cambridge University, criticised the lack of press attention the Bill has received. "Hardly anyone has noticed," he said, "but British democracy is sleepwalking into a sinister world of ministerial power".

Professor Spencer told *Varsity* that he was shocked at the "muted response, considering the huge importance of the Bill", and added, "it was deeply dishonest of the government to have done this without public consultation and debate".

But the Cabinet Office minister insisted that the Bill

would have in-built safeguards. "We will have statutory consultation, we will not do anything that is highly controversial, and the relevant select committees of the House of Commons will have a veto on every single proposal", he said.

Andrew Miller MP, Chairman of the Regulatory Reform Committee, warned "such an undertaking would not bind this Government's successors, unless limitations on the powers and enhancements of parliamentary controls were included in the Bill before it became an Act".

"Behind all this", Professor Spencer told *Varsity*, "are Blair's political advisers worrying that the Prime Minister can't deliver on his promises quickly enough before the next election. His reduced majority means it's a bind to pass the laws he would like to."

On Campus

Union Elections

Nominations for election to the Union presidency have now closed. Those running for President are Luke Pearce, Mike Morley and Charles Kaye. Nominations for Senior Officer, Entertainments Officer and Treasurer have also closed. Hustings are at 5pm on Monday in the Union's Main Chamber. Voting will take place on Tuesday and the result will be announced in the Union bar in the early hours of Wednesday morning.

Cam scientists win fusion award

Two Cambridge scientists have received an award for their work on fusion energy. Bill Nutall, of the Judge Business School and the Department of Engineering, and Dr Bartek Glowacki, Department of Materials Science and Metallurgy, were recognised at the East of England Energy Group's third Annual Innovation Awards. Fusion energy is the holy grail of nuclear researchers. It is created by atomically combining two hydrogen isotopes at extremely high temperatures. The scientists have come up with a 'fusion island', where fusion heat is used to split sea water into hydrogen and oxygen. Creating clean fusion energy could be a way of tackling environmental challenges.

Cambridge's first urban talent show

The Soul Tree played host to the university's first urban talent show last night. Competing acts displayed an array of talent from rapping and singing to dancing. Richard Blackwood, Choice FM radio presenter, hosted the event. Fresher Amifa Tholley co-ordinated the show with the help of CUSU Ents Manager, Nikhil Shah, after being rejected for an audition because they did not have space for an RnB act. Some proceeds from the event will go to the Karen Hilltribes Trust, which works with the Karen people of North-West Thailand.

University windfall

Cambridge University is set to receive the biggest research grant of any university in the country. The Higher Education Funding Council for England (HEFCE) announced yesterday that Cambridge is to receive a research grant of £99.9m for the 2006-7 academic year, compared to £92.4m last year. The second largest grant is being awarded to Oxford, with £98m. HEFCE announced that the money will be targeted at widening access to students from poor areas.

Cross Campus

Designer plaster casts

Oxford MBA student Jennifer Segal this week won £5000 for her plans to launch Medical Style, a project to design, manufacture and market designer cast covers and slings. Segal believes that there is a market for cast covers and slings which fit in with the wearer's wardrobe. She intends to use the prize-money to commission a prototype.

Students 'ignored' fire warning

Students at Bournemouth University have been criticised after failing to evacuate their rooms when a fire broke out. Crews were called to an accommodation block on Monday night after the blaze broke out in a third floor flat. A fire spokesman said the operation was hindered by students remaining in their rooms despite hearing the alarm. A university spokesperson said that evacuation procedures were carried out successfully.

Oxford Hilda's students vote to go mixed

Students at Oxford University's St Hilda's College have voted to end the college's girls-only status. 77 percent of those who voted wanted the SCR to go mixed and 55 percent wanted the JCR to go mixed. After a number of

forums and debates, the JCR voted last Thursday. In order for the college to go mixed, two-thirds of the Governing Body will have to vote for the change in its status.

Edinburgh plans animal welfare research centre

Edinburgh University is planning to build a £47m research centre that will focus on animal welfare and diseases transmitted between animals and humans. The university is investing £12m in the Edinburgh Bioscience Research Centre, which will be part of its veterinary school and will be built on a site in Midlothian. The proposals are in the early stages and still need backing from the Office of Science and Technology.

Students demand MPs keep fees cap

NUS have demanded that MPs block a removal of the £3000 cap on university fees amid concerns that students are being priced out of study. Kat Fletcher, NUS President, said that variable fees were deterring students from applying to university, and claimed that if the cap were lifted and students were faced with fees of tens of thousands of pounds, applications would further decrease. Bill Rammell, Higher Education Minister, said there would be no change until a review had assessed the effects of the new funding.

Surveys arrive in face of CUSU opposition

Jo Trigg

FINALISTS ALL over the University received the National Student Survey (NSS) in the post this week, despite CUSU's resolve to boycott it. Jacob Head, CUSU Education Officer, stressed that "CUSU would strongly



The NSS in pigeon holes

urge all students to opt-out of the survey and resist all attempts to make them participate".

Laura Walsh, CUSU President, explained "Cambridge University, like every other University in the country, is required by the Government to comply with the survey. This means giving the contact details of all their finalists. CUSU, as with all Student Unions, cannot do anything to stop people receiving the survey. The only thing CUSU can do is to fail to promote it with the hope that it will get less than 50 percent response rate, so that Cambridge won't be included in the results. The best thing for students to do is to ignore it."

Head believes that the way in which the organisers, independent market research agency Ipsos MORI, contacted students was "a gross and unacceptable invasion of privacy".

The University of Warwick Student Union has also boycotted the survey on these grounds. Kat Stark, Warwick Student Union President, described the harassment of students, which involved contacting people first by e-mail and post, and then via telephone. Cambridge students

escaped being telephoned because, as Head explained, "The University has not been able to pass on phone numbers or home contact details as it simply does not hold them".

But whilst Warwick Student Union had "emailed every student explaining how to opt out and why they might want to", Head added "CUSU doesn't have an e-mail list of all of its members, so it was impossible for us to contact all finalists directly".

The NSS, a national initiative to accumulate feedback from university finalists about their course, is intended to help future students choose which institutions to apply to. The survey asks a series of questions about the quality of teaching, feedback, organisation, learning resources and personal development, and is supported by the National Union of Students. Results will be published on the Teaching Quality Information (TQI) website in the summer.

But both Warwick and Cambridge Student Unions expressed dissatisfaction with the questions being asked. Stark said that despite supporting the premise, she believed that the current NSS was not worthwhile, and "would not be useful to

prospective students". Head added, "it is over-simplistic to the point of being meaningless". Warwick Student Union does believe, however, that the NSS is "moving in the right direction," and told *Varsity* that "we think we will probably join next year".

Despite objections from its Student Association, a University of St Andrews spokesperson concluded, "we believe that we are better placed to lobby for change in the survey by being a part of it, rather than remaining outside it".

But CUSU remains defiant that the boycott will continue until changes to the survey are made. Laura Walsh said, "What CUSU has been doing is working nationally to try and change the survey to make it more appropriate for Cambridge. CUSU has been fundamental in bringing the issue to the top of the agenda of the Aldwych Group, which had made a statement demanding change to the survey. We are sending text to the NUS conference requesting action. HEFCE are well aware of our concerns and hopefully in the future we can move to a position where Cambridge can take part in the NSS."

LBGT campaigners challenge blood ban

Rebecca Greig

CUSU LBGT activists have been spurred into action by a nation-wide campaign against the National Blood Service (NBS) for prohibiting gay and bisexual men from donating blood.

Gay rights campaigners have pointed out that people who "who have a higher risk of carrying a blood-borne infection, because of their lifestyle, medical or travel history" are asked by the NBS to wait for 12 months before giving blood. Whereas, donations from men who have had sex with men at any time in their lives are not deferred, but permanently banned. Josh Black, CUSU LBGT Campaigns Officer,

argues that this "perpetuates the myth that HIV/AIDS is a gay disease".

Jordan Holland, CUSU LBGT President, added "at a time when blood stocks are low it seems stupid for the NBS not to re-evaluate a policy which is both behind the times and inherently homophobic".

The CUSU LBGT executive is encouraging all eligible donors to give blood in lieu of all the gay and bisexual men who cannot. In addition, a petition urging the NBS to review its policy has been started.

This action follows the NUS LGB campaign targeting the NBS and raising national awareness of the issue. In a statement they declared "This year the campaign is targeting the policy of the NBS which we believe discriminates

against gay and bisexual men since individuals are punished for judgements made about the gay community as a whole".

In response, the NBS issued a report in June 2004, stating "the conditions under which the NBS collects blood do not enable staff to gain detailed insights into the lifestyle of

such men. The NBS, therefore, has to regard all gay men, whether monogamous or not, as constituting a single group. It is this single group that is most at risk of transmitting infections such as HIV and Hepatitis B, and this continues the justification for the current rule."

>>>Opinion, page 11



Students are encouraged to give blood at King's

Student mugged only metres from college

Gabriel Byng

A SELWYN COLLEGE fresher was pushed to the ground and kicked in the head and knee during a violent mugging on Sidgwick Avenue on Sunday.

The assault took place at around 9.45pm, outside Selwyn College. The victim's backpack, containing a wallet, was stolen.

A Cambridgeshire Police spokesperson said "it is always a matter of serious concern when students are apparently attacked in such a vicious way". As yet, no one has been arrested in connection with the attack.

As the attacker made his getaway in a white car, another Selwyn student was

able to take the registration number.

Daniel Trocmé-Latter described how he "heard screams from Sidgwick Avenue". He ran across Selwyn's Old Court to see the man get into a car and drive off. He informed the porters, who called the police immediately.

Dr Michael Tilby, Selwyn's Senior Tutor, described the incident as "a gratuitously brutal attack", and is "very thankful that the victim did not suffer more serious injury".

The victim, who is recovering, praised the support of college staff but voiced concern over students' security, saying that it is not safe to walk alone at night.

In an e-mail to students, Dr Tilby said, "It is vital that

we all remain extremely vigilant with regard to our personal security, especially after dark. We strongly advise all students to avoid walking back from the centre of town unaccompanied." He added, "this incident illustrates once again that we cannot regard the Sidgwick Avenue, Grange Road, West Road area as safe".

About 16 percent of Cambridge's crime is violent but the police force is the best-performing force in the country for reducing violent crime.

A police spokesperson added, "We are appealing for witnesses and information. If anybody saw anyone acting suspiciously in the area, please get in touch on 0845 456 4564".



Sidgwick Avenue last night

Oxford lab debate intensifies



Pro-laboratory protestors march through the streets of Oxford last Saturday afternoon

Rachel Cooper

THE LEADER of Saturday's Pro-Test march in Oxford told *Varsity* he hopes to organise a march in Cambridge, as debate over the construction of a biomedical research centre in Oxford intensifies. Scenes are reminiscent of those in Cambridge in 2003, when animal rights campaigners forced the University to axe plans for a primate research laboratory.

Protesters from both sides of the animal testing debate met on the streets of Oxford, as hundreds of people marched in support of animal testing at the University's new £18m research centre, whilst anti-vivisectionists, SPEAK held a rival rally at the nearby Cornmarket.

Whilst the University of Cambridge was forced to axe plans for an animal testing labo-

ratory in 2004, Laurie Pycroft, organiser of the Pro-Test march, said that "Oxford should stand firm". He described Cambridge's decision as a "sad day for science" and stressed that "if enough people stand up, science will win".

Support for the new laboratory in Oxford has been marshalled by 16 year-old Pycroft, who established Pro-Test four weeks ago. Pycroft, who has a keen interest in science and wants to be a neurosurgeon, said "ideally, we would get rid of [vivisection] but at the moment, there is no replica. Until then, it's essential". Speaking to *Varsity*, Pycroft said that he was "elated" by the protest's support, adding he only expected "200 to 250 people to turn up but there were about 1000 people there". A recent poll by Oxford University student newspaper, *Cherwell*, revealed that 85 percent of students are in

favour of the lab's construction, with only seven percent against it. But Mel Broughton, a founder member of SPEAK, questioned the success of Pro-Test's demonstration, saying there were "only 400 or 500 people there".

Tom Holder, a second-year student described how protests "create a threatening and uncomfortable atmosphere".

A third-year Cambridge student described similar scenes in Cambridge three years ago when "the town centre was often filled with animal rights protesters and they certainly made their presence felt throughout my first year. I was supervised at Clare and would almost always encounter them chanting on my way there."

SPEAK (Stop Primate Experiments At Cambridge), the precursor to SPEAK, was established four years ago to challenge the Cambridge laboratory proposals. At the time,

activists planned massive disruption to Cambridge. Broughton said there was "no campaign of violence or intimidation".

Despite Deputy Prime Minister, John Prescott, stepping in to grant planning permission to build the lab, Cambridge shelved their plans in January 2004, citing financial considerations as the reason for their decision. Initially predicted to cost £24m, the figure had risen to £32m, an increase which the University blamed on inflation but admitted that increased security costs had contributed.

At the time, a University spokesperson said the decision was made regardless of protestors but conceded that extreme groups had made more impact by violent protest than debate.

Planning permission for a

Cambridge lab remains valid, giving University authorities the option of changing their mind and choosing to proceed. Broughton said that if Cambridge did re-consider its plans for a lab, SPEAK would be compelled to take action.

But a Cambridge University spokesperson confirmed that there were "no plans to resurrect" proposals for the lab, adding that the University has invested money in refurbishing existing agricultural buildings. Broughton said that SPEAK will continue to hold frequent demonstrations against the proposed lab in Oxford, adding "we will not go away".

Oxford University stressed that their commitment to the building and the benefits that will come of the research conducted there remain "strong".

The protests: Key profiles



ANDREW HEATH

Laurie Pycroft, Pro-Test

Pycroft, 16, founded Pro-Test four weeks ago after witnessing an anti-vivisection demonstration in Oxford. Since forming Pro-Test, he has received hate mail and death threats but is determined to continue. Protestors have responded with vitriol to Pycroft's actions but he dismissed their opinions as "amusing," saying it was more important to "engage in reasoned debate".



EMILY GOSDEN

Mel Broughton, SPEAK

Broughton, 46, founded SPEAK in 2002, challenging Cambridge's plans for a primate research lab. Involved in protesting for over 25 years, Broughton has served a jail sentence for his actions. Stating that he is "shocked by the sheer scale of suffering" involved in vivisection, Broughton says that he is not "anti-science" but believes there needs to be a "shift in thinking about medical research".

Council to put infra-red cameras in Cambridge parks

Tewodros Sile

CAMBRIDGESHIRE CITY Council announced plans last Thursday to install four infra-red CCTV cameras on both Christ's and Parker's Pieces, in response to a series of violent attacks in the last three weeks.

But numerous demands for the installation of regular lighting spearheaded by CUSU, have not been met. Vicki Mann, CUSU Welfare and Graduate

Officer said "I am pleased that the council are taking steps to allay student fears over safety, though this does not negate the need for better lighting on Parker's Piece and other open areas such as Jesus Green."

Speaking to *Varsity*, CUSU President Laura Walsh added "it seems bizarre - how will an infra-red camera make anyone feel physically safer? It's like putting an ambulance at the bottom of a cliff!"

According to Councillor Mike Dixon, infra-red cameras,

rather than normal CCTV cameras, are required. "The police had warned normal cameras were not suitable due to the lack of lighting at both sites, so these cameras are ideal", he added.

Dixon, who represents Market Ward, believes that although the cameras are expensive, they are "money well spent".

In response to questions as to why street lighting and normal CCTV cameras would not be installed instead, Dixon

warned that such lighting may end up doing more harm than good, adding "experts say that strong lighting causes dark patches to be even more dangerous than they are at present and give a false sense of security." He argued that the new cameras will "act as a deterrent" for criminals.

On February 11, an 18 year-old was hit in the head with a machete on Parker's Piece following a fight, and last week, a 42 year-old man was stabbed on Christ's Pieces.



JAMIE MARLAND

CUSU's lighting campaign



An election special from your man in the pulpit

Yes, it's election time again in this august university, and how the Episcopal juices flow

at the smell of democracy in the morning. It is a great tradition of this institution that whenever a vote of vital importance is tied, the "Visitor" should be given the deciding vote. So here goes: we first believe that a CUSU president should be able to finish his... sentences. Imagine the chaos in important constitutional meetings if the greasy hack (well-known to readers of Cambridge's second favourite newspaper) were elected. How on earth any important business could be transacted... without the ability... to complete sentences... not only this, but

the idea of a chain of bodily fluids connecting outgoing to incoming (no pun intended) presidents is, to put it bluntly, the vilest of the vile.

Furthermore, we can exclusively reveal that seemingly vital documentation pertaining to rent issues obtained by the Incummeer Apparent simply fell into his foul lap in one of those moments of personal serendipity that make even dedicated men of God doubt the existence of a benign deity.

As for the other candidates, lovers of clean locks will find no solace in the red corner, where the angriest oil slick in

Cambridge is working up a sweat. Proud to call himself "a democrat, a republican and a socialist" whilst having infamously demonstrated a rather undemocratic disregard for the beauty sleep of his ex-girlfriend's neighbours, this forum fan needs to sort out his incomprehensible facial hair before thinking to opine on the affairs of others. The two furry caterpillars which curl around his jaw surely cannot be classified among God's creatures.

The mysterious third entrant in this race towards the pearly gates of the new CUSU building seems to epis-

copal eyes to somewhat resemble a lipglossed Daniella sent in to the lions' den. The poised and refined young pretender is armed with little more than an overreliance on New Labour buzzwords and an A-list-style PA who looks like a copy-and-paste job and sticks to her like they share a liver. Time will tell whether she'll be able to sock it to the simian scrappers at her side.

For now, all the Bishop can do is urge you to go out and exercise your democratic rights in the name of Our Lady Laura. Bear in mind these words of wisdom or risk unleashing the hounds of hell.



weekdays

DR ANTHONY RUSSELL

THE (REAL) BISHOP OF ELY

Sunday

Confirmation in one of our parish churches. They are amongst the most encouraging services which bishops are called on to perform. Meeting the candidates beforehand and watching them make the symbolic journey to the front of the church to receive the promise "God has called you by name, and made you his own" gives you a very different picture of the state of the Church from that offered by the media.

Tuesday

Licence the new Chaplain to the University at Great St Mary's. This is one of the significant occasions where the Diocese and the University meet in a common enterprise. The new priest has been a naval chaplain and is not unaccustomed to entering Afghanistan and Iraq by helicopter. Cambridge should hold no terrors for him.

Wednesday

Ash Wednesday. I attend the 8 am Eucharist in Ely Cathedral, and assist in tracing a cross in ash on the foreheads of the congregation - the sign of repentance at the beginning of this penitential season of Lent which prepares us to celebrate Easter.

Thursday

Depart for Launde Abbey in Leicestershire with my Senior Staff and our sixteen rural deans for a residential meeting, the first one of its kind. These modern-day holders of an ancient office perform a vital role in co-ordinating parishes, clergy and people in particular geographical areas in the Diocese. On this occasion, we talk about their joys and sorrows and their hopes for the life of the Church in the various parts of the Diocese.

Friday

Yesterday's discussion continues, prefaced by an opportunity to walk in the beautiful, undulating surroundings of the Abbey. It proves to have been a most constructive time, both for strategic thinking and for enjoying conversations with people who normally have little time for more than quick telephone calls and formal evening meetings. Home in time to prepare for School Confirmations in the Cathedral and at the Leys School on Saturday and Sunday.

OLAF HENRICSON-BELL's recipe for the perfect dinner party

Preparation Time: 4 years
Cooking Time: 4 hours
Serves: Your ego / career

4-16 'friends'
 Of which:
 2 real friends
 Min. 2 times singletons
 Min. 2 people you don't like but want something from
 Exactly 1 argumentative type
 1 white tablecloth
 1 novelty table decoration
 4 pre-prepared conversational topics

1. When preparing for your dinner party you need to spend time making some 'real' friends. They will provide your base, and your casual intimacy with them will trick your other guests into thinking you are worth knowing. Arrange for them to come round half an hour before everyone else so you can get them a bit pissed, and so that your house seems like a warm haven of conversation when the real targets arrive.

2. Make sure to stir the various groups together at the start, and seat the two singletons opposite each other; dinner will be much more enjoyable if the noisette leads to nooie.

3. If things start off slowly you can use your novelty table decoration to spark formulaic conversation. You should use a delicate glass candlestick from Sweden, or, if your guests are socially conscious, something from Africa: a wooden zebra will do.

4. Remember the white tablecloth; white is right. You should overfill clumsy Cassandra's glass with red wine. She will spill it, feel guilty and buy you things.

5. As things start to settle down during the main course, add a touch of spice to proceedings by goading the argumentative guest with some pet hate (Tony Blair will do). He will become embarrassingly angry, and this will not only provide conversation, but also foster a sense of community amongst everyone else; "Thank god we aren't that crazy", they will think to themselves.

6. Always be ready with conversations you have prepared earlier. That way when Dave, the accountant, says something a bit, you know, racist, you can put things back on track. Ideally you want something with surface substance but internal fluff so you guests will feel clever; if in doubt go with whatever happens to be floating through the White Cube at the time.

7. Make sure to bring the party off the boil at the right time. Remember that most of these people aren't your 'real' friends and you should therefore be sure to get rid of them before you get drunk and overly confessional. Above all, guard against sub-textual arguments with your partner; you are never as subtle as you think you are and people will think you are socially or psychologically defective.



JACKSON BOXER has Sunday lunch with FERGUS HENDERSON

I've woken up with a disorientating hangover, to phone Fergus Henderson to arrange a possible meeting this afternoon.

I first went to St. John, his world-famous restaurant in Smithfield, around the time of my sixteenth birthday. With my first taste of roast bone marrow with parsley salad was born my enduring love of meat, nose to tail. I've returned at every opportunity to St. John, and its younger sister, St. John Bread & Wine, and gloried in new discoveries of chitterlings, sweet-breads and tripe, not to mention previously unknown vegetables like sprout tops and dandelions.

So it is with particularly unsteady hands that I dial his number. "Hello there!" he answers cheerfully, and promptly invites me to join him at his wife Margot's new kitchen for lunch.

It was towards the end of his architectural training that he worked in his first kitchen on Mercer Street with some friends, setting up a Sunday supper club for around two hundred people for a few weeks before events conspired to shut them down.

Coming from a town in which the student population is barred from holding any part-time employment, I'm impressed by this industriousness. "I think it probably hindered my studies," he admits, "but by that point I was starting to notice lots of my buildings seemed to end up like recipes anyway."

He then worked at The Globe in Notting Hill, before opening The French House Dining Room in 1992 with Margot, herself an acclaimed chef. This was followed by their marriage a year later and the opening of St. John in 1994.

Last year he was honoured with both an MBE and St. John's placement at number ten in *Restaurant's* list of the 50 best in the world.

Now here I am, wandering around Shoreditch looking for him. But boy is he worth finding, standing in the beautiful canteen at the Rochelle School on Arnold Circus. The main building has been converted into studio space, housing an impressive clutch of successful fashion designers, artists and photographers, while the curiously large old games hut has been transformed; one half is now a gleaming kitchen, the other is taken up by a long table next to a glass wall looking out over the old playground. On the table sits a bottle of champagne and somewhere not far away I can hear the quiet bubbling of something rich, dark and meaty. I almost collapse in gratitude. He is supremely sympathetic to my unprofessional condition, suggesting that we sit and "let the champagne do its job" before getting on to the interview proper.

So there we sit, watching his daughter play football outside and snacking on a deliciously rough pâté spread on toast. It is only as I open my notebook, find my pen and lick the

nib like an Ealing Comedy policeman that I realise I've crashed the Henderson family Saturday lunch. The table around me is being laid for twenty.

"We'll do some now, and pause when it gets too jolly", he suggests. We chat about the early stages of his career. The increase in recognition has brought with it a steady increase in published interviews, many of which have - naturally enough - touched on his first restaurant experiences. But with this celebrity has come a kind of Woodstock syndrome, whereby more and more people seem to remember visiting The Globe. One writer compared it to "seeing the Sex Pistols play the 100 Club in 1976".

“

THE SQUIRREL CAME PERFECTLY ROASTED, ON A PLATE NEXT TO A LARGE SLICE OF TOAST, SPREAD WITH A PÂTE MADE FROM THE ANIMAL'S OFFAL

”

Fergus is typically modest in response, saying it occasionally makes him feel "a little giddy", but it doesn't concern him. But what about America, where he is now, by his own bashful admission "quite hot"? "That's mostly Anthony [Bourdain, New York food writer and chef], who wrote about the food after he came to the restaurant."

Indeed, Bourdain wrote that Fergus' food would be his "always and forever choice for Death Row Meal". Perhaps through the marriage of his enthusiasm for food and love of hyperbole (He once signed a book "To Jackson, COOK FREE OR DIE!" for me, under a drawing of a dripping kitchen knife) he put Fergus and St. John on America's culinary map.

The original restaurant is often remarked upon for the beauty of its building; the bar and bakery are in an old smokehouse, the dining room and kitchen set on a slightly higher level next door. I

recall a friend mentioning that Cambridge's Architecture Department took its first year undergraduates there during a tour of important buildings in the area.

Fergus finds this amusing, stressing that the only architectural feature he takes credit for are the lights. His restraint has kept the space pure, letting the beauty of the building, with its tall chimneys and windows set high in the ceiling, command centre stage.

This seems appropriate: Fergus' food has never concerned itself with fussy presentation. Far from simple, this in fact makes the kitchen's job harder: the ingredients have nothing to hide behind.

He talks about his food with great fondness. I tell him about coming to celebrate my eighteenth birthday, and getting the last squirrel of the evening. It came perfectly roasted, on a plate next to a large slice of toast, spread with a pâté made from the animal's offal.

"Yes," he says, "but there's another part which you've forgotten. We cook it with mushrooms, and serve it up with a bit of green. I like the poetry of keeping the animal in the forest. And it's delicious meat." This is a fine example of the 'Nose to Tail' ethos, the idea that it's both wasteful and disingenuous to kill an animal just for the fillet, and a missed opportunity to sample some great treats.

We talk about the seasonality of his menu, which he lets "nature write, almost". Though the end of season is approaching for game, the close brings with it the promise of more rabbits, hares, and, of course, squirrels, which need to be culled at this time of year. Always something exciting to eat, something else approaching.

It's time for lunch. And what a jolly lunch it is: huge plates of dark paella, steaming with the smell of saffron, sweetened by peppers and broad beans, warmed by chorizo, and completed by generous pieces of rabbit. This, Margot tells me, is the first time she's used her

new acquisition, a paellera that looks about a metre wide. "Next time I'm going to try it with snails."

Sat next to me is Sarah Herriot, a jewellery designer with a studio nearby in Clerkenwell, who tells me she comes by most days. "It's a wonderful thing. Margot cooks up this beautiful food, and you can sit and eat whatever's on the menu that day for not much more than a fiver. A couple of days ago we had fantastic guinea fowl with roast potatoes. Don't tell anyone, though, or she'll put the prices up." Well I'm telling you. Go. It's at the Rochelle School on the South East corner of Arnold Circus, off Shoreditch High Street; nearest tube a toss up between Liverpool Street and Old Street. Buzz the Canteen/Nose to Tail intercom around lunchtime, and prepare yourself for a great treat.

We finish the interview over cognac. "Simplicity" is a word I'm not totally comfortable with," reflects Fergus. "Neither is 'rustic'. I don't think our food is necessarily simple - just common sense."

And the unfussed style? "It's just straight-forwardness, getting the eater directly involved in the eating." This is an idea we both warm to, discussing the pornographic approach to food in Britain today. Fergus doesn't have a television, but I describe Marks & Spencer's current campaign, with the female narrator describing seductively why their food is so much better than any other, accompanied by slow-motion shots of champagne corks popping and cream oozing over peaches. Fergus isn't impressed.

"People see these things and think that they've done it, but they haven't. Just like pornography. It's a vicarious thrill, leaving you only half satisfied." And that's exactly the opposite of what Fergus does, eschewing the pouting garnish, the cosmetic false-ness of ersatz unseasonal fare in favour of the warm sexiness of nature, offal and all. And how deeply satisfying that is.

wine with meat:

A Bluffer's Guide from Cambridge Wine Merchants

The best meat reds are generally wines that are hard work on their own; full-bodied and abdic with funky flavours and dusty tannin to cut the fat.



Messapicus Primitivo di Manduzia: £7.25
 A massive, chunky red from the hot south of Italy.
 Smells of Turkish delight. A perfect match for spicy meat dishes.



Rasteau 2005 Pezzin: £9.95
 Dark, dusty and bloody, this near-neighbour to Chateaufort-du-Pape is perfect for rare meat and especially loves woody herbs like rosemary.



Ventisquero Shiraz, Chile: £4.99, down from £5.99
 You'll enjoy this ones juicy red fruit with fresh mint and eucalyptus flavours. Just the wine for spring lamb.

Cambridge Wine Merchants have branches on Kings Parade, Bridge Street and Mill Road. They offer a student discount for cash, which you can double-offer with a valid question. Thanks to Brett Turner.

(let's do dinner)

QUENTIN JONES talks to **ROSE GRAY**, co-founder and chef of the River Café and author of the award-winning *Easy* cookbook series

One of my first memories of Rose Gray is from when I was eight. She taught me to remove the centre of the garlic to stop it from tasting bitter. As a child I found her an inspiring woman, and spent hours in the kitchen with her learning how to cook. But it's not only me who has been captivated by her lust for unpretentious Italian food.

Rose co-founded the River Café with Ruth Rogers in 1987. Their enthusiasm for rustic Italian food was a much-needed break from the over-dressed dining of the 80s. Since its opening, the River Café has come to define modern Italian cookery in Britain, and set a trend for simple sophisticated eating with fresh ingredients.

Rose and Ruth are perhaps most famous for their cookery books and TV programs; it was during the making of one series that Jamie Oliver was discovered working in the kitchen. Their most recent books, *River Café Easy* and *River Café Easy Two*, use the simplest ingredients and techniques to delicious effect.

The food of Tuscany is so different from that of Piedmont. To call food 'Italian' is odd, as it has only been a united country for 200 years. Do you have a favourite region?

That is what I love about Italian food, the diversity of not only the ingredients but also the style. My favourite region is Piedmont (in the North).

Why do you think French food has declined and Italian has triumphed in the last decade?

Italian food is now perceived as being both healthy and simple to prepare, and there is a wide range of regional dishes to choose from.

Do you think that food trends relate to art, fashion, or architecture trends?

Simple, un-messed-about food, beautifully presented in a well designed environment is connected to fashion and progress.

I've read that Vietnamese food will be very popular this year. Is there an undiscovered or uncelebrated cuisine that you feel is ready to be discovered?

Probably proper regional Indian food could be the next thing...

When did you decide to be a chef, or more generally, when did you first get interested in food?

When I learnt to cook as a student for myself, and then as I had a family I developed. The River Café was born out of the domestic situation.

What is your favourite recipe?
Grilled squid with fresh red chilli and rocket (it's a River Café one).

What are your desert island ingredients?

Extra virgin olive oil, garlic, lemons.

Having spent your whole day in the restaurant, do you still enjoy eating out? When you eat out what is your favourite type of food?

I love eating out. I like Asian, Indian and Japanese food. I love Italian food in Italy.

There is a stereotype that students live on baked beans on toast. Did you eat well when you were a student?

Yes I did!



wine with Italian food:

Most Italian wine is made with food in mind; Italians rarely drink it on its own. And it's generally wine-friendly - lots of garlic, oil and herbs, which love wine.



Fiozile Mezlot: £4.99, down from £5.99
Wonderfully snappy and fresh with flavours of black cherries and green pepper. Great with tomato sauces, or grilled peppers.



Antonio £2.99, down from £3.99
Awesome grand Tuscan dinner wine: leathery, spicy, just gorgeous. Smells like a church.



Moscato Fizzante £7.99
Naturally sweet, grapey and slightly fizzy. Smells like a bag of raisins. Perfect with fruit, or as an aperitif, and amazing with zesty, smelly cheese. Very butch.



ROAST POTATOES in a pan

Waxy potatoes 600g
Rosemary leaves 2 tbsp
Garlic cloves 3
Extra Virgin olive oil

Peel and cut the potatoes into 2cm cubes. Chop the rosemary. Peel and cut the garlic cloves in half.

Heat a thick-bottomed pan with a lid. Add sufficient olive oil to cover the bottom. When very hot, add the potatoes, rosemary and garlic, season generously and cover.

Cook over a medium high heat, shaking the pan to prevent them from sticking. Make sure the potatoes are turned over so they become crisp and brown on all sides. This will take 15 minutes.

This recipe is for roast potato lovers who do not have an oven in their kitchen. It is a very traditional Italian recipe and is often on the menu in Tuscan trattorias.

One of Rose's recipes from The River Café Cook Book Easy 2005. Easy to follow. Good for students with limited kitchen facilities!

Top Foodies' Top Tips: The Dinner Party

Jay Rayner, Restaurant Critic for the Observer:

The problem with dinner parties is this: too much cooking. Usually by people who haven't got a clue what they're doing. Worse still, by people who haven't a clue what they're doing but think they do. They confit sausages. They roast lettuce. They try to be inventive with lentils. This is a Very Bad Thing.

My advice if you want a really good dinner party, is to get someone else to do the cooking. No seriously: go to a supermarket and buy three of their rotisserie chickens. So what if the birds are filled full of steroids and pig proteins. Most of you will be filling your bodies with half a dozen banned chemicals before the night is out, so this is no time to get picky. The chickens will cost less than any of those ingredients you would fuck up with your culinary incompetence and you don't need to use cutlery. Chop them up. Serve with crusty bread. Eat with fingers.

Some people might even see this as an aphrodisiac. Particularly the desperate ones. Here endeth the lesson.

Now I expect you to send me an email dribbling with gratitude. And an invitation to dinner.

Skye Gyngell, Vogue Food Editor and Chef

For dinner parties, in my opinion the most important ingredient is the people who are there. However extraordinary the food is, if there is not an atmosphere of conviviality, a dinner becomes unmemorable. I have eaten in a lot of so-called amazing restaurants - where you go to pay homage to the work of a great chef and have left feeling disappointed because the atmosphere was so precious and stifled that it felt torturous: I never have any desire to go back.

That said, if you are the one cooking and want to have a good time yourself - probably you are on a limited budget with not too much time - I would suggest a one pot meal that you can cook in the morning or the day before and simply put in the middle of the table so that everybody can dip in and help themselves. Inexpensive cuts of meat work brilliantly for this style of cooking. (In fact you will destroy an expensive cut of meat if you cook it this way.) Serve it with a simple green salad. Spend your money on beautiful quality bread and a great cheese (just one). End simply with fruit - Apricots are about to come in season - perfect and simple. What and how much you drink is up to you!

Nigel Slater, Food writer for Observer and chef:

I know it isn't very fashionable, but I really think there MUST be a pudding. Men particularly adore puds of any sort, but especially nursery stuff like trifle, warm bread and butter pudding and crumble. Whenever I just do a gorgeous

main course followed by cheese I can see everyone desperately looking round for something sweet.

Lynn Barber, Interviewer for the Observer:

I'm the last person in the world to ask about dinner parties - I HATE them, both giving and going. My biggest bugbear is people who expect you to watch them cooking for an hour or more before they produce any food. I see it as an act of deep passive-aggressive hostility - watching people cook is about as exciting as watching people write. The only rule I would give young people is: don't worry about the food - it should be edible but that's enough - the important thing is the mix of people. People first, wine second, food last. But preferably don't give dinner parties at all - go to the pub.

For a more positive view, you could try my friend India Knight - she is quite keen on them.

India Knight, Author and Columnist for the Sunday Times

How funny about Lynn hating dinner parties. She likes a long lunch, though.

I think it's really all about the guests. The food is secondary, up to a point, but know your limitations - if you really can't cook, feel penitent and resolve to learn at some point, and then get a giant take-out, or shop judiciously from a deli (never pass off the food as your own, though - very naff). The marvellous thing about being a student is that, hopefully, perfectly nice people haven't yet developed attachments to completely ghastly other halves, who you have to invite out of politeness and then resent for three hours while they sit there being unbelievably boring and/or objectionable. So only ask fun people, don't worry about numbers - the more the merrier, really - or about equal numbers of men/women. If space is a problem, wait till it warms up and have an evening picnic. Don't run out of wine, and have chocolate for pudding. You can't really go wrong.

Giles Coren, Restaurant critic for the Times

Good dinner party. Um.

Invite no vegetarians, no teetallers, nobody with a load of bogus-arse food allergies they have invented to try and sound interesting, nobody who is involved in student politics, no ex-partners, nobody with children, and no police.

Sorry this tip is short; I've been out of town filming a documentary about fat people.

Oh yes, and no fat people.

for an exclusive recipe for Varsity from Skye Gyngell see www.varsity.co.uk

Simon Pommery asks

How are you, Nick Laird?

NL: Good, thanks.

SP: Are we living in a "golden age" for poetry in English, as was stated by the Forward Prize judge last year?

NL: I've no idea. It seems unlikely.

SP: Was Cambridge a creative place for you as a young poet, and did you write many poems here?

NL: I read a lot and wrote a lot, though almost entirely on my own. In my first year, asking for advice and instruction, I sent a few poems to a tutor, a poet, at another college and he sent them back saying, "I only looked at the first of these, but they aren't my sort of thing". So I just wrote by myself. In my second year I became editor of the *May Anthologies*, so I suppose I was involved, but I didn't know any poets when I was here.

SP: Which poets have influenced you most, and which poet(s) writing today are you most excited about?

NL: The modern poets I read and re-read growing up were Louis MacNeice, Seamus Heaney, Thom Gunn, Philip Larkin, Paul Muldoon, Geoffrey Hill, Derek Mahon, Simon Armitage and Don Paterson. Too many contemporary ones to list but some living American poets I like are Mark Doty, Louise Gluck, and August Kleinzahler.

SP: Have the Muses moved from the countryside to the city?

NL: I don't think so. They tend to move around.

SP: How important is exile to your poetry?

NL: I'm a bit uncomfortable with that word 'exile'. There are writers for whom exile is a reality, whose governments make exile their only option - Joseph Brodsky, say - and there are writers, as has recently happened to the Northern Irish playwright Gary Mitchell, who are forced into hiding by terrorists. I simply moved. Exile doesn't apply to me. However I think, at least for me, 'elsewhere' has been important. It makes it easier to get a handle on your childhood, your received ideas, and on the place where you grew up, if you get out of it, and out of range of it. Joyce says somewhere that the quickest way to Tara is via Holyhead, and that strikes me as true.

SP: Is being married to another writer a blessing or a burden?

NL: Probably a bit of both. It's nice to have someone to talk about books to.

SP: Have you ever been in a fist fight?

NL: I have.

SP: After working as a lawyer on the Bloody Sunday Inquiry, how much has your idea of 'Truth' changed?

NL: Not at all.

SP: What have you discovered since writing your last book of poems?

NL: That when a poetry festival schedules your reading for the same time as the Men's

Wimbledon Final you might as well stay in your bed.

SP: When is work on a poem finished?

NL: They're more abandoned than finished. I'm never good at that. I usually revise constantly, and have even changed a few things in *To A Fault*.

SP: Describe a typical day of yours in ten words.

NL: Vertical, dog, desk, lunch, wife, paper, movie, run, drink, horizontal.

SP: Have you ever attended a workshop or writing class? If so, when, where and with whom? And are you a fan of workshops in general?

NL: I started a writers' group in Cambridge with two friends and published a magazine of their output but it was very short-lived and pretty useless. A few years ago I took a sabbatical from work to go to Harvard and sat in on the American poet Jorie Graham's workshops there. They were good, stringent, astute, and I found them beneficial. Workshops depend on who's taking them I think, and who attends. Anything that makes you write, that pushes it towards the centre of your life, is probably a good thing. But the best way to learn to write is to read - the best fiction, poetry and criticism you can find.

SP: Pulling pints. Sitting for the bar. Has the experience of having worked 'normal' jobs paid off in your vocation as poet? And are you writing full time now?

NL: Well, it adds to the things you can write about, I suppose. I'm writing full-time now, though I do some volunteer legal advice work.

SP: What's the title of your next book of poems, and what is your new novel about?

NL: I think the poetry book is called *The War Artists*, though I'm not quite decided. The new novel has the working title *Glover's Mistake*. It has three main characters, a 35 year old Englishman, a 50 year old American woman and a 25 year old Northern Irishman, and something pretty bad happens.

Born in Cookstown, County Tyrone, Northern Ireland in 1975, he studied at Cambridge University where he attained a First in English. He went on to work in a blue-chip law firm in London before giving up to work on his writing. He is married to novelist Zadie Smith, whom he met while at Cambridge. As of 2005, he has written a novel, *Utterly Monkey* (published in May 2005 by Fourth Estate), and a prize-winning book of poems *To a Fault* (Faber and Faber, January 2005).



SEEN King's Wall Friday 12.45pm

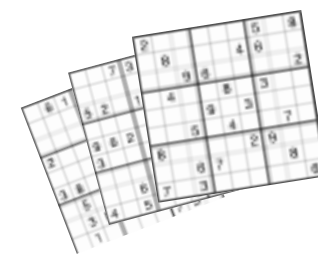
Illustration Abi Millar Words Joe Thomas



数字は独身に限る **KING**

(...or 'Su Doku King'). **EDD BILLIG** was Britain's first Su Doku Grand Master. Last week he was flown to Hong Kong and became the King. **JON SWAINE** meets him for a 'quick' Fiendish

HONG KONG WEEKEND WEEKLY



A brief history of Su Doku

"Sorry, it took longer than expected," he says, showing paper and pen across the table. Edd Billig has filled his Fiendish's nine squares, of nine smaller squares with the numbers one to nine in nine minutes. This, for him, is a poor time.

"Fiendishes vary a lot," he says. "My average is closer to eight minutes." The quickest? "Probably five or six. I did an Easy in one minute, forty seconds once, but that's crazy."

I smile through gritted teeth. I'm an idiot. I've filled in four obvious gaps, and started to fill in the corner of every box with possible numbers. In really tiny handwriting. The last resort of the Su Doku loser. I persevere for a few minutes more, but my eyes start to cross. I suggest we come back to it later.

Last year, amidst the earliest stages of a fledgling national obsession, Edd, a 23-year old Sound Recording graduate from London, was crowned Britain's first Su Doku Grand Master by the *Independent*. Leaving thousands in his super-logical wake, he picked up a crystal trophy, a cheque for £1000, and bragging rights over every puzzler in the country.

Copycat competitions soon sprung up. Edd even entered one. "There was one in the *Evening Standard*," he says, "with an amazing prize - another £1000 and an all-expenses paid trip to Tokyo, staying in the hotel where they filmed *Lost in Translation*." But he didn't win. "I came second, to an Australian barman," he says. "I won a tent, with the *Evening Standard* logo on it".

There wasn't much time for disappointment. Last month, the *Independent* put him in touch with China's *Weekend Weekly* - "honestly not a made-up magazine," Edd assures me. They offered to fly him to Hong Kong for the inaugural 'Su Doku King' competition.

While some champions suffer for their endeavours, Billig's path to greatness seems to have been smooth. Living in Wapping, next door to the *Times*, he "used to buy a *Times* every day." He completed the paper's puzzles simply as "something to do at work."

Indeed, while being a king, Edd also has what might be one of the greatest jobs in the world. By day, he's an interview tran-

scriber for the Metropolitan Police. I pause to imagine this. Every day a new disputed crime, a new "Oh he definitely did it...Or, maybe he's just..." with which to internally wrestle. Such a job would surely render a man a kind of *Crackerby-proxy* - a solitary *Jonathan Creek*, with no side-kick to help tease out The Truth, let alone enjoy a mildly infuriating, ambiguous relationship with. One's mind would be sharpened beyond belief. Maybe that's how Edd became so good at Su Doku.

He isn't sure. Whilst uncertain as to the exact date of his first puzzle, Edd is certain it was close to the *Times*' November 2004 launch. But if this early start worked in his favour, it certainly wasn't combined with any intensive practice regime.

Neither, does he think, was Edd even instinctively good at the puzzles. "My band-mate Kenny was better than me at first," he says. "But gradually I just got really quick at the easy ones." Simply "doing them every day" seems to have been enough to set him on course to conquer Britain and China.

As well as hosting the main 'King' competition, *Weekend Weekly* were hoping to enter the Guinness Book of Records with 'The record for The Most Schoolchildren Playing e-Su Doku In One Place At The Same Time In China'. They managed it. But, all Guinness-y business over with, it was down to the really serious stuff.

"The Chinese contestants were split into primary school, secondary school and 'open division,'" Edd explains. Asked

whether he felt strange competing against young students and being interviewed onstage by an MC between the furiously-contested heats, he shrugs: "not any more than I did on the rest of a trip to China to do number puzzles, really."

"One finalist from each group entered the grand final, against me, and the Hong Kong champion - Mr C," he says. Edd admits that at the time he shared my curiosity as to whether the singer from the Shamen had chosen an Eastern path of logic games after falling on bad times post-'Ebenezer Goode'. As it turned out, the name was purely coincidental.

In the tense five-way battle that followed, each combatant was given ten minutes to complete as many puzzles as possible on an e-Su Doku - a small, GameBoy-like gadget which "was actually a bit of a hindrance" to Edd's speed, and whose small screen, he suggests, was responsible for his "stumbling through an error-strewn puzzle two."

Nonetheless, he completed a third puzzle with just 20 seconds left on the clock, avoiding a "potentially ugly tie-break" and truly earning the title of Su Doku King. But he admits that a post-victory joke delivered over dinner that he might now be "the Pe-King" may

have fallen rather flat.

Now home, Edd has had time to reflect on the future. But, asked whether there are any upcoming competitions in which he will be flexing his...biro, he is typically laid-back. "I'm not too bothered," he says. "I think there is another big competition in Italy soon, but I think I'll stick to 'invitation only' or other newspaper competitions over here."

Nor, it seems, has he been particularly inspired by Su Doku's recent offspring, like Hitori or Kakuro, which he describes as mere "pretenders to the throne". Might, I suggest - in the wake of such spectacles as entire broadsheet pages of the puzzles and the sheer logic porn of Carol Vorderman's televised Su Doku-athon - the game have lost its essence?

"It might have done, for me," he admits, a wry smile forming across his face. He jokingly compares the process to watching a favourite band make it a bit too big.

"It's become a regular fixture," he says, suggesting the puzzle will match crossword for permanence in our hearts and newspapers for some time. But it remains to be seen what further challenges Su Doku can throw Edd. Whilst not paying them much attention so far, perhaps his future lies in the variations on the form currently working their way into the national papers and consciousness.

Whilst keen to stress that he really doesn't regard maths as "fun," he thinks its addition as an element to puzzles like Ninja and Killer Su Dokus lend them a more interesting dimension than the raw logic he has so clearly mastered.

But all this seems a rather long way off for me. A cumulative total of over two hours and three complete restarts later, my Fiendish Su Doku remains pathetically incomplete.

I suppose I'll never make it as a Grand Master, let alone a king.

“A JOKE MADE OVER DINNER THAT HE MIGHT BE DESCRIBED AS THE ‘PE-KING’ MAY HAVE FALLEN FLAT”



1979 The puzzle is designed by Howard Garns, a 74-year-old retired architect and freelance puzzle constructor, and first published in New York by a puzzle games magazine, under the title 'Number Place'.

1984 The puzzle is introduced in Japan. It is titled "Suuji wa dokushin ni kagiru" or "The numbers must be single". Later it is abbreviated to Sudoku. 'Su' means 'number,' and 'doku' means 'single'.

1989 Loadstar/Softdisk Publishing produces "DigitHunt", the first home computer version of Sudoku. It is followed by "Single Number" for the Mac in 1995.

1997-2003 Retired judge Wayne Gould, 59, sees a partly completed puzzle in a Japanese bookshop.

Over six years he develops a computer program to produce similar puzzles quickly. He promotes the puzzle to the *Times*.

2004 The *Times* unleashes Su Doku on the UK on November 12. Three days later, the *Daily Mail* launches the same puzzle under the name "Codenumbers", and later claims they got there first.

2005 In February, the *Daily Telegraph* introduces the puzzle, advertising their doing so on the front page. Su Doku fever begins to take hold.

By April, the puzzle has made its way into the *Independent*, the *Guardian*, the *Sun* (where it is labelled "Sun Doku"), and the *Daily Mirror*. As the name Sudoku becomes well-known in, the *Daily Mail* adopts it in place of its earlier name "Codenumbers".

In May, Channel 4 Teletext launches a version of the game on page 391. The *Guardian's* G2 publishes a Su Doku puzzle on every page.

In July, Carol Vorderman hosts Sudoku Live on Sky One. A publicity stunt to promote the programme with the world's largest puzzle goes awry when the 84m square puzzle, carved into a hillside in Chipping Sodbury, is found to have 1,905 correct solutions. Post-Su Dokuism has arrived.



ENLARGED ENDOWMENTS

Compared to apes a man's member is immodestly large, having undergone a fourfold expansion in mass. Since studies show no link between well-endowment and greater utility, scientists are now suggesting that the human penis is in fact a superfluous sexual signalling structure. When it comes to penises, are men deluding themselves that women are impressed by size when in fact the evolutionary target for showing off is other men?

Sexual body signals, such as colourful plumages, have evolved to attract potential mates. According to Darwin's selection theory every individual seeks to mate with a genetically fit partner in order to produce quality offspring. Advertising your assets is crucial in this game.

In his book *Why is sex fun?* Jared Diamond explores the concept that the human penis serves as such a sexual signal. His idea is based on evolutionary theories of sexual display origins: in Fisher's runaway selection model, females become genetically predisposed to fancy males bearing a certain structure, and the few fit males carrying that feature will thus be at a reproductive advantage. The exaggerated trait is selected for, increasing in dimension for each generation until it becomes a hinder for survival. Consequently, a mini-penis could have expanded by a runaway process, conveying an advantage to its owner as a conspicuous virility signal, until its size was limited by the length of a woman's vagina.

An alternative is Zahavi's handicap theory, which argues that enlarged structures are detrimental for survival. Any male displaying such a 'handicap trait' must therefore have terrific genes, otherwise he wouldn't survive. Since the same amount of skin used for the penis could instead be invested as extra brain tissue, Diamond argues that a man is in fact boasting: "I'm already so smart and superior that I can afford the handicap of packing tissue uselessly into my penis."

But what doesn't add up is women's presumed attraction to enlarged endowments. It's men who are obsessed with the penis and its dimensions. In reality, a grand penis, like other sexual signals, probably serves a dual function to seduce mates and establish dominance over male rivals. One thing remains undisputed though; the human phallus is just an oversized boasting ornament, whether it's designed to impress men or women.

Christina Geijer

THE MEMORY MACHINE

Life-saver or harbinger of doom? **OLIVER USHER** tracks the development of a technology recording the people, places and papers of your entire life in images, and looks at its application in Cambridge's Addenbrooke's Hospital and in students' lives



Gordon Bell has the zeal of a convert, but his conversion is not to some bizarre brainwashing cult – well, not quite. The veteran computer researcher at Microsoft is the guinea-pig for a groundbreaking new technology that his company is developing. Called MyLifeBits, the system is not far short of a surrogate brain. Everything you see, it sees and saves. Everyone you meet is photographed and stored. Everything you read, hear and write gets stored in its searchable database. To Microsoft, this is a valuable tool, a searchable diary that stores all the information you might ever need to recall. To others – even some of the programmers working on the project – it could herald a brave new world where we sacrifice all privacy to the God of convenience.

It all started seven years ago when Bell, 71, was asked to participate in the 'million book' project to create a huge library of electronic books. Bell agreed, and soon he was busy scanning in his book collection. But he didn't stop there. "I decided to scan my papers at that time, as well as more content," he explains. "From there, I realised that I was on a quest to capture everything that the computer could encode."

Over the next few years, he digitised every bit of paper that passed through his home and office – articles, letters, faxes, even his medical records and prescriptions. Soon, the sheer number of documents he was storing on his computer was becoming unmanageable, and Microsoft's management, sensing a possible business opportunity, stepped in: MyLifeBits was born.

Jim Gemmell, one of the programmers assigned to the project describes the immediate problem they faced: "It was easy to collect the data, the real problem was managing the information", he explains, "and boy, sticking stuff in the file system wasn't working – we needed a database." The result, MyLifeBits, transformed the data Bell was storing: instead of just saving it

on his PC and losing it amid the thousands of files he was storing, it was now all linked together. If he searched the system for "doctor", his doctor's name, phone number and photo would appear. Scrolling down would give him a list of letters, phone calls and prescriptions he had received, as well as the times of all the appointments he made. The system was working – but it was about to get even more powerful.

Around the time the team in Redmond, USA, was beginning work on MyLifeBits, Lyndsay Williams, a researcher at Microsoft's labs in West Cambridge was trying to remember the name of a bottle of wine she had

“
YOU MET
SOMEONE, YOU
CAN'T REMEMBER
THEIR NAME BUT
YOU'RE SURE IT
WAS COLD. YOU
CAN SEARCH
THE SYSTEM
FOR TIMES
THE AMBIENT
TEMPERATURE
WAS BELOW 5°C.
CHANCES ARE,
YOU'LL FIND
WHO YOU'RE
LOOKING FOR
”

enjoyed some weeks earlier. Trying to recall this piece of trivial data gave her an insight: what if everyone carried a camera around their neck, which recorded every person they met, everything they ate, every conversation they had? She built a prototype, which she called the SenseCam – and to test it, in true Cambridge style, she attached it to her bike. "Every time I braked due to a car pulling in front of me, the accelerometer sensor would detect this braking and capture an image of the car," she explains. "The SenseCam is like a black-box accident recorder and stores other parameters like movement, temperature and light changes".

MyLifeBits and the SenseCam were clearly destined to go together – and so one of the prototype cameras was dispatched to Gordon Bell, leading to the MyLifeBits-SenseCam combination Bell uses today. As well as storing all his correspondence, the system now takes pictures of everyone he meets, as well as all the ambient data you could imagine. With the SenseCam attached to MyLifeBits, you can now search for almost any 'memory hooks' you can think of, Gemmell explains. For example, if you remember you met someone, you can't remember their name, but you're sure it was cold, you can search the system for all times the ambient temperature was below 5°C – and, chances are, you will find the photo of the person you are looking for, and a record of the conversation you had.

Neat? Perhaps, but also a little creepy. Gemmell concedes, "There are some challenges, mostly to do with copyright and privacy issues. But that's something society will have to sort out, rather than the actual technology." For the technology is nearly ready to be rolled out. None of the elements of the MyLifeBits-SenseCam system are really new, it's just the way they are combined that is innovative. While the camera is still a little unwieldy, smaller versions are on the horizon, and as Bell's experiment

shows, even with a bulky SenseCam, the technology is already useable.

Indeed, applications are already beginning to come on stream. Six of the prototype SenseCams were recently handed over to Addenbrooke's Hospital in Cambridge, to help patients with memory loss. Unlike for Bell, where the system is simply a high-tech memory aid, it is a real lifesaver for these patients, who can now rely on MyLifeBits to remember what their brains are no longer capable of doing. The trial is still in its preliminary stages, but the early results, says Gemmell, are simply "astounding".

And health is not the only application. To the horror of humanities students the world over, Gemmell says the system could be used to "track how good and bad students operate", or – a far more palatable idea – to save them from having to take so many notes.

Clearly, SenseCam and MyLifeBits are changing people's lives already, whether it is elderly patients who can live normal lives once again, or whether it is Gordon Bell, who says his family is "amazed" at his enhanced "memory". But even if the technology never takes off in the way Bell has used it, the MyLifeBits cult may well change your life too before long. Information overload affects us all, says Gemmell, and we need tools to make sense of the data we keep already. Many of the ideas trialled in MyLifeBits are set to be integrated into the next generation of Microsoft software, and the competition is learning too – Google's desktop search engine is just one example. Gemmell has been trialling the software for the seemingly mundane task of tracking what websites he visits, a bit like the "history" function on Internet Explorer – but on steroids. "It's amazingly useful," he says. "I would never give it up".

So will this cult bring us to a totalitarian doomsday, or a nirvana of perfect memory? Ultimately, that's up to every one of us – and we'll need to make our minds up soon.



The University Strikes Back

Cambridge starts to hunt its own

Mary Bowers

For an institution which issues a fourteen page booklet on the improper use of footnotes and paper-clips in dissertation essays, Cambridge University seems to take a somewhat lackadaisical attitude toward health and safety. If you don't agree with me, look back through your morning routine, and ask yourself: am I on a one-way trip to Addenbrooke's?

The University buildings are littered with so many death-traps one might wonder whether the powers-that-be are attempting a cull of us mortals lower down the entropic scale, who slipped in by accident and now risk a dangerous Third for the 2006 statistics. Those of you who've tried to walk over the Mathematical Bridge in the mandatory formal hall stiletto slingbacks will know what I mean. Perhaps you too have suffered a severe blow to the forehead attempting to get through a Caius doorway when late for a supervision (apparently, temporary amnesia is not an adequate excuse for concentration lapses). To those more vertically challenged, consider Clare Cellars (the architects clearly never did), in itself a disaster waiting to happen. Surely no one really judges that darkness, drink, dancing and that malevolent row of concrete blocks make the most sensible combination, particularly when you consider the frequency of arm-and-leg throwing d'n'b nights.

If this is not enough, take a look at the Cambridge Cycle Network, designed by a civil



SIMON CALDER

servant so cruel and anti-cyclist that even the hardest of cynics will begin to believe in a pro-carbon emission conspiracy theory. Those of us who have been caught between the metal posts at the entrance to Parker's Piece, or atop the rising bollards after zooming in after a taxi will understand (it's like a bizarre version of the *Crystal Maze*, with death instead of automatic lock-in). If you do not become a figure of fun for ennui-stricken students peeping through the library windows as you huff your way over the peak of Trinity Hall bridge, you will undoubt-

“ARE THEY ATTEMPTING A CULL OF US MORTALS LOWER DOWN THE ENTROPIC SCALE?”

edly be finished as you zoom down the other side trying desperately to slalom between lampposts, tourists and very likely your Director of Studies. If you are a cyclist, the blind pedestrian is your enemy. If you are a pedestrian, the blind cyclist is your nemesis. If both cyclist and pedestrian are blind, it's over for both of you, especially if one is wearing an iPod.

And now they want us to fly between Cambridge and Oxford! Now, I'm as aware as anybody else of those statistics that explain that you are more likely to be involved in a fatal accident involving a

balloon, a pointy stick and a female yak than die in a plane crash. But if Kate, Hurley and Dr. Jack Shephard have taught me anything, it's that I don't want to share my final moments on an island in the middle of Milton Keynes with a UL librarian, a NatSci and a packet of freeze-dried peanuts. Sometimes, the question is not likelihood, but the extent of potential damage.

Other transport options are already a game of transport Russian Roulette; just take a look at the National Express whose drivers have a uniform of short-sleeved shirts and mad demented eyes. And does it frighten anyone else that the trains run on such a delicate mechanical thread that a small spattering of sleet can render them perilous? On evaluation, however, it seems unnecessary to apply any more than the average amount of G-Force to your body when the relative distance travelled constitutes little more than four or five Little Chefs' worth of motorway. There are enough threats to our mortality in the world already, so please don't show off by mucking around in the skies.

Some may call me clumsy. I prefer maladroit. But wise readers, be warned: Cambridge is a dangerous place at the best of times. However, around the beginning of March, and with the addition of so many new hazards, the planets are aligning in Taurus. So, this I prophesy: stay at home, stay off your bike, and keep both feet firmly on the ground.

ON GIVING BLOOD



LBGT PRESIDENT Jordan Holland

The National Blood Service (NBS) currently bans you from ever giving blood if "You're a man who's had sex with another man, even 'safe sex' using a condom." This is listed just above ever working as a prostitute and injecting yourself with drugs as reasons you should never donate blood. It seems to me not only ill-informed but actively harmful to categorise protected sex between two men as something which is as 'high-risk' as sex with prostitutes. At a time when blood stocks are dangerously low, the chief reason given for this ban on gay and bisexual men giving blood is that anal sex carries a higher risk of HIV transmission than vaginal sex. This may be true, but the argument doesn't hold when there's no ban on men or women who have practiced straight anal sex (protected or unprotected).

There seems little doubt that the ban on bi and gay men giving blood is based on a perception of the LBGT community as promiscuous. I have no intention of claiming that gay and bi men don't have sex, or even that they don't often have casual sex, but so do straight men, and indeed straight women. The NBS needs to cover itself from the tiniest risk of using HIV+ blood (although all blood donations are screened automatically), but since there is no ban on heterosexuals who have had unprotected casual sex, their ban on gay and bisexual males seems like an act of victimisation rather than a meaningful safeguard. This becomes clearer when you take into account that though AIDS was the 'gay disease' of the 80s, in young people the incidence of HIV is significantly lower among gay and bisexual men than among the straight community.

Gay and bi men are being marked out as high risk simply because the NBS sees them as undesirable. But the classification of men who have sex with men as somehow 'unclean' doesn't stop there. A woman who has sex with a gay or bi man must wait twelve months before she can give blood. There is no mention of having an HIV test in those twelve months, but rather it is insinuated that the taint which all non-heterosexual men carry will have worked its way out of her system by then. If she has had unprotected sex with a straight man she may give blood, and indeed she may be 'sexually active' in regions where AIDS/HIV is very common as long as she waits a year.

It seems clear to me that the current ban needs a thorough re-examination and drastic changes must be made. Gay and bisexual men do want to give blood, but for now I would encourage those who are eligible not just to press for change but to give blood themselves; we must do everything we can to ensure that enough is available at a time of serious shortages.

Deadly Mallardy means we're all ducked

Ducks to be delivery system for global pandemic

Katy Wells



Until recently, I'd never really given the ducks a second thought. My morning walk to lectures across the Backs to the Sidgwick site is, admittedly, teeming with aquatic life, but somehow the combination of distracting thoughts on the subject of my abandoned bed coupled with total inability, given my bleary-eyed, post-waking state, to focus on moving objects has always managed to kill off the budding ornithologist in me.

One H5N1 virus, ninety deaths and a hundred panic-inducing newspaper articles later and I can't take my eyes off the little buggers, in focus or not. Was that a splutter I heard from the brown one sucking scum up from the surface of the water? And what about the one swimming downstream: its feathers look a bit less shiny than the others' - does that mean anything? My route suddenly seems beset by danger. What once was a pleasant demonstration of the river ecosystem in action is now a threat, its inhabitants the possible conveyors of a disease that could

wipe out massive swathes of the population. And is it just my imagination or do the ducks, once seemingly so innocent, now appear to be going about their business with almost intentional malice, swimming purposefully towards my side of the riverbank when they hear my approach, or worse still leaping up onto the banks in twos or threes and waddling across my path? Look at them with their beady eyes and slicked-back feathers, their insolent quacks. It's almost as if they were up to something.

I've considered staying in my room in an attempt to avoid them altogether. I even had a plan to nab some gravel from the college paths and spend the rest of the time until the end of term sitting by my window taking pot shots at any wildlife that 'accidentally' happened to wander too close. If only it weren't for those pesky weekly supervisions.

But it occurred to me that I was jumping to conclusions about the ducks - what if I'd been interpreting

their behaviour as suspicious when in fact it was, well, just duck-like? As creatures go, they're pretty inoffensive. A pigeon I'd be less likely to give the benefit of the doubt, but what has a duck ever done to me except act as a convenient waste-disposal system for my unwanted sandwich crusts? Anyway, if this were some sort of fowl (get it?) conspiracy, and the ducks were attempting to say, kill us off as payback for utilising them as a Chinese restaurant staple, they'd hardly be likely to use themselves as the means of spreading the disease about.

It could be that my feathered friends are just victims after all, in which case instead of laying the blame at their webbed feet I should be trying to help them by spending my mornings emptying Lemsip sachets and cartons of orange juice into the waters of the Cam as a pre-emptive boost for their tiny immune systems. Even if it doesn't keep the virus at bay, such an enterprise might at least have some karmic

value and get me back in Mother Nature's good books in case this whole pandemic thing is just the old lady's way of getting back at us for abusing her resources for the last few hundred years.

But if Mother Nature's getting her revenge, then why via the ducks? What have they ever done?

So maybe she isn't behind it either. In fact, in the case of this particular impending disaster, I might have to rule out conspiracy altogether, be it on the part of birds, pagan deities or even religious fundamentalists.

But returning to the ducks, since my thoughts of conspiracy forced me to start taking notice of these weird waddling creatures, it strikes me that they're not just inoffensive, they're actually rather endearing. I'd never paid them much notice before, but now that I've finally discovered their duck-ish charms, I realize that I might have only a brief time to enjoy them. Like all things, we must appreciate the ducks whilst we have them, lest avian flu proves to be the nemesis of these luminaries of the water.

Israel and chips

BLOGGERS SLAMMING THEIR IDEALS INTO YOUR HEADS. BAM BAM BAM.

Liberaldem: new leader, new danger. Ming, Menzies, Mini: What I want to know is Why wont he spell his name the same Way? Who does he think he is? Shakespear? **Lawn_ambler**

Lawnambles - long time no see! Welcome back to cyberspace, man! How you been doin? **FunLovin'**

Lawn_ambler has left the discussion

Mate, you've hit the nail on the face. I mean, how can a supposedly Liberal Party have an old man in the hotseat? Not much of a party is it? Sixty-four, off you go - that's my view. Topic stopped **galactotronn**

Does anyone else wonder why on adverts for macdonalds they never show people actually eating food? Just thought I'd throw that in there = food for thought ;) **GeneralOompas**

Drunken Charlie K couldn't cut the mustard. Now he's off the plate. I thought he'd been a good leader when he was in power, but not since he left the premier spot. **&mpersand**

&, you're not so smart as you think you are, though obviously you obviously think you are smart. That's not the point. Can we stop simplifying the debate, please. **FortuneTeller**

Left-wing, right-wing, they're both the same. Which one is more conservative? **try_angle**

The Britain and US needs to swap Russia with Iran NOW. Time's running out. **FortuneTeller**

Right. **Left**

Hedge, I can't believe you'd fall for that bull-bollocks. That's just what Bliar (intentional typo :-) has done with tessa jowell. No one knows who she is, now she's in bribe city. Berlosconi - berlosphony that's my take on this one. Try and stop me. **GeneralOompas**

Basically, there's three Russias. Old Russia belongs to Greece. It ALWAYS has: www.greeceownsRussia.com/p=53%20r **Fraulein**

Tessa jowell should just do her job well. You know? Stop snaffing around with this bribes. Leave her a loan! Also, Fraulein: In referring to the swapping over of Russia with Iran, you use the term "Britain and us". I assume you don't include "us" as part of Britain. THE VERY NATION WHICH YOU are APPARENTLY condemning! **Left**

Okay, we'll have a compromise - we 'll do this my way **FortuneTeller**



If you can't handle the heat, don't hust at Christ's: Varsity grills the CUSU Presidential Candidates

Cam Il-Sung: Are We North Korea With Spires? Starbucks, the British class system and Minas Tirith

I like Starbucks. I don't even ironically like Starbucks: I actually like it because I think it's good. Starbucks, you see, is middle-class. Not British 1950s middle-class: all strangulating reserve and would-be genteel chatter. No, the cosmopolitan, post-modern sort of middle-class where tracksuits are deprecated, personal grooming is expected and provincial accents are disapproved of. I am very middle-class. Breeding, schooling, accent: all make me, and mark me out, as middle-class. Hence my brash and shameless hatred of the working class and the outmoded, voices-flit-between-nasal-drawls-and-fluting-squeaks upper class.

Being middle class and, in a very fine tradition, hating everyone who isn't like me, I value Starbucks because it does its very best to exclude the *Sun*-clutching working-class with their inexplicably cocked baseball caps. Starbucks is expensive: eye-watering, swear-under-breath expensive. Starbucks charges prices that bear no relation to the value of the food-stuffs on offer or even the cost of making and marketing them. I used to think that they spent all of my money emblazoning that stupid green logo over absolutely everything they could find. I was wrong.

Starbucks' cash-register banditry is merely an acknowledgement of my visceral dislike of the working-class and their inarticulate, football-centric, eructation-punctuated conversation; and a means to the end of their exclusion. McDonalds lures them into its 21st century gin-shop chains with the cry of hamburgers for 59p; Starbucks places an invisible sign outside its stores telling them to fuck off.

And so, save for the occasional cancerous 'rah' enclave, Starbucks exists as a middle-class public space squatting uncomfortably, but bastion-like, in the midst of a proletarianized culture – a culture that watches 'television'. Seriously, now: fucking television. Like

Minas Tirith it stands besieged by the baying, rapacious hordes of Morder; it stands unbowed.

The thing is – there isn't really anything to do at Starbucks. Yes, one can rest one's legs a while and refuel on an ever-mutating range of frivolously innovative caffeine-based drinks and cake-perversions. But for the most part it's not really much of a utilitarian institution: it lacks a clear function and it lacks prescription. One ensconces oneself in Starbucks to engage in the most meandering and pretentious of conversations. Or to drift into a book amidst the gentle buzz and murmur of people who

CAMBRIDGE IS LIKE THAT STARBUCKS. IT IS AN EDENIC ISLAND OF THE HIGH-MINDED BOURGEOISIE

can talk to each other when placed in a nicely furnished, but objectless room.

There are no televisions. Not even one. Cambridge is like that Starbucks. It is an Edenic island of the high-minded bourgeoisie, a cultural preserve with the richest civil society of anywhere that one might venture in this country. Cambridge is febrile with theatre, fat with politics societies, awash with charities, brimming with academic coteries, saturated by sporting societies and sprinkled with all sorts of obscuréments and ephemera that are nowhere else to be found. But Cambridge's cultural exceptionalism is not just about activism or its addiction to institutionalisation. It's about what we

value and what we deprecate. It's about how we talk to each other and the things that we talk about.

There is a crass populism and anti-intellectualism in British culture these days. But Cambridge remains intellectually aspirant and self-consciously pretentious. Elsewhere there is a levity and an almost total, miasmic immersion in the prosaic. In Cambridge important things are talked about; things that go beyond the tedious cataloguing of today's and tomorrow's events. Religion and self, politics and principles are talked of routinely. There is an energy and an impulse to exploration and curiosity – a desire to understand and to be right, of which most are bereft.

And there are no televisions. Not even one.

Maybe we are privileged to be here, but it is a double-edged privilege. Coming here creates in our minds an unflattering contrast with wherever else we might go, a sort of poisonous binary consciousness that taints the places to which we haven't yet been. I don't love Cambridge; perhaps my temperament doesn't allow me that sort of unrestricted affection, but I have no doubt that it is much more in sympathy with me than the desolate Babylon that lies without its environs. I feel a little like I am in a cultural refugee camp. I don't find it especially appealing here - for one thing there aren't enough toilets to go round - but I fear the outside world as if it were my life's bane. It may have failed to inspire love in me, but Cambridge has called forth a virulent contempt and an impassioned hatred of everywhere else. Such are the distortions that are visited on us by autarkic cultural systems that hold us prisoner. Because that's how Cambridge maintains its distinctiveness. Like a less-fucked up North Korea it seals itself hermetically against the outside.

That's why there are no televisions. Not even one.



Adam McNestrie

Editors Amy Goodwin & Jon Swaine *editor@varsity.co.uk* **Chief News Editor** Rachel Divall *news@varsity.co.uk* **Features Editor** Hannah Fletcher *features@varsity.co.uk* **Lifestyle Editor** Benj Ohad Seidler *lifestyle@varsity.co.uk* **Arts Editor** Was Yaqoob *arts@varsity.co.uk* **Sports Editor** Adam Bracey *sport@varsity.co.uk* **Web Editor** Jon Hewer *online@varsity.co.uk*

Associate Editors Raj Bavishi, Ed Blain, Tom Kingsley, Adam Welch & Sophie Pickford *associate@varsity.co.uk* **Photo Editors** Ben Jones & Jamie Marland *photos@varsity.co.uk*

Business Manager Chris Adams *business@varsity.co.uk* **Production Manager** Michael Derringer *production@varsity.co.uk* **Company Secretary** Patricia Dalby *pd264@cam.ac.uk*

News Editors Rachel Cooper, Rebecca Greig, Amardeep Lidder, Jamie Munk *news@varsity.co.uk* **Interviews Editors** Emily Stokes & Natalie Whitty *interviews@varsity.co.uk* **Science and Technology Editors** Rubika Balendra & Dhara Thakerar *science@varsity.co.uk* **Debate Editor** Laura Dixon *debate@varsity.co.uk* **Comment Editor** Adam McNestrie *comment@varsity.co.uk* **Opinion & Correspondence Editor** Tom Williams *opinion@varsity.co.uk* **Satire Editor** Joe Thomas *satire@varsity.co.uk* **Food & Restaurants Editors** Jackson Boxer & Quentin Jones *restaurants@varsity.co.uk* **Fashion Editors** Fiona Walker Doyle, Allegra Kurer and Susannah Wharfe *fashion@varsity.co.uk* **Lifestyle Columnist** Jenny Stocks *classical@varsity.co.uk* **Classical Editor** Francis Letschka *classical@varsity.co.uk* **Literature Editor** Salman Shaheen *literature@varsity.co.uk* **Music Editors** Liz Bradshaw, Sarah Pope & Jacqui Tedd *music@varsity.co.uk* **Theatre Editors** Ed Blain & Natalie Woolman *theatre@varsity.co.uk* **Visual Arts** Estella Shardlow *visualarts@varsity.co.uk* **Screen Editors** Harriet Clark & Jonny Ensall *screen@varsity.co.uk*

Sub-editors Tom Parry-Jones, Jo Trigg, John Walker, Amelia Worsley **Graphics** Adam Welch, Tom Kingsley *graphics@varsity.co.uk*

Varsity has been Cambridge's independent student newspaper since 1947, and distributes 10,000 free copies to every Cambridge college and ARU weekly. Varsity is proud to be the holder of numerous student media awards and a vast number of alumni now working in international media. Varsity also publishes BlueSci magazine, The Mays, and an online edition at www.varsity.co.uk, and broadcasts weekly on CUR1350.

Board of Directors: Dr. Michael Franklin (Chair), Prof. Peter Robinson, Mr Tim Harris, Ms Katy Long, Mr Tim Moreton, Mr Tom Wilkie, Mr Ifti Qurashi, Mr James Dacre (Varsoc President), Mr Tom Walters, Ms Amy Goodwin, Mr Jon Swaine and Mr Jon Hewer

Varsity is published by Varsity Publications Ltd. and printed by Cambridge Evening News. All copyright is the exclusive property of Varsity Publications Ltd.

No part of this publication is to be reproduced, stored on a retrieval system or submitted in any form or by any means, without prior permission of the publisher.

© Varsity Publications Ltd, 2006.

11-12 Trumpington St., Cambridge CB2 1QA

Tel: (01223) 353422 Fax: (01223) 352913

VARSITY

VARSITY

CUSU Elections

Some of the buzzwords bandied round in student union elections are as grating and as exasperating as those recurrent in national politics. 'Visibility', 'accountability', 'communication' and 'relevance' are meaningless if candidates are not able to present clearly-defined policies to achieve them. More importantly, if candidates intend to base their campaigns on the repetition of key phrases, they should give well-reasoned arguments as to what these signify and why they are important. Cambridge's students deserve better than anodyne rhetoric.

There could not be a more crucial time for a high turnout; strong personalities and determined viewpoints combined with the possibility of a real fresh start in a new residence mean that the outcome will make a real difference.

The scarcity of candidates - especially in roles so vital as Welfare - is a very worrying sign. We believe this is a sad indictment of the lack of focus and general disorder that has been allowed to blight the tenure of this Executive, and the consistent failure - still - to effectively communicate the benefits they offer to the continued affiliation of their members. This is shown most tellingly in the calls this week by former CUSU enthusiasts within Emmanuel for their JCR's disaffiliation.

Any successful president must place a resolution of this downward trend at the very top of their agenda. *Varsity* were absolutely prepared to come out strongly in favour of one presidential candidate. However, after meeting them all, we feel unable to do so.

Mark Ferguson and Dave Smith, whilst seeming enthusiastic and competent, have shown a sudden propensity for vote-friendly soundbites apparently incongruous to the principles and practices they have displayed throughout their involvement within CUSU and its institutions. Nadia Khan seems poised and eager, but remains essentially untested, perhaps naive to the role's full spectrum of demands.

The coming week will be crucial to the present and future students of this University. *Varsity* urges its readers to attend the hustings and ask the candidates the difficult questions. And most importantly, to vote next Wednesday.

Right fight for science

Laurie Pycroft's decision to vocally support the claims of scientists to work in experiments on animals, free from the intimidation of terror brought by activists, might seem incomprehensible to some.

By standing up to dogmatic groups of anti-vivisection campaigners, the 16 year-old has clearly made himself an obvious target for those who seek to do anything they can - often freed from the constraints of rationality and proportionality - to stop all tests on animals. In response, he has received threats to his life.

But we believe that this makes Pycroft's actions all the more admirable. For too long, too few groups have offered too vague a critique of the intimidation our universities' scientists face while attempting to make advances crucial to the progress of medical science in this country.

Varsity applauds Pycroft's attempts to bring a sense of rationality back into this debate, and welcomes his calls for a reappraisal of the argument with regards to Cambridge. This issue is not going to disappear - it should be settled out in the open, with the viewpoint Pycroft represents free and able to shout just as loudly as those whose actions have so dominated the debate hitherto.

Varsity is now looking for a new editorial team for its Michaelmas 2006 editions, including an overall Editor and editors for each section of the newspaper. If you'd like to apply, download an application form today from www.varsity.co.uk

You can also apply to be a part of the one-off team for our May Week special. We're also looking to recruit a full-time Business Manager for the 2006-7 academic year: full details can be found on page 25.

Opportunities at Varsity



Correspondence
email us: letters@varsity.co.uk
or write to: Varsity, 11-12 Trumpington Street, Cambridge CB2 1QA

Those Poor Builders

Dear Sir,

In response to Rachel Cooper, 'Architecture's "masochistic" work culture is criticised' (*Varsity*, 17th February); it is true to say that we are very busy. This letter is the only procrastination I'm allowing myself for the day. Now I have to go and work.

Yours faithfully,

Ranald Lawrence
A Very Busy Architect
Jesus College

God and Emma

Dear Sir,

I read with interest the article 'Mixed response to Emmanuel Dean' (*Varsity*, 24th February). I feel I should point out that the article seemed to focus rather too much on the Evangelical wing of the Church. It is unfair to treat 'Evangelical' and 'Christian' as interchangeable - there are plenty of Christians at Cambridge who have a living and vibrant faith in Christ, but who would rather describe themselves as Catholic, Orthodox, Methodist, Anglican, liberal or just plain Christian.

For us, opinions on homosexuality are not the hallmark of orthodoxy, but a secondary matter for open discussion - in which we recognise that we hold differing views, and strive to respect the integrity of those whose view differs to our own. The 'truth of [the] faith we claim to profess' is the love of God through Christ, who once said 'Judge not, lest ye be judged.'

Yours faithfully,

Richard Smith
Treasurer,
Christians in Unity in Cambridge

Anglia Attack

Dear Sir,

We would like to express our disgust at the act of hate and desecration committed on the Muslim prayer room at Anglia Ruskin University last week. That a place of prayer should be the target of a political statement is unforgivable. That students with the power to shape the future of interfaith relations in this country should be so insensitively attacked at a time of already heightened religious tensions is very sad. The Cambridge Jewish student community would like to praise

the response of the Muslim community at ARU, and Sister Sheridan's approach to the incident as an opportunity for engagement with the wider community rather than a setback.

Many can learn from this response and we offer our solidarity and support in undermining the growth of religious hatred and intolerance among students in Cambridge through education and openness.

Yours faithfully,

Tanya Filer
Michael Gilmont
Presidents, CU Jewish Society

More Measured, Please

Dear Sir,

Whilst I congratulate director Charlie Arrowsmith on his daring interpretation of 'Measure for Measure', I can understand why the production has split audiences across the university. In my opinion the show represents a number of, potentially concerning, trends in Cambridge Shakespeare.

The beauty of Shakespeare's verse is, too often, being overwhelmed by

the entire spectacle or 'look' of the production. In order for the director to convey his artistic vision, characters are in danger of becoming little more than clotheshorses for revealing costumes, while actors sacrifice careful reading of verse or prose in favour of the easy laugh.

'Measure for Measure' was bewilderingly eclectic. We lurched from disco to ballroom dancing, from Technicolor to monochrome, from keystone cops to a Pythonesque executioner and all the while we move further and further away from the play itself.

I still loved the and unashamed showiness of the production. However, might I suggest that the ADC's publicity department should-n't have marketed the play as William Shakespeare's 'Measure for Measure'; 'Carry on Measurin' would have been a more telling title for a show that was racously fun, but, in places, disappointingly flawed.

Yours faithfully,

Alistair Welch
Girton College

Letters may be edited for space and clarity

A Call To Arms

Dear Sir,

Concerning 'Anthropology students demand transparency', you might be interested to know that my faculty, SPS, also refused to give me a detailed breakdown of my exam performance. Faced with this refusal, I decided to use the Data Protection Act to get the information I wanted. With it I was able to obtain the examiners comments and individual essay marks from my 2nd year exams and course work.

Under the Act we have an absolute right to access all information held on us by the University and its departments within 40 days of application. That means if a student approaching their finals were to make a request now, by the beginning of the Easter term

they could have received not only the comments and marks for their 2nd year exams, but also the same for their 1st year exams.

All any student has to do is submit a written 'Subject Access Request' that specifies the information they want along with a fee of £10 to the University Data Protection Officer (data.protection@admin.cam.ac.uk), who is based at The Old Schools in Trinity Lane. Officially, the 40 days for compliance starts once both the request and fee have been received. You will also have to provide proof of your identity. There are forms and advice on the university web site to help you do all of this (<http://www.admin.cam.ac.uk/univ/information/dpa/request.html>) but you don't have to use them.

The fact that some of us are

forced to pay for this information because their departments refuse to release it whilst other departments, such as Archaeology, give it freely indicates the 'post-code lottery' under which we suffer. If enough of us make a request before their exams this year the impact might force a change in policy across all departments especially if CUSU were to back our individual actions up with additional pressure.

The revolution starts here, comrades!

Yours faithfully,

Dominic Cassidy
St Edmund's College

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



Letter of the Week

"We are all corporate whores"

The Anonymous Student

This Week: The search for the Cambridge soul

Cambridge is a brothel and we are all corporate whores. Doesn't anyone else feel vaguely depressed as they pass one of their acquaintances wearing a suit and walking hurriedly in the direction of the train station? And you realise that yet another one has fallen to the lure of the high powered, faceless corporate company.

We are the 80s generation. The phrase 'greed is good' probably made it into our breastmilk. And then to cap it all off, New Labour formed most of our political initiations. Basically, when it comes to ideological background, we're buggered. Perhaps this is the reason why so many

of our contemporaries seem to care more about their pension than what their company might be doing to the world around them.

It's sometimes hard to believe when standing in the college bar, but the people around us are the next generation of brainpower. But what use are they going to put it to other than good old corporate whoredom? A couple of weeks ago I emerged from *The Constant Gardener* feeling completely overwhelmed by the terrible reality of multinational drugs testing in Africa. Walking back into the city, I passed group and group after Cambridge students on their way to the pub and I realised - it's not that we're

going to work for them, it's that so few of us seem to want to work against them anymore.

One of my friends recently cited as a reason for breaking up with her boyfriend the fact that he was 'selling out' to corporate companies. As a nicely ideological sort, she couldn't cope with the idea that her wonderful guy had turned out to be a spineless gimp. Initially I mocked her, but the girl has a point. The ideas of caring, of thinking about the impact of these businesses on the world seems to be limited to three months in a Kenyan school. In an age of political apathy, why not just accept the biggest buck. It's easy.

Let's face it, the vast majority

of us would rather not look at our bank statements. Cambridge students wander round in a haze of slightly inebriated uncertainty as to what to do with their lives and then, realising they can't keep up the lifestyle, try and jump into the most high paying careers. The Deloitte flyers that clutter our pigeonholes encourage the assumption that it's fine to spend because there is a solution round the corner.

Money, it seems, lures all. Poor Ginsberg must be rolling in his grave. Sod the age of student belief, I have seen the best minds of my generation strolling through the streets of Cambridge looking forward to starting their job at Goldman Sachs.



HAVE IT TONE AND GUY
MAKEUP BY LOREAL
JEWELLERY BY HARRIET
KELSAI

STYLED BY ALECEA KUREK
ALL CLOTHES BY TENTERLEY LONDON, MR. MONTEFIORE
AND TJA MERE
PHOTOGRAPHED BY
ANTHONY BENNETT AND
HANNA FLETCHER

THE SEVEN DEADLY STYLES



A girl sat at her window, gazing out at the dull Cambridge day and delaying the start of that already overdue essay. Her sighs were heard in a far-off land by a handsome prince who happened to have a white bicycle that rivalled the style and speed of a Bugatti Veyron. Within minutes he appeared at her window with an exquisite bunch of red roses and a tub of chocolate ice cream. He lifted her up onto his horse and they rode away towards a Caribbean sunset... Then she woke up.

All girls want some sort of fairy tale, but the wait for Prince Charming can be a slow and painful process. Whilst kissing the frogs may be an entertaining way to pass the time, do you ever stop to wonder why your fairy tale has not yet happened? Cinderella may have had a fairy godmother and Snow White was aided by seven dwarfs, but most of us are sadly lacking in acquaintances with supernatural powers or of abnormal size. Perhaps, girls, it is time that we took things into our own hands.

Maybe by learning from our fictional friends we can fast-forward to our own happy ending. There seem to be some valuable relationship lessons that emerge from the classic stories that we have known since childhood, so why not use them? Throw away the self-help books and reach for the Brothers Grimm and Hans Christian Andersen.

First of all, take Goldilocks as your inspiration. This girl certainly knew how to get what she wanted, even if she did end up breaking and entering in the process. This juvenile delinquent would not settle for anything that wasn't 'just right'. If you feel that your standards have been slipping slightly, and your past boyfriends have been more like dragons than knights in shining armour, then make sure the next one is exactly what you want. There is nothing wrong with being selective.

However, it is sometimes necessary to make sacrifices for a great relationship, and nobody was more aware of this than the Little Mermaid. I do not endorse dramatic physical changes, leaving your friends and family or giving up your voice just for a man. However, you may have to halt excessive flirting, give up some of your precious 'alone time' and even occasionally share your bed if he is really worth it.

You should not narrow your criteria to only include men who look like they have stepped out of an aftershave commercial. Beauty and the Beast has taught us to look beyond the superficial and not to be put off by excessive body hair or a quick temper. If he is lacking a chiselled jawbone and defined torso, he may make up for it in other areas. Anyway, every girl needs a 'beast' once in a while...

Finally, hope is always there in the form of Sleeping Beauty. It may not be massively productive to believe that sleeping is the way to meet the man of your dreams, but who knows? If it could happen to her, it could happen to you. Maybe that was why Marilyn Monroe wore nothing to bed but Chanel No.5.

JEMMY STOCKS

ST. JOHN'S FORMAL HALL REVIEW

BENT CHAP SUDLER

As I waited outside St. John's hall to sign the guest book for a friend's birthday dinner party, I clutched my green ticket partially out of excitement and partially because my fingers were frozen into a tight grasp. Upon entering, a warmth enveloped me immediately – not only from the gleam of the gilded wooden surfaces and the fiery shades of the oil paintings, but also from the electric heaters placed by the coat racks. I was ready to sit, and was pleased to find myself between a kooky-looking Johnian wearing a fuchsia puffball skirt and a girl from Emma wearing a delicately pleated nude crepe number. As I stared at my tablemates, I realised that this was to be a ritzy do, a theory confirmed by the glazed buns that soothed my panging hunger.

The first course was a split pea soup, which was so luxuriously silky in texture you'd think Hermes would be toting it in its next window display (that's Hermes as in the French fashion house, not the Webmail service). Being a vegetarian, I decided to ignore the pink-balloon-skirt-wearing Johnian's suggestion that there might be ham blended into the potage. There was indeed a meaty aftertaste that left one smacking one's lips with satisfaction, but upon examining the liquid, I declared that there was not a pink porcine cube in

sight. Naked Dress Girl suggested that an aubergine was all that was missing from the starter – not for the taste, but because its colour would be a perfect complement to that luscious green. I sighed at the thought.

I never give warning that I am a vegetarian and come expecting halls to prepare spare alternative-diet dishes in advance. Secretly, I hope that they will not, so that I can throw a great big tantrum and announce "fine! Then I guess I'll just starve!" John's, however, proved to be exquisitely well prepared.

As the empty soup dishes flickered into main courses faster than the waiter's heels clicked down the aisles, I found myself presented with a vegetarian cottage pie, all autumnal yellows and oranges glowing back at me. The carnivores had lamb, which, according to puffball-skirt, was "quite good." The Emma nudist agreed, adding that it was "quite meaty." This prompted Fuschia to say "and the gravy's quite good too."

My pie was buttery comfort food and went down a treat with roast potatoes and cheesy cauli-

flower. I generally have a fit when the vegetables aren't steamed (steaming lightens the calories whilst retaining the flavour), but this was English old school food at its best, appropriate for its environment and ideal for a frosty winter's evening.

Dessert followed *tout suite*; a medley of daffodil-yellow applesauce and Calvin-Klein-beige pancakes (which seemed wise as it was indeed Pancake Day). Just as I winced from the sourness of the dish, scoops of ice cream plopped on the china and provided a perfect foil to the sharp taste of the apples.

By the time coffee was served, I was deeply immersed in a conversation about breast-milk and was comforted by the informality of the whole occasion. Yes, the joint was swanky, but there was no

pressure to sit pin straight on the bench. When the birthday girl got up to make her adorable speech (in an ethereal black dress cleverly grounded by a striking pair of jungle green wedges), one felt at home. Cambridge formals can seem pompous and disconcertingly cinematic (especially after that obnoxious Harry Potter has whored our traditions to the masses).

This truly enchanting candlelit party showed, however, that formal hall is like a University-wide family dinner. It is a great way to meet the weird and wonderful cousins you gained when you matriculated over a wholesome and sumptuous meal that, in the case of John's, comes in at under £4.

THAT CHANEL SMELL ALECEA KUREK

Jacques Polge has created Chanel perfumes since 1978, and was responsible for the creation of Coco Mademoiselle, Egoïste, Chance and Allure Sensuelle. In addition to creating new fragrances, a task that requires years of research and requires an intimate knowledge of the brand and its principles and style, he is also the guarantor of quality for all Chanel perfumes. *Varsity* asks him a few questions about life as a nose.

If the idea is to take the form of aromas, then you must have a very good sense of smell?

You actually need to accumulate lots of aromas, not only those of the products available to you for creating. You need as many natural products as those created through research. I think you also need to know about and have a personal vision of fragrances and the history of perfumery. All the fragrances that I make are

both in keeping with the history of Chanel and of perfumes.

Do you think that you can learn to become a 'nose'? Is it a gift?

No, it isn't something that you're born with. It's something that you learn, as long as you start fairly early. The perfumer works like a composer: he has his 'olfactory symphony' in his mind, and day by day, as he composes the score, he comes closer and closer to his mental image of the finished work. You have to listen to women, and love them, because perfume is an inner dimension of femininity.

With Allure Sensuelle, you were inspired by the voice of Anna Mouglais. How did that idea come to fruition?

Allure Sensuelle's muse, Anna Mouglais, has been the ambassador of Chanel for nearly five years. As a fashion icon, she is Karl Lagerfeld's muse and tipped to be the next Bond girl. It was whilst thinking of her voice, deep with a hot and brassy texture, that I said to myself, "Let's try and make this fragrance hers!" I found the ideas of constructing a fragrance around a voice to be very poetic. The voice comes from the soul and fragrance also has an inner dimension.

Did you get involved in finding the name?

No, but when they have some suggestions, they ask my opinion.

Can you describe the two concepts of 'allure' and 'sensuelle'?

Allure is a very abstract thing. Some people have it and others don't. It's nothing to do with who you are, or with wealth or social standing. Nor is it anything to do with beauty. It's probably a moral quality. Winston Churchill, for example, wasn't a handsome man, but he had allure. Men can have allure, as well as women. Coco Chanel had allure. Sensuality is a characteristic that has a strong link with seduction.

What inspires you?

In general, fragrance follows fashion, but in its own way. Any new fragrance must translate the new attitudes of women. The idea of Allure was to be a sporty fragrance, which is easy to wear, with a simple melody, something that you can wear on many occasions, something very comfortable. Allure Sensuelle has become more of an evening fragrance.



A visit to the inspiring flower painting room in the Fitzwilliam replicates a wander through a Regency pleasure garden.



Bad jazz and greasy chinese food prove to be a winning combination at Charlie Chan's, Regents Street.

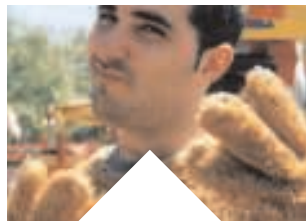
Ideally this upcoming ball season will see a fresh and pensive sobriety dictate the gowns. Bling is dead, so take off those gold hoops and cry into your clothes to create interesting textures.

Arts



Classical
Weighing in on the
Shostakovich debate

>>page 21



Music
Feeling the force with DJ
Yoda

>>page 19



Visual Arts
Revisiting a genius of the
Italian Baroque

>>page 21



Interviews
A youthful Bryan Ferry
decides to keep it short and
sweet

>>page 20

What's happening to the Oscars?

Jonny Ensall explains how the Academy supports any dream - as long as it's American

You may, like hundreds of millions of other people worldwide, be staying up this Sunday to watch the glorified song-and-dance routine that is the annual Academy Awards. You may find that the tired variety show format begins to grate a little. And you may be only mildly entertained by some of the jokes and musical numbers which just about prop up the sagging ceremony like the under-wire support built into a tit-poppingly tight dress. Nevertheless you know you'll still be watching at 3 in the morning, lulled into a state of bleary-eyed contentment by the magnetic force of celebrity and the tense build up to a result that, now *Strictly Come Dancing* has finished, seems distinctly lacking from the BBC schedules.

But instead of Brucey, this year the Academy offers us Jon Stewart as presenter; a significant choice that points to the politicisation of the Oscars. Stewart is a satirical comedian, the 'smartest funnyman' on American TV and author of the bestselling book *America: A Guide to Democracy Inaction*. When invited onto CNN's arse-licking political debate show *Crossfire* he famously lectured the presenters on their responsibility to the public discourse, calling them "partisan hacks". The show was subsequently cancelled. Unlike in recent years when a haggard looking Billy Crystal or a Chris 'he so black' Rock have presented the Oscars, Stewart is less likely to gloss over his satire with a smile that says don't worry, everything in the world is ok.

Stewart is just one part of this year's uniquely socio-political Oscars package. There's an important reminder about McCarthy-era hysteria and governmental corruption in *Good Night and Good Luck*, a Best Actress nomination for Felicity Huffman's performance as a pre-operative transsexual in *Transamerica* and for *Brokeback Mountain* (a film that seems to have beguiled many of my male friends, who can't stop talking about that bit where Heath Ledger spits into his hand), there's a chance to clean up in the Best Picture, Director, Actor, Supporting Actor and Supporting Actress categories.

So where did the Oscars go wrong? What happened to nice, clean, platonic love between hobbits? Somehow, this year's most critically lauded film has taken something as quintessentially American as a Malboro Red and made it all bent.

Brokeback Mountain follows the classic storyline of star-crossed lovers who find happiness only with each other but are doomed to be apart. Except it just happens to be about men and they just happen to be cowboys. So what? Do we really need to giggle when we see the semi-naked horseplay of two Hollywood heartthrobs, their hands grabbing wildly at each others' Wranglers? Perhaps we do, because this version of a gay relationship is, unfortunately, a cliché. It is a cliché amalgamated out of two other clichés:

that of the violent instinct of the silent cowboy and that of the inarticulate lovers who can only communicate emotion through conflict. Jake Gyllenhaal, sounding like a trailer-trash waitress with an abusive husband, drawls "I wish I knew how to quit you", after which Heath Ledger (the silent one) tries to fight him for being a "queer". It is at these points, where blatant clichés jar forcibly against each other, that the film becomes funny. Certainly, by working within conventional impressions of the cowboy and the tried-and- tested doomed love formula Ang Lee has created a unique, genre-busting picture that deserves to

**HAVING FIT GUYS
IN OUTFITS
MUCKING ABOUT
IN A GAY WAY IS
NO MORE
SUBVERSIVE
THAN THE
VILLAGE PEOPLE**

win an Oscar just for the point it would make to Hollywood. But honestly, having fit guys in outfits generally mucking about with each other in a gay way is no more subversive than the Village People.

The only reason that *Brokeback Mountain* is constantly being described around Oscar time as a "challenging" movie is because it is simultaneously a mainstream Hollywood story and a gay love story. For the majority of people gay love isn't challenging any more (American churches didn't even kick up a fuss when *Brokeback* was released). But to be acknowledged by the Academy as not only a commercial but also a critical success the film necessarily needed to be set in a time and place where stronger homophobic attitudes existed than they do today. Any resistance to Heath Ledger (that's the dashing hero from *A Knight's Tale*) playing a mumbling, gay ranch-worker has been overcome by using the subtle suggestion that narrow-minded attitudes to this film are similar to narrow-minded attitudes about homosexuality. I'm not suggesting that the Academy is homophobic; just too stuffy to let films that had previously been consigned to art house obscurity win Oscars without first being made to watch a representation of their own narrow-mindedness on the big screen.

But nowhere does the Academy prove itself to be as patronising or as

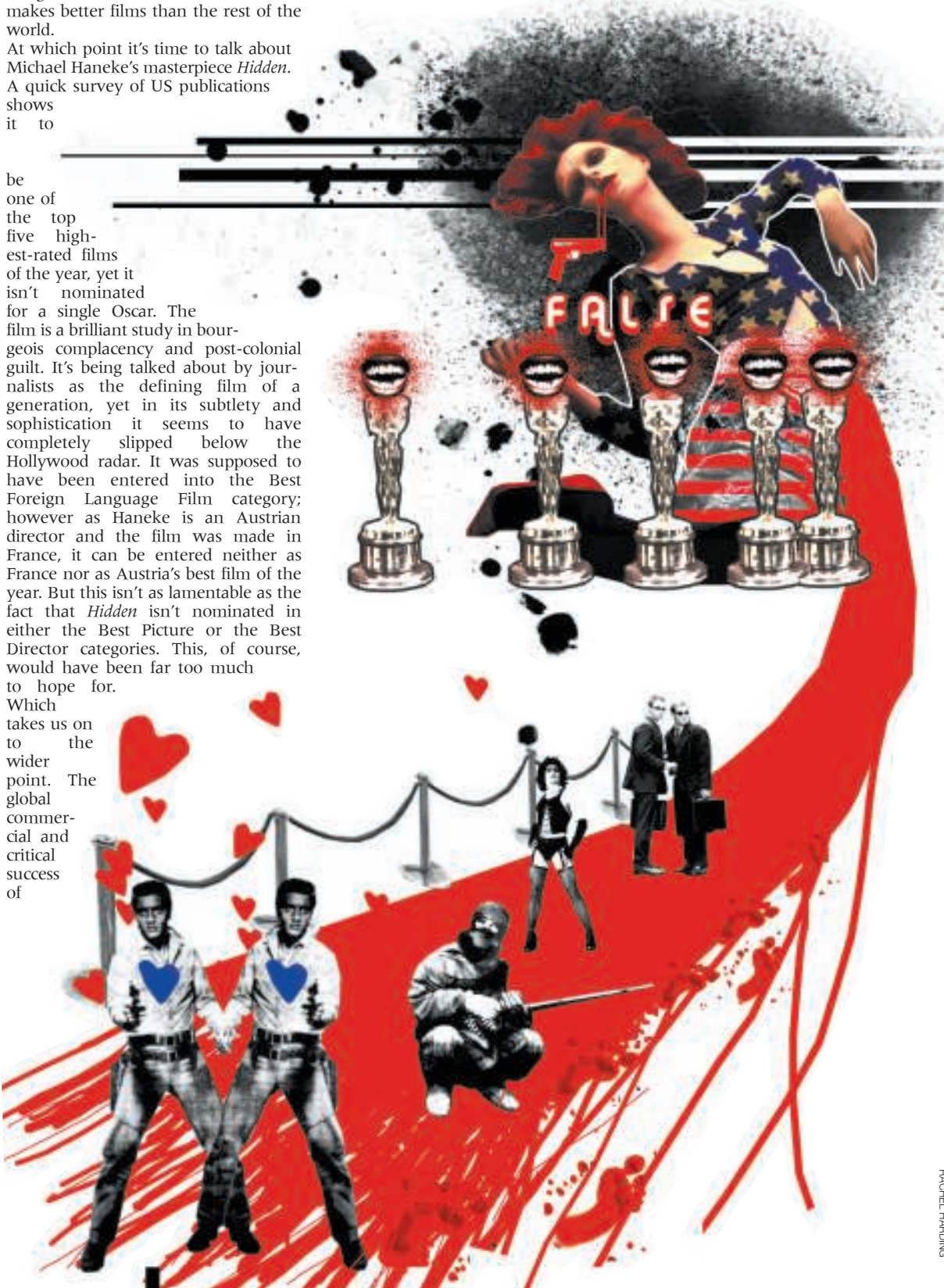
dumb as in the 'Best Foreign Language Film' category that seems to exist to give those funny little filmmakers in other countries a pat on the back for at least having a go at the Hollywood heavyweights. In recent years only *Crouching Tiger, Hidden Dragon* and *City of God* have fought their way out of this corner to win awards in other categories: yet, these exceptions only prove the general rule that America thinks it makes better films than the rest of the world.

At which point it's time to talk about Michael Haneke's masterpiece *Hidden*. A quick survey of US publications shows it to

be one of the top five highest-rated films of the year, yet it isn't nominated for a single Oscar. The film is a brilliant study in bourgeois complacency and post-colonial guilt. It's being talked about by journalists as the defining film of a generation, yet in its subtlety and sophistication it seems to have completely slipped below the Hollywood radar. It was supposed to have been entered into the Best Foreign Language Film category; however as Haneke is an Austrian director and the film was made in France, it can be entered neither as France nor as Austria's best film of the year. But this isn't as lamentable as the fact that *Hidden* isn't nominated in either the Best Picture or the Best Director categories. This, of course, would have been far too much to hope for. Which takes us on to the wider point. The global commercial and critical success of

non-American film has clearly eroded a central conceit of the Oscars - that of an American film industry wielding its phallic statues like the sceptres of a cultural hegemon. The Academy should not be holding back trends toward greater cross-cultural transfer. Rather it should be reflecting and encouraging them. Patronising pats on the head of foreign

directors will not suffice. But the problem is chronic; awards ceremonies, especially those invested with as much institutional and cultural capital as the Oscars, tend to be reactionary. Before foreign language films start being nominated for Best Picture, it will take another prejudice-shattering film like *Brokeback Mountain* - this time to tackle the Academy's glib national focus.



Songs of arms and men

Will Simpson has written a new stage adaptation of the Iliad. He talks to Natalie Woolman about the shadow of tradition

“Everyone knows the story, but at the same time no one knows it” says Will Simpson, writer of the new adaptation of *the Iliad*, next week’s ADC Mainshow. This statement has already been made painfully apparent to me, having just asked for his vision of the Trojan horse, and finding “there is no horse in the play, or in *the Iliad* at all.”

However, Simpson explains that misconceptions like these were one of his inspirations in writing the play, alleviating my embarrassment slightly.

A series of second year lectures (Simpson is a Classicist) made him realise that *the Iliad* was in fact “quite an interesting story”, and had far more vitality and relevance than he had initially expected.

He comments “Really it is all sex, drugs and rock and roll, except without the drugs and rock and roll... that’s not a very good analogy!” I ask him if he considered an update: he felt there was no merit in it for its own sake and that, although the text explores themes as relevant to us today as they were to Classical Greeks, making “facile” contemporary points was not a direction he wanted to take.

Having (anxious) visions of a

hundred-strong cast, sword-fight training and pints of blood, I ask how the epic is being staged. Thankfully, Simpson is first to admit that trying to create a realistic Troy within the ADC would have been a fruitless exercise, and would probably look “crap”.

“

I HOPE I DON'T GET LYNCHED NEXT WEEK

”

He explains how he has tried not to link the play to a specific time, because the Iliad itself is anachronistic, evolving, as it did, over many years through an oral tradition and that “the thought of togas, sandals and fake beards scared me.”

This pared down and imaginative vision extends to the text itself. He is working with a cast of eight, six of whom are bards who swap in and out of character roles.

Of the script, he says “I’ve tried

to cherry-pick the best bits” but also, by using a stylised language and a small cast, to make it his own. However, he wryly comments “I hope I’m not going to get lynched at the Classics department next week.”

Talking about adaptations, we naturally move on to the blockbuster *Troy*. “It upset me a lot,” he says. It was “one of the main reasons I wrote the play.” That bad? “It was a missed opportunity, they tried to tell the full story, but that’s impossible, even Homer didn’t do that.”

As we come to the end of our conversation, I realise how important this production is for new writing in Cambridge: to have secured the ADC Mainshow slot suggests a renaissance for Cambridge writers, a chance, as Simpson describes, to “break out from the playroom”, a venue which can sometimes “railroad new writers to the domestic drama”.

With under a week until he sees his “baby” under the dazzling ADC lights I ask if he is nervous, “Terrified, I go from giddy excitement to sheer terror.” But, after our interview, I don’t think he needs to be.

The Iliad is on at the ADC next week at 7.45pm

So what does happen in the Iliad?

Apollo has sent a plague against the Greeks, who captured the daughter of the priest Chryses and gave her as a prize to King Agamemnon. He is compelled to restore her to her father, and, out of pride, he takes Briseis, whom the Athenians had given Achilles as a prize. Achilles, the greatest warrior of the age, follows the advice of his mother, Thetis, and withdraws from battle in revenge. As a result, the allied Greek armies nearly lose the war.

In counterpoint to Achilles’ pride and arrogance stands the Trojan prince Hector, son of King Priam, with a wife and child, who fights to defend his city and his family. The death of Patroclus, Achilles’ dearest friend or lover, at the hands of Hector, brings Achilles back to the war for revenge, and he slays Hector. Later Hector’s father, King Priam, comes to Achilles disguised as a beggar to ransom his son’s body back, and Achilles is moved to pity; the funeral of Hector ends the poem.



Best of the Bunch

Sophia Broido samples the Smørgasbord

Amid a plethora of re-jigged Shakespeare, Chekhov and Ibsen productions that promise audiences “innovative” reinterpretations, *Smørgasbord* – the Cambridge new writing festival, stands out.

The writing this year varied enormously in subject, from Hollywood satire to an historical tragedy in iambic pentameter. However, little was done to prepare the audience for a sudden change in style, genre and period, and not all performers were confident enough on the first night to present the writers’ style with clarity from the start.

Smørgasbord was defined in the organisers as a “buffet meal containing a varied number of dishes”. We were given a confi-

dent opening by Dustin Frazier’s abrasive American talk-show host, who gives an amusing grilling to Amy Gwilliam’s “we-signed-a-fucking-contract” vacuous Hollywood actress.

Meatier pieces followed, with Josh Stanley’s highly ambitious historical verse tragedy *Richard I*, Issy McCann’s *Second Sight* (a dark comedy on a psychotic surgeon), and Daisy Black’s haunting *Making Tracks* – a dialogue about obsession, grief and love in a train station.

Richard I was an impressive recital but little was done to create dramatic tension. It would be interesting to see what could be done with some of these pieces were they given the opportunity to stand in their own right.

Jamie Macdonald was outstanding as the awkward, endearing mathematician in *Second Sight*, using comically contorted physicality to present a man socially out of place.

The highlight of the evening was Harry Joll and Ben Harden’s mockumentary *The Mysterious Case of Mustafa Hanza*. The quick-witted dialogue was complemented by Joll’s engaging performance and a sense of camaraderie with Harden. Perhaps this piece should have been performed at a Smoker so that more would be lucky enough to watch it. Or perhaps you should visit the Playroom at 7 this week, and decide for yourself which your favourite course is.

Smørgasbord is on at the Corpus Playroom until Saturday

View from the gods



The Varsity Elect Pass Judgement, with Imogen Walford & Joanna Benecke

Imogen: Knock knock.

Joanna: Who’s there?

Imogen: Comedy. Comedy, in Cambridge. Which you missed - I cannot believe you’ve been ill this week, Joanna, when you could have been locked up in several airless black boxes like me.

J: Poor me! As consolation, do tell me what delights you were treated to courtesy of Cambridge thesping.

I: Well, first I went to the *Circus* – no, not a big top on Parker’s Piece, but the Footlights Spring Revue at the ADC. It’s actually more about clever word play than about clowns. Very suprising, what with two English

students and a Classicist as the brains behind it.

J: Oh, I’m so looking forward to seeing it! Are your stomach muscles feeling much firmer after your trip to the ADC?

I: I guarantee that anyone who sees it is going to have a good time. But at times it was rather like watching a Smoker – a bit up and down. It’s consistently fun, but not always laugh-out-loud funny. Having said that, I must

“

COME ON, IT'S GOT RED KNICKERS IN IT - WHAT MORE COULD YOU WANT?

”

admit I probably would have been happy just watching Alastair Roberts’s balloon sketch all evening long.

J: But, would you actually recommend it to anyone wishing to, say, join a circus? I mean, does it really offer any practical tips on animal handling and/or caravans?

I: Well, no. Mainly it’s just pretty funny, but laughter is a lesson which I do like to learn. Anyway, difficult as it was to leave the ADC bar afterwards, it really was worth it for the treats of *Greek*, director Alexandra Spencer-Jones’s latest sex-filled scintillating sizzler. Hot

stuff indeed.

J: Oh right. What happened to your pre-show rant - “Only students do Berkoff”? That’s a bit of a turn-around!

I: Well, it’s true that the script itself is pretty shit: take the word ‘cunt’, multiply it, and then add in some socialist polemic. But this production really is slick. And come on – it’s got red knickers in it. What more could you want? Maybe *Varsity* should have got guys to be godlike this week; there was a lot of potential girl ogling. The Corpus Freshers’ Play at the Playroom, *Tomato Pulp*, was jam packed with long-legged girls in tiny skirts. I felt like I’d been caught in Corpus bar after matriculation.

J: Wow, you went to a freshers play? What I want to know is: are there any tomatoes involved and, if so, are they pulped?

I: Funny you should mention that. There is indeed a ‘deep and meaningful’ (actually) moment with a tomato.

J: Mmm. So, on a scale from one to “I want to eat my spleen”, how highly would you recommend *Tomato Pulp*?

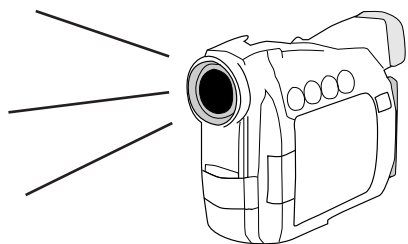
I: Well, I must admit I went in ready to nibble a finger or two, but came out pretty pleasantly surprised. I have spent far far worse hours in the Playroom.

J: OK, good to know your body parts survived digestion. I’ll book us tickets for Mike Leigh’s *Two Thousand Years*, Arts Theatre, 14-18th March, then shall I?



Visit www.varsity.co.uk for a definitive guide to all of Cambridge theatre, including reviews of Footlights’ sell-out Spring Revue *Circus*, Steven Berkoff’s Modern Tragedy *Greek*, and three new student plays

what would *you* do with this page?



Video Killed The Superstar DJ?

In the week when **DJ Yoda** heads to Cambridge, **Daniel Hopton** explains the VJ phenomenon

Have you ever been in a club, listening to some good music, and found your eyes being drawn to the visuals showing on the wall? Soon you realise that you haven't looked at the DJ, act or performer for some time. Well, that was a good VJ, and that is what VJing is about: entertaining the eyes as well as the ears.

Though artists have toyed with the idea of putting moving images to music since the Futurists of the early twentieth century, it took the expansion of the film industry to really kickstart a trend. An early pioneer was Oskar Fischinger, who in the late 1920s created a remarkable series of abstract films tightly synchronised with music. They were shown widely in Europe, Japan and America, but it was to be the rise of dance music in the 1960s that finally gave 'visual' music a massive audience.

Early visual effects at clubs included (besides mirror balls and disco lights) the classic backlit-coloured-oil-on-water, and quickly progressed to the use of projectors with loops of film. By the 1980s it was possible to show live footage to audiences. This opened up the possibility of the VJ reacting spontaneously to the audience.

Around this time, MTV start-

ed calling some of their presenters VJs, coining the term in the process. The next leap forward came when computers fast enough to edit live video arrived. Programming a range of clips to be played instantly meant VJs could concentrate on reading the crowd and displaying images that reflected their mood and the changing music. Groups like Coldcut and Underworld were pioneers.

“

ENTERTAINING TO THE EYES AS WELL AS THE EARS

”

I have been interested in VJing for about two years now, and during even this short time the scene has changed dramatically. There is a large and growing community of VJs around the world using the latest technology to make the idea of visual music a reality.

My friends and I have contributed to this burgeoning genre by forming Trigger Set VJs. We try to avoid the stereo-



typical psychedelia beloved of many VJs by using original video footage and graphics. If you went to Global Gathering or Creamfields last year you probably saw us in action.

Making these clips is almost as much fun as the performance itself. Filming break dancers and animating toys to move in time with the music stick out particularly in my memory. Preparation takes just as much creativity and imagination as performance.

As the price of laptops and digital projectors falls, venues are beginning to make greater use of VJs. When was the last time you went to a music festival and didn't see huge screens either side of the stage? On the continent, VJs are highly prominent, often accompanying DJs on stage.

Meanwhile, in the UK, VJs are still routinely put backstage - severing their connection with the audience. I think this is set to change in the near future, and I can even see VJing vying with DJing as something to learn in your bedroom. We already have superstar DJs. So why not superstar VJs?

See triggerset.co.uk for

more information

Mix it up he will

DJ Yoda tells **Jacqui Tedd** why the force is still with him



How did you become a DJ?

I started off just messing around on my parent's hi-fi, and got more and more serious. Then I saved up and bought some turntables. I was always really into music, and I used to make silly mix-tapes for all my friends.

Who and what inspires you and what you do?

Loads of stuff inspires me - mainly movies, music, TV, food, dancing - anything I see and appreciate I try and involve in my music. I guess specifically I've always been a fan of old school hip-hop, Jewish comedy

and 80s movies though...

How would you describe the kind of music you make?

I tell people that I'm a hip-hop DJ, but I play absolutely any other kind of music that fits in too. I would maybe describe it as fun, open-minded hip-hop!

What should we expect at the 'DJ Yoda Goes To The Movies' night?

I'm using new technology that allows me to scratch DVDs like I would scratch records. So I've taken clips and samples of my favourite movies and TV

programmes, and I'm cutting them up over beats. It's pretty different to anything I've done before, and it's really exciting to take something this new to the clubs.

What advice would you give to students who want to pursue a DJ career?

Try and find your own style. Being original is half the battle, so don't copy other DJs - just try and do what comes naturally to yourself.

Catch DJ Yoda Goes To The Movies on Sunday March 6 at the Fez



BLATHERWICK

SCA's **Battle of the Bands** is usually a yearly staple, but circumstances beyond the organisers' control now put Saturday's event in jeopardy. If it *does* happen then don't miss your chance to check out some of Cambridge's hottest student talent. If that doesn't sound like your thing, perhaps you'll prefer **DJ Scotch Egg**. An unhealthy obsession with picnic food (it's horrible! Really horrible!) will be evident at **The Portland Arms** on Wednesday, for what is billed as "an evening of noisy Japanese and UK wrongness". Sounds unmissable.

The White Rose Movement, likened to **Depeche Mode** and **The Rapture**, are at Anglia Ruskin on Saturday. Expect some electro-eighties posturing, but since when has that been a bad thing? Cambridge will be posturing plenty this weekend; on the same night you can dash back across Parker's Piece and grab the **Electrolease** night at King's.

If you don't fancy the run, there's also **Versus III** at Kambur on Thursday, featuring indie, electro and hip-hop, and all for charity. Community Link Aid for African nations, no less.

Lastly, **Club Goo** welcomes Leeds' superb **This Et Al** on Wednesday. Sure, they played here last term, but new bands are just so efficient nowadays! With Goo's new pricing it's now £5 before 11 every week, and £3 with NUS afterwards.

Visit www.varsity.co.uk for a live review of Beth Orton at The Corn Exchange and a report on Carl Barat's new band Dirty Pretty Things' London debut

Graham Coxon

Love Travels At Illegal Speeds

★★★★★



The artist formerly known as 'the one with the emo glasses from Blur' is back with his seventh solo offering. Whilst his former band has been irrevocably weakened by his departure, Coxon's solo efforts have always benefited from the absence of Albarn's posturing. *Love Travels At Illegal Speeds* is billed as a 'concept album about love', which often translates as 'a completely unselfconscious exercise in pretension and self-absorption', but Coxon's ability to represent the everyman

enables him to easily avoid this fate.

His rhyming couplets aren't exactly Marvellian ("I can't look at your skin/Cause it's doing me in"), but given that they're made to be spat out over punchy guitar riffs, this doesn't matter much. Although single and opener 'Standing On My Own Again' sets the tone, Coxon proves he's no one-trick indie pony with dreamy ballads like 'Flights to the Sea (Lovely Rain)'. Another highlight is 'Gimme Some Love', which despite having a title that suggests the romantic approach of a Neanderthal about to hit you over the head with a club and drag you back to his cave, is actually a rather endearing, uplifting number.

Love Travels... is a coherent and consistently excellent piece of work. Put away your Gorillaz CD and listen to a real (see what I did there?) artist.

Liz Bradshaw

Delays

You See Colours

★★★★★



Delays' (note the defiant lack of a 'The') first album, *Faded Seaside Glamour* flew in the face of the prevailing wind of the British rock rebirth, eschewing the danceable rhythms of Franz et al in favour of wispy pop melodies that inspired comparisons to The La's and The Cocteau Twins, with the caveat of 'not as good as...'

You See Colours is a decidedly different affair. Delays have discovered synthesisers, instantly, and wondrously apparent on the opening single, 'Valentine'.

Its adrenalised electro-pulse combined with Greg's aching falsetto (reminding me of how I thought Delays were a girl group until I saw a picture) combine to make it an instant classic, the kind of song the Scissors Sisters would make if they were actually good.

'Too Much In Your Life' harks back to their debut, with its choral harmony and charmingly slow pace, but Delays are at their best when they keep it upbeat. 'Hideaway's' gloriously jangly pop sensibility will surely be one of the songs of the summer, while 'Winter's Memory of Summer' is another standout.

This is the sound of an intelligent and ambitious band finding themselves. That may mean they're hopping on the bandwagon, but when it sounds this good, who cares?

Sarah Pope

John Eliot Gardiner

Bach Cantatas

★★★★★



Continuing his excellent series of *Bach Cantatas* recorded live as part of the 'Bach Cantata Pilgrimage' that Gardiner recorded in 2000, this release marks the sixth instalment. Appropriately enough, the first disc, *Cantatas for Quinquagesima* was recorded in the blooming acoustic of King's College Chapel. Alongside Gardiner's excellent Monteverdi Choir are the choirs of Trinity and Clare, Cambridge's premier mixed-voice College choirs.

The blended sound is joyful and full-bodied, especially in the choral opening to BWV 127, 'Herr Jesu Christ, wahr' Mensch und Gott.

As for the soloists, I was entranced by soprano Ruth Holton's aria 'Die Seele ruht in Jesu Händen,' and James Gilchrist, the Bach tenor of the moment, is in fine fettle in the second disc. All in all, then, this is a fine release.

With two other *Cantata* series being released at the moment, by Koopman and Suzuki respectively, there is a wealth to choose from. The Gardiner releases, recorded live, often contain mistakes but the joyful immediacy of the recordings and performances coupled with beautiful presentation and a low price makes them irresistible.

Francis Letschka

And the award goes to...

As part of our Oscars special, our reviewers pick their own Best Picture winners



This year's five Best Picture Oscar nominees: (l-r) *Brokeback Mountain*, *Crash*, *Good Night and Good Luck*, *Munich* and *Capote*

Brokeback Mountain

Directed by Ang Lee
Starring Jake Gyllenhaal, Heath Ledger, Michelle Williams

Brokeback Mountain is not just the best film made this year, but the best made in the past ten years. That it is a 'gay cowboy' flick, though politically and cinematically important, is subsidiary to the fundamental qualities of the work.

Ang Lee, in his signature subtle fashion, has been able to create a beautiful and romantic film, in which the acting, cinematography and editing are exquisite. Sure, he also chose to make the romance same sex, leading to walk-outs in the cinema, but it never feels like anything other than an attempt to tell a gripping story, a commitment which lies at the heart of its success.

Oliver Tilley

Crash

Directed by Paul Haggis
Starring Don Cheadle, Matt Dillon, Sandra Bullock, Jennifer Esposito, William Fichtner, Thandie Newton

Crash is an instantly appealing, well-made ensemble film. With over ten key characters, all played by Hollywood giants, the film could easily have run away with itself and devolved into an overcomplicated mess. However Paul Haggis' masterful script and direction keep everything together so that each story is interesting and never outstays its welcome.

It is impeccably acted and in many places fantastic to look at, but the real success of *Crash* lies in the subtle interweaving of so many separate plot strands

into a captivating whole that raises fascinating questions about society. A triumph.

Stuart Smith

Good Night, and Good Luck

Directed by George Clooney
Starring Don Cheadle, Matt Dillon, Sandra Bullock, Jennifer Esposito, William Fichtner, Thandie Newton

Good Night, and Good Luck is an unmitigated success. The film portrays Ed Murrow making the broadcasts which undermined Senator Joseph McCarthy's accusations of Communism during the 50s. No actor plays McCarthy; in this respect the film is utterly reliant on archive footage, so that McCarthy seems almost to hang himself with his own words.

The film is beautiful, the performances practically flawless. David Strathairn is outstanding as Murrow, and the screenplay maintains the balance between our interests in the characters and the central story. *Good Night and Good Luck* does not fail at any point to entertain and challenge its audience.

Izzy De Rosario

Munich

Directed by George Clooney
Starring Eric Bana, Daniel Craig, Mathieu Kassovitz, Geoffrey Rush

Munich has been passed over by the other awards ceremonies, but it's time

Spielberg's film got the praise it deserved. Returning to the filmmaking heights of *Schindler's List*, this turns an unflinching eye to the contemporary politics of the Middle East and to the futility of vengeance.

Although a film with an important message, *Munich* is also packed with understated, heartfelt performances and is painfully taut with suspense. Unlike the other contenders, Spielberg's film manages to both blaze a moral trail and keep the audience on the edge of their seat. Unrelentingly brave, *Munich* is this year's best picture.

Sam Law

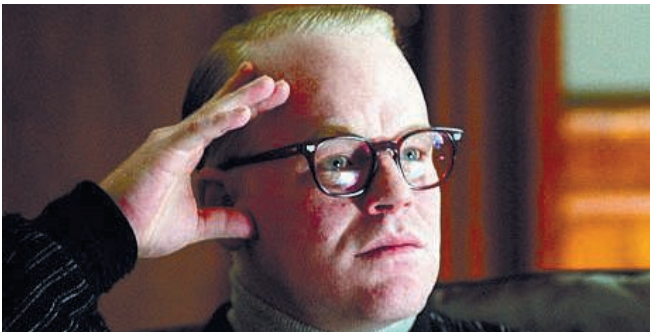
Capote

Directed by Bennett Miller
Starring Philip Seymour Hoffman, Catherine Keener, Clifton Collins Jr.

Capote is the exception to the Hollywood rule that the life of the solitary writer does not have the requisite dramatic potential for the big screen. But what if there was a remarkable correlation between the writer's life and his fiction due to his pioneering of a revolutionary new genre of "non-fiction novels"? Would that work? Yes it would. And Bennett Miller's *Capote* is proof.

Against all odds, every Hollywood box is ticked; the glimpses of tears behind the public mask, the childhood secrets behind adult traumas and even a suggestion of redemption. *Capote* is the thinking man's choice for Best Picture.

Ed King



Capote

★★★★★

The problem with most biopics is they're poorly structured and boring. Luckily, *Capote* manages to avoid these pitfalls by focussing on the critically important period of Truman Capote's life.

The film tells the story of how he came to write *In Cold Blood* - his revolutionary "non-fiction novel" about the killers of a family in a quiet Kansas farmhouse in 1959.

Philip Seymour Hoffman, portrays, in effect, two Capotes - one who is arrogant, selfish, deeply dislikeable and highly manipulative, and another who is compassionate, caring, lonely and misunderstood.

At the beginning of the film, Hoffman is clearly portraying the arrogant Capote, on a high from the fame and praise bestowed upon him for *Breakfast at Tiffany's*, and living a glamorous New York lifestyle. Slowly, however, this gives way to a startlingly different portrayal of Capote as a misread, sad figure who we learn was neglected as a child and who seems to find a kindred spirit in Perry Smith, one of the Kansas killers and the focal point of *In Cold Blood*. The film then brilliantly juxtaposes these two Capote personas as he struggles to write his book, and we are constantly reminded of his two competing aims: to help and possibly emancipate both himself and Smith, and to simultaneously manipulate Smith in order to write a gripping narrative (which would of course bring him even greater praise and fame).

Hoffman and director, Bennett Miller succeed wonder-

fully in portraying both sides of Capote, showing his despicable manipulation of Perry Smith, but also what appears to be his genuine affection and even love for his supposed kindred spirit, who Capote claims had "grown up in the same house".

The tension is ratcheted up in masterful fashion through

“THE FILM BRILLIANTLY JUXTAPOSES TWO CAPONE PERSONAS”

Capote's compellingly complex relationships with, amongst others, his literary agent, his friend Harper Lee, his partner Jack Dunphy and Smith, the killer, to a ferociously gripping drama in which, even at its end, we are still unsure where Capote's real spirit lies and whether we should love his genius and compassion or hate his selfishness and arrogance.

It's difficult to convey how enjoyable this deeply intriguing film is, and if there's any justice in the world it will quite rightly claim the major awards at Sunday's Oscars, including (and most importantly) Best Actor, for Philip Seymour Hoffman's commanding mastery of these two Truman Capotes.

Tom Hannan

When I was

21

Bryan Ferry



Bryan with the sculpture 'Virginia Plain', which would give its name to Roxy's first single.

Michael Bracewell, Ferry's biographer, writes this for Varsity: Since his first recordings with the art rock group Roxy Music in the early 1970s, Bryan Ferry has become one of the most iconic singers in popular music. Having studied Fine Art at Newcastle in the middle of the 1960s, Ferry moved to London in 1968 and became a household name within five years. Internationally famous, his name considered synonymous with glamour, Bryan Ferry is also one of the most private of stars. 'Roxy Music; Art School 60s/London '70s' will be published by Faber & Faber in 2007.

In what year were you 21 and what were you doing? 1966. Studying at University in Newcastle.

Where did you live? In a flat in Jesmond.

How did you celebrate your 21st birthday? In a café in Dreus, France.

What did you keep secret from your parents? Everything.

What were your illegal activities? None.

What was your most prized possession? My Studebaker car.

What were you afraid of? Failure.

What made you angry? Same.

Who were your heroes? Marcel Duchamp, Richard Hamilton, Leadbelly.

Who were you in love with? Nobody.

What was your favourite outfit? White Levi's.

Where did you spend most of your evenings? The club A-Go-Go.

What did you eat? Rubbish.

What music did you listen to? RnB.

Where had you travelled to? France, Italy, Spain, Germany.

What did you believe in? Art.

What made you cry? Music.

What did you hope to be? Appreciated.

Emily Stokes

The Successor

★★★★★

Tod Hartman reviews Ismail Kadare's latest novel

Until a few years ago, Ismail Kadare was almost entirely unknown across the Anglophone literary world. But, last year's inaugural International Booker Prize and some helpfully excellent translations later, he has become by far Albania's most eminent cultural export. His books are amongst the only descriptions of the much-troubled Balkan state that have reached many western readers.

The Successor, Kadare's latest offering, is in fact Albania's most famous real life murder mystery thinly disguised as fiction.

In December 1981, the country's Prime Minister, Mehmet Shehu – the novel's eponymous 'Successor' – was found in the bedroom of his lavish Tirana residence, dead from a gunshot wound to the head.

Was it suicide or murder? Everything seemed to revolve around Enver Hoxha - (here, 'the Guide'), the Stalinist dictator who so brutally ruled Albania between 1944 and 1985. Shehu had been Hoxha's right-hand man until shortly before his death. He was known throughout Albania as 'Number Two'.

In the novel, as he was in life, Hoxha is regarded by many as a God-like, fearsome figure. The caprice of his favour literally meant death or survival for thousands of Albanians – especially for the Successor's family, set to become victims of one of Hoxha's Stalin-like purges in the book.

Indeed, Kadare's writing bounds along like some disembodied Greek chorus, regularly bursting out with exclamations of woe as yet another misfortune befalls his hapless characters. Sometimes it's not quite clear enough

who is speaking, as the narrative suddenly and inexplicably switches from a character's perspective, to the narrative first person, then to some all-knowing international observer of events in the Balkans.

This style is by turns intriguing and frustrating. Nonetheless, *The Successor's* 207 large-printed small pages, filled with political denunciations, secret tunnels and Balkan revenge cults, make for an enjoyable, if brief, read. They are certainly a good introduction to Albania, and to the work of its greatest author.



Kadare: International Booker Prize winner, 2005

Rebel without a chord

It's **Shostakovich's** centenary year, and his music is as controversial as ever. **Caroline Waight** talks music, man and regime with **Professor David Fanning**

A master of ironic subtlety, or a figure of empty bombast? Something about Shostakovich has always attracted controversy. Described as "the greatest symphonist of the mid-twentieth century", he has frequently been the subject of harsh criticism; a certain Cambridge Professor even commented scathingly, "It is astonishing that this cycle [of Shostakovich string quartets] is now as a matter of routine compared with Beethoven's; like comparing a housing estate to the Acropolis".

So how is it that some people see irony where others see only affectation? "It's partly because performances vary greatly in the way they project musical character, and partly because some listeners are more or less sensitive to context", says Prof David Fanning. "After all, it's context that suggests the irony of 'Brutus is an honourable man', not the words themselves". Irony is, by its very nature, elusive: an inflection rather than a bald statement, and as Shostakovich left no record of his intentions, we will never really know the 'true meaning' of his work. As Fanning puts it: "irony of this musical kind is inevitably a matter of reading, not of verifiable intention."

The 1979 book *Testimony*,

purporting to be Shostakovich's memoirs as related to Solomon Volkov, turned debate into a full-scale war. The book supposedly provided definitive proof of the composer's anti-Stalinist sentiments, supporting the idea that behind the outward zeal of his music lurks inner rebellion. Unfortunately the text is not what it claims to be: "It almost certainly contains passages that are Shostakovich's, alongside

“

MUSIC - FOR SHOSTAKOVICH - WAS A LIFE OR DEATH ISSUE

”

others that aren't".

But Shostakovich has never been more popular in the concert-hall. Fanning attributes his ever-increasing reputation to a multitude of things: "the sheer excitement that comes from aggression and high spirits being pushed beyond their normal bounds, irreverence and quick-wittedness to the point of rudeness, a meditative gloom



ADAM WELCH

that dares to face up to the worst that the twentieth century had to dish up, the sense that a positive frame of mind is always brittle, but also that not taking refuge in false consolation is an inspiring response to the human condition. Oh, and phenomenal musicality, prolific invention, and so on..." No wonder we are still celebrating his birthday.

Perhaps then, ironically, his lasting popularity is largely due to the brutal regime under which he lived. Its influence was politically repressive, but at least it gave him something to struggle with. "After all, what can Western composers write against these days, when everything is allowed and nothing they do matters?" asks Fanning. "Music for Shostakovich was a life-or-death issue."

Essentially, all the fuss and the controversy boils down to one central factor – the mystery of Shostakovich himself. The man, like his music, hides behind a mask. "It became a coping strategy, and eventually a habit of mind that still feels in many ways more modern than anything one might range under musical modernism", explains Fanning. The genius of Shostakovich's music lies in his ability to remain elusive, both confounding and delighting his listeners.

The Italian Job

Jonny Yarker gets graphic about the Fitzwilliam's exhibition of **Federico Barocci's** drawings

As a nation we've never really got Italian Baroque art. A bit like bidets, we know they're foreign and a little dirty but we're not quite sure of the point. Our post-reformation distrust of Catholicism has meant little continental art from the late 16th century has ever entered national collections.

Federico Barocci (1528-1612), one of the period's most remarkable painters, has thus remained largely forgotten. But this exhibition of his drawings presents an artist of startling originality and emotional potency.

I always thought Barocci was like Peter Andre: a one-hit wonder, famous for his slightly saccharine pastel heads and not much else. But this is an artist of powerful invention and diversity. The exhibition is remarkable in showing the range of the creative process of a 16th century painter, from initial idea in barely formed sheets of ink sketches to the highly finished oil modello.

The pastel heads are far from syrupy; the study of a young man's head has all the psychological intensity of a counter-reformatory saint and offers a subtle contraposto to the heavy linear workings of pose and composition to the ink 'Deposition from the Cross'. Private doodles contrast with large presentation sheets, highly-prepared and squared-up drawings made in preparation for engravings sit next to loose



St Francis of Assisi receiving the Stigmata

charcoal studies.

The most remarkable aspect of the exhibition is watching Barocci's gradual construction of an image, not for a large scale painting, but for mass production in the form of engraving. The reduction of the 'Madonna del Gatto' back into a drawing and then into a print shows remarkable skill in translating the painterly into the graphic. A highlight is surely the very rare 'Annunciation' printed on green taffeta, the ultimate for any print junkie.

But there is a problem. The exhibition only shows works by Barocci from British collections. Considering there is a body of over 2000 drawings and less than 60 are in this country the exhibition has a difficulty in maintaining its claim of representing Barocci's entire oeuvre.

I understand the logic; the show was conceived to contextualise the recently acquired 'Institution of the Eucharist'. Accepting this, it seems madness that more wasn't made of the history of British collecting. The majority of the drawings had been in this country since the 17th century. This geographic constraint cripples the exhibition. The catalogue is equally limited: there are no new essays, only Nicholas Turner's translation of Bellori's *Life of Barocci*. The introduction makes the decision to only include works from British collections look like curatorial laziness, sadly confirming the exhibition's provincial status. Despite this, if Barocci is a cultural bidet, then I recommend taking the plunge.

'A Touch of The Divine' runs at the Fitzwilliam Museum from February 16 to May 29

Let's Be Friends

Julian Forbes talks to **Stephen Isserlis** about education, music and companionship

There is currently a dearth of quality concerts in Cambridge. Hurrah then, for a rare opportunity to see and hear a top-class artist in concert here at West Road, as cellist Steven Isserlis presents a programme of Schubert at 7.45pm tonight.

Isserlis is an easy sort of person to talk to. Everything about him bespeaks a readiness to communicate, from his cheerful website (stevennisserlis.com) to his music books for children, *Why Beethoven Threw the Stew* and *Why Handel Wagged His Wig* (due out in May). "I'm very keen on influencing innocent young minds!" he says. This is not just a gag: innovative teaching has been central to Isserlis' career. "An inspiring teacher can instil musical enthusiasm into a child that will last a lifetime," he says.

Jane Cowan, Isserlis' primary teacher, was certainly inspiring. As he recalls, "her principles were holistic. She would have us listen to Goethe's 'Faust' because she thought it would help us play Beethoven better. She also made us read Racine so we were familiar with the French language when playing composers like Debussy, Couperin, or Fauré. She was always looking for connexions between music and the world around us."

Music, for Isserlis, is all about friendships: with composers, compositions and musicians. "A piece

is like a friend," he says, "the better one knows a piece, the more relaxed one can be with it, and the more naturally one can play it".

Classical music today needs evangelists like Isserlis. Contemporary Steven Doane articulates the challenge: "The job right now is to build an audience. There's a whole generation that classical music has lost. We must get into schools - involve kids at an early age."

For Isserlis, this does not mean saturation of the market ("there are too many mediocre performances around"), nor going down the 'crossover' road. Patience is of the essence: music-making, like friend-making, is a process that must be granted its own terms.

Of course, as an international soloist Isserlis has a daunting timetable. Tomorrow morning he flies for Malaysia, and the coming months are chock-full. "Concerts here, there and many other places; the release of a new CD with Stephen Hough, and manically trying to learn two contemporary concertos by Peteris Vasks and a new one by Wolfgang Rihm. And finishing my recording of Bach suites - gulp!" Indeed. But one feels sure that Isserlis will be making many friends along the way.

Steven Isserlis plays music by Schubert tonight at West Road. Student tickets cost £10 (£7.50 for Kettles Yard members)

Stephen Isserlis comes to Cambridge tonight



STREET BEATS
DJ SKETCHY & DJ RIP

A couple of weeks ago **Rawganics** returned to the Junction with UK sensation **Sway**. Unfortunately he didn't live up to the industry hype; what's more he attempted to resolve his "beef" with one of the crowd members after the show - not the most professional attitude from someone attempting to hit the mainstream charts.

The next day we were graced with 3 x World DMC Team Champs, **C2C**, at Clare Cellars. And what a night it was. Check the review on www.varsity.co.uk if you want to hear more. All we can say is that it was a night of true quality performance - with Cambridge's own **Inja & Skuff** warming-up nice, and headliners **C2C** showing how to push the turntable to the next level.

Sunday saw the DnB act that everyone has been talking about, **Pendulum**, hit the Fez Club. As expected, they delivered a big set, with the club boiling over from anthems such as 'Slam' and 'Tarantula'. This was one for the boat clubs and JCR committees - and a shame the soundsystem wasn't up to scratch.

With exciting musical genres such as grime and dubstep having their roots so firmly planted in the underground, we are constantly being asked "Where can we hear more of this stuff?" Internet radio has really given these forms of music greater exposure, with many of the big London pirate stations now streaming online (the best being www.rinsefm.com). In terms of legal FM radio, BBC Radio 1 is still where it's at, with shows such as **OneMusic** with Ras Kwame and **The Breezeblock** with Mary Anne Hobbs representing British underground music to the fullest. Most exciting, however, has been the recent introduction of a show called **The Residency**, which has six of the hottest UK DJs on rotation, each repping different dance music scenes. Check www.bbc.co.uk/radio1/residency for more info..

With term coming to an end in a couple of weeks, there are a lot of events that are worth checking out: Clare Cellars presents DnB don **High Contrast** on Friday 10th March. For all you old school UK Garage heads make your way to the Junction on Sat 11th March for **Twice as Nice** to see **MJ Cole** and **The Dreem Team**. The end of term is looking very good - **Kano** and **David Banner** hit The Junction on Thurs 16th March, followed by the **King's Mingle** on Friday. Rumour has it we might be treated to a bit of broken beat this year.

Catch DJ Sketchy & DJ Rip. at Urbanite, every Thursday at the Soul Tree



Kindly Sponsored by
Deloitte.

Get Involved!

Tel 01223 330286

Email rag@cusu.cam.ac.uk
www.cambridgerag.org.uk

**Fri
3rd**

Cocktails @ Pembroke, 7-9pm
CU Brass Band Concert, Wesley Church, 7.30pm
Body Hair Aid Pav @ Churchill, 9pm
Mr and Mrs Robinson

**Sat
4th**

Community Bazaar, Guildhall, 10am - 4.30pm
Bungee Jumping @ Jesus all day - email gsg25
Drag Formal @ Magdalene, 7.30pm

**Sun
5th**

Auction @ Emma
Custard Vote @ Clare (all week)

**Mon
6th**

Bar Quiz @ Caius, 9pm Harvey Court JCR

**Tues
7th**

Blue Spot Pub Crawl - tickets and T-shirts from
RAG reps, £5, from 7pm

**Wed
8th**

Auction @ Christ's
Karaoke @ Trinity

**Thurs
9th**

Auction of Promises @ Caius, 8.30pm Harvey Court JCR
Superhall @ John's, 7.30pm
Miss Emma

**Fri
10th**

Collection for Great Ormond Street in London
Lex waxing @ Christ's
Band Night @ Homerton, 7.30pm Bar
Auction @ John's
Auction @ Catz, 9pm

**Sat
11th**

Carnival Parade, City Centre, 2pm
Auction @ Trinity

**Sun
12th**

Auction @ Jesus, 9pm



In aid of:

wintercomfort
for the homeless



Pick of the Week

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



Richard III

By William Shakespeare. On the eve of its centenary, the Marlowe Society presents Shakespeare's first hit. Shake off your wintry discontent and go to the Arts Theatre to see Cambridge alumnus Tom Cornford direct a stellar student cast.

Cambridge Arts Theatre,
7.45pm, Tue 7th - Sat 11th
March and 2.30pm Sat 11th
March £10/£15/£20



The Iliad

By Will Simpson, after Homer. War has raged for nine years. Thousands have died. Only two men offer hope for an end - Hector and Achilles. But is a peaceful end ever an option when love and honour are at stake?

ADC Theatre, 7.45pm, Tue 7th -
Sat 11th March £7/£5 (Wed &
Thu), £8/£6 (Fri & Sat)



4.48 Psychosis

By Sarah Kane. Kane's last finished work before her 1999 suicide, *4.48 Psychosis* explores the inner realms of a mind struggling to cope with depression. Without any discernible plot or defined characters, this is a unique and fascinating piece of theatre.

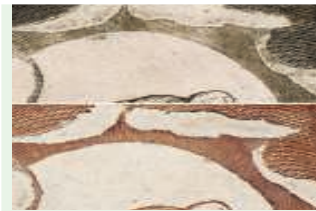
Homerton Auditorium, 7.30pm,
Tue 7th - Sat 11th March, £4



Mastana

A celebration of Hindu culture in Cambridge, *Mastana* combines traditional acts demanding great technical skill with contemporary presentations that burst with energy. There will be snacks provided during the interval.

Cambridge Arts Theatre,
7.30pm, Sun 12th Feb, £10/£8



King's Art Exhibition

An extensive programme of events, exhibitions and workshops put on at King's. Includes life drawing, set design, printing and sketching workshops. For more information contact Lucy Minyo (lm316) or Claudia Gray (clg48).

King's Art Studio, A Staircase, all next week, free for King's College students, small cover fee to cover materials otherwise



Trinity Films

James Sherlock, Trinity's Senior Organ scholar, will improvise on the piano to two classic milestones of silent cinema: the surrealist *Un Chien Andalou* by Luis Bunuel (1929), and Fritz Lang's chilling *Metropolis* (1927). Free entry to all.

Winstanley Lecture Hall, Trinity College, 8.30pm, Mon 6th March

Sweeney Todd

The demon barber of Fleet Street comes to Fitz in this savage, striking musical.

Tues 7th - Sat 11th March, 7.45pm,
Fitzwilliam Auditorium

Picasso at the Lapin Agile

By Steve Martin. Yes, that Steve Martin. The comedian imagines a meeting between Picasso and Einstein before they were famous.

Tue 7th - Sat 11th March, 7pm,
Corpus Playroom, £4/£5.50

Go Lightly from the Ledge

A devised production focussing on the lives and bedroom antics of three women. Sounds Freudian.

Tue 7th - Sat 11th March, 9.15pm,
Corpus Playroom, £4/£5.50

Beckett Shorts

Eight of Samuel Beckett's rarely performed short plays, on at the ADC for one night only.

Tues 7th March, 11pm, ADC Theatre,
£4/£3

Medics' Revue

The last one was called *Beyond All Reasonable Gout*. The one before was *Pirates of the Perineum*. What next?

Wed 8th - Sat 11th March, 11pm,
ADC Theatre, £4/£3 Wed & Thurs,
£5/£4 Fri & Sat

The Guildhall Ragbag

By Gilbert & Sullivan. A night of intoxicated jollification to raise funds for the ADC redevelopment.

Sat 11th March, 7.30pm, Cambridge Guildhall, £40/£20/£10, call 01223 300 085 to book

Importance of Being Earnest

By Oscar Wilde. Put on by the Preston Society. Cosy.

Wed 1st - Fri 3rd March, 7.30pm
Trinity Hall Theatre, £4/£5



stage

Arts Picturehouse

Friday 3rd March

Bullet Boy (15): 22:50
Calvaire (18): 23:00
Capote (15): 12:30, 15:15, 18:00, 20:15
Good Night, And Good Luck. (PG): 13:30, 15:30, 21:00
I Am Cuba (n/c): 18:15
Oscar Nominated Shorts 2006 - Animation (n/c): 23:00
Syriana (15): 12:30, 15:00, 17:30, 20:00

Saturday 4th March

Bullet Boy (15): 23:00
Calvaire (18): 12:00
Capote (15): 15:15, 18:00, 20:15
Edward Scissorhands (PG): 22:50
Good Night, And Good Luck. (PG): 16:00, 21:00
Havana Suite (n/c): 14:30
I Am Cuba (n/c): 18:15
Oscar Nominated Shorts 2006 - Animation (n/c): 12:30
Oscar Nominated Shorts 2006 - Live Action (n/c): 23:00
Syriana (15): 12:30, 15:00, 17:30, 20:00

Sunday 5th March

Capote (15): 15:15, 18:00, 20:15
Edward Scissorhands (PG): 12:00
Good Night, And Good Luck. (PG): 13:15, 16:00, 21:00
How To Draw A Bunny (15): 12:00
I Am Cuba (n/c): 18:15
Oscar Nominated Shorts 2006 - Live Action (n/c): 13:40
Syriana (15): 15:00, 17:30, 20:00
Tsotsi (15): 11:00

Monday 6th March

Capote (15): 13:00, 15:45, 18:15, 20:45
Good Night, And Good Luck. (PG): 13:30, 16:00, 21:10
Jane & Louise Wilson: 18:45
Syriana (15): 13:30, 16:00, 18:30, 21:00

Tuesday 7th March

Capote (15): 13:00, 15:45, 20:45

Frida (15): 13:30
Good Night, And Good Luck. (PG): 16:00, 18:30
In This World (15): 21:15
Syriana (15): 13:30, 16:00, 18:30, 21:00

Wednesday 8th March

Avant Garde: Zorns Lemma (15): 13:10
Capote (15): 15:45, 18:15, 20:45
EAFA: Vanishing Harvests, Farming & Fishing in East Anglia (PG): East Anglian Film Archive 13:00
Edward Scissorhands (PG): 11:00
Forest for the Trees (12A): 15:00, 19:00
Frida (15): Big Screen 11:00
Good Night, And Good Luck. (PG): 16:40, 21:10
Syriana (15): 13:30, 16:00, 18:30, 21:00

Thursday 9th March

Capote (15): 13:00, 15:45, 18:15, 20:45
Forest for the Trees (12A): 13:00
Good Night, And Good Luck. (PG): 14:50, 19:00, 21:10
Mirror (U): 17:00
Syriana (15): 13:30, 16:00, 18:30, 21:00

College Films

Caius

A Clockwork Orange (18)
Fri 3 March, 20.30
Tigerland (18)
Wed 8 March, 20.30

Christ's

The Pianist (15)
Sun 5 March 20.00, 22.30
Dr. Strangelove (PG)
Thu 9 March, 22.00

Robinson

Family Guy: The Movie (15)
Sun 5 Feb, 18.00, 21.00
Fantastic Four (PG)
Thu 9 Mar, 21.00

screen

Union Elections

They're quite important yet nobody ever votes. This is when you choose whether the Union spends all term giving free massages or invites some serious speakers. If you're a member, get your £100 worth and have your say, or just vote in your mates. All the candidates' manifestos are at www.cambridge-union.org.

Cambridge Union, 8am-9pm,
Tuesday 7 March

Starting at Zero: Black Mountain College

Founded as an artistic counter to the rise of Fascism and the death of the imagination, in its 24 years (1933-57) Black Mountain attracted an incredible range of international talent. Willem de Kooning, Buckminster Fuller and John Cage all lived there. Kettle's Yard commemorate.

Kettle's Yard, free entry, until 2 April

CU Brass Band

Proceeds of the annual charity concert go to RAG this year. An evening of varied and entertaining music which you can leave imbued with a feeling of charitable content.

Wesley Methodist Church, King Street, Friday 3 March 7.30pm, £4/£5

CUSU Elections

Vote in next year's elected representatives so they can do useful things for us. REPRAZENT! yah? More details at www.cusu.cam.ac.uk.

Colleges, Wednesday 8 March

A Touch of the Divine

The first exhibition in Britain devoted to Barocci. See page 20 for a review.

Fitzwilliam Museum, 16 Feb - 29 May

THBT: The role of the artist is to change the world

Speakers including TV presenter Lloyd Grossman and Peter Hewitt. Why Grossman is qualified to talk about art is unclear. But presumably he will *not* be talking about his extensive range of bourgeois sauces.

Cambridge Union, 7.30pm, Thursday 9 March

Michael Howard speaks

President of the Cambridge Union while at Peterhouse, Howard announced his intention to resign as Leader of the Conservative Party in May. Will be talking about himself, for ages.

Peterhouse Politics Society, 8.45pm, Thursday 9 March

events

Eddy Temple-Morris

Mash-up/bootleg/cross-genre dance sweat
9-12.30, £4
Clare Cellars

Boogie

Big disco cheese
10-2.30, £6
The Junction

Band Night

Hamfatter and others unite against fascism. DO IT NOW it's all so necessary
8pm, £4
The Man on the Moon

Cool Kids Can't Die
electro/rock party. lively
9-1, £2
The Cow

fri

SCA Battle of the Bands

Anada + Los Bandidos + The New Theresa + The Paper Dolls
9pm, £4, proceeds to charity - YEAH
Clare Cellars

Electrosleaze

self-explanatory
10-12.45, £2
King's Cellar

Cool

they may be going for irony in the title
9-2, £6/£8
Ballare

sat

Sunday Roast

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

DJ Yoda

10-3, Price TBA
potentially embarrassing
The Fez Club

Songs in the Dark

music, poetry and comedy. and crying.
8pm, £4
Clowns Cafe

Clear
electronic chillout with expansive visuals - awesome
8-12, £2/£3
The Cow

sun

Fat Poppadaddys

eclectic, sweaty, institutional
9-3, £3/4
The Fez

International Student Night

wave your flags
9.30-2, £5
Life

Bands at the Portland

boys swinging guitars. like group therapy
8pm, £4
The Portland Arms

mon

Unique LBG night

9.30-2, £4
Life

Ebonics

r'n'b, hip hop and dancehall by brave men
9.30-3, £2/4
The Fez

Wake Up Screaming

best preceded by the goth eucharist and some pain
9.30-3, £3/4
The Kambar

tue

Rumboogie

oh for heaven's sake
9-2, £4/5
Ballare

The Maccabees at Club Goo

with Club Goo DJs. bad or just beyond awful? YOU DECIDE
8-3, £4/£5
The Soultree

Bad Timing

Noisy Japanese and UK electronica and noise punk - stakes through your skull
8-11, £6
The Portland Arms

wed

International Student Night

na zdravje!
9-2 £4
Ballare

Urbanite

philosophical
9-3 £3
The Soul Tree

Versus III

indie, electro, industrial for charity. will be great if you make an effort, plebs
9-3 £3
The Kambar

thu

Interested in earning a bit of extra cash to fund your May Week? Want to enjoy an event without forking out for a ticket?!

Come and work at Emma June Event on Sunday 18th June!! For more information on the work and pay packages check out our website at www.emmaevent.com and click on the 'jobs' link.

Robinson Films

Tuesday, March 14th 2006
FAMILY GUY: THE MOVIE
 4pm and 8pm
 Robinson College Auditorium

Thursday, March 16th 2006
FANTASTIC FOUR
 7pm
 Robinson College Auditorium

Admission £2
www.robinsonfilms.co.uk

EDINBURGH FESTIVAL 2006

Solve your accommodation problems by calling Carole Smith / Anne Goring on 01620 810 620
 email address: festflats@aol.com
 or write to Festival Flats, 3 Linkylea Cottages, Gifford, East Lothian, EH41 4PE
www.festivalflats.net

Next week in Varsity...

May Ball

Preview Special

Snow? And sun? At the same time? What was that all about? One thing's for sure - it wouldn't happen in May Week. Next issue, we get all excited as the ball committees tell us what's hot and what's not as the countdown to everyone's favourite week begins...

Advertise on this page
 from just
£20!

E-mail business@varsity.co.uk

Big Servings, Bigger laughs

COMEDY CLUB £8

PER STUDENT

The Thursday Night Live Show
THURSDAY 9TH AND 23RD MARCH

Starts 8pm. 3 Great Acts Plus Free curry
 Doors open 6.30pm (Free Buffet ends at 8pm)

Tickets ON SALE NOW at
Box Office
 Tel 01223 323434

Footlights Cafe, Bar and Restaurant The Grafton Centre, Fitzroy Street, Cambridge

Book on line www.cambridgefootlights.com

Footlights
 CAFE • BAR • RESTAURANT

EVERY MONDAY IN MARCH

CHEAP EATS

EAT FOR UNDER A FIVER
 ALL DAY LONG . . .

Footlights Cafe, Bar and Restaurant The Grafton Centre, Fitzroy Street, Cambridge - Reservations: 01223 323434

CYCLING FUNDRAISERS x 4

£7.50 per hour

Don't let the world pass you by... ..stop and talk to them instead!

We need passionate, enthusiastic people to help us gain new supporters to help in the development of the national cycle network.

You must be a keen cyclist and be able to communicate effectively the ethos of Sustainable transport to members of the public. A good sense of humour and an inspirational character is a must for this position.

You will work in a small team of like-minded people in fantastic locations around the Cambridge area

You will work 4-5 hours on Saturday and/or Sunday normally between 11am - 4pm.

For more information please call James on 0845 838 5501 or e-mail your C.V to james@inspiredpeople.org

Footlights
 CAFE • BAR • RESTAURANT

ANY EXCUSE! FOR A PARTY

- Celebrate your Birthday, Hen Party, Leaving Do or any excuse for a Get-together, with us at Footlights.
- 12 noon til Midnight - All day, Every day
- email info@cambridgefootlights.com for more information

Footlights Cafe, Bar and Restaurant The Grafton Centre, Fitzroy Street, Cambridge - Reservations: 01223 323434

No matter how life sucks,
 With Dojo, life is all about slurps.

Enjoy life's moment
 at DOJO.

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

No one does cinema like

vue

graffton centre • cambridge

Film Times from Friday 3rd March – Thursday 9th March

THIS WEEK'S BIG NEW RELEASES!

GEORGE CLOONEY IN OSCAR NOMINATED 'SYRIANA' (15) (1h55)
 (NFT) DAILY 11.30 14.40 17.40 20.30 FRI/SAT 23.20
 THE WEATHER MAN (15) (2h05) (NFT) DAILY 10.30 (SAT/SUN ONLY)
 13.10 15.40 18.10 20.40 FRI/SAT LATE 23.00

THE FOG (15) (2h05) Fri/Sat Late 23.10
 DATE MOVIE (12a) (1h45) (NFT) Daily 11.50 14.00 16.20 19.00 21.10
 Fri/Sat Late 23.40
 LUCKY NUMBER SLEVIN (18) (2h10) (NFT) Daily 11.00 (Not Sat/Sun)
 13.30 16.00 18.30 21.00 Fri/Sat Late 23.50

CHICKEN LITTLE, WALK THE LINE, FINAL DESTINATION 3, GOOD NIGHT AND GOOD LUCK, CASANOVA: Call for times

book now on 08712 240 240 or online at www.myvue.com

Cambridge
 Regional College

Riverside
 STUDIOS

'Bring a Buddy'
 Buy 1 get 1 free*

For more information or to book an appointment please call: 01223 532211
 *Entire 2 of the same treatment - both treatments must be undertaken on the same day
 Please bring advert with you, after 10/04/06

visit the all-new

Varsity
.co.uk



Buy any large Pizza and
 get a free chocolate
 fudge cake
 for takeaway only

Sunday to Thursday at
 any Cambridge
 Pizza Hut

CAMBRIDGE LEISURE PARK
 Tel: (01223) 414488

Don't forget this voucher!
 (Use by March 31st 2006)

A Winter Chocolateland!

Varsity

THE VARSITY TRUST

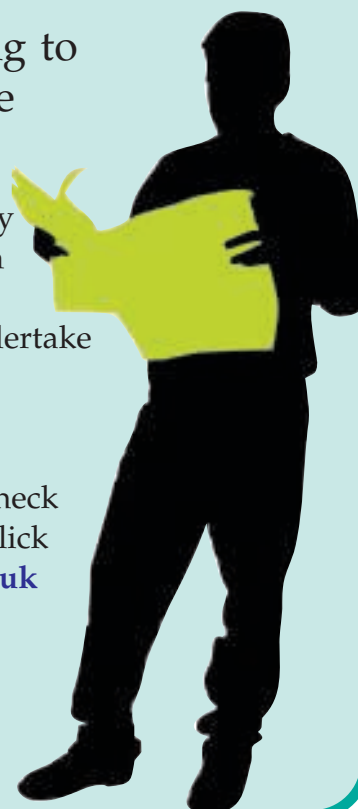
Take your passion for journalism **further...**

The Varsity Trust offers funding to students planning to undertake journalism courses in 2006-7.

A major scholarship and/or bursary may be awarded to students graduating from the University of Cambridge or Anglia Ruskin University who are about to undertake an approved course in journalism in the coming academic year.

For further details on the Trust and to check eligibility, visit www.varsity.co.uk and click 'Varsity Trust', or email trust@varsity.co.uk for an information pack.

Deadline for Applications:
April 21. 2006.



VARSLITY is seeking a Business Manager for the 2006/7 Academic Year

Every year, Varsity Publications Limited produces almost a quarter of a million free student newspapers and magazines.

We're looking for an enthusiastic and responsible Business Manager to oversee the running of this operation in this exciting full-time, salaried position starting in July.



For more information or to request an application form, please e-mail business@varsity.co.uk

Deadline:
Monday
13th March



est 1976

cambridge futures

the student career and personal development society

Providing a unique insight into the wealth of career opportunities available to Cambridge University students since 1976

'WHAT TO DO IN AN ENERGY COMPANY IF YOU'RE NOT AN ENGINEER'



Tuesday 7th March 2006
6:30pm - 8:30pm

Location - Mong Hall, Sidney Sussex College

The world need energy. But can you create more energy for the world without compromising the resources of the planet? There are more than 100,000 of us in over 100 countries who believe you can. By going beyond conventional ways of thinking and working - by being performance-driven, innovative, progressive and green - we will. BP offers a wealth of opportunities to talented graduates across Europe.

As well as the technical opportunities we offer to engineers and scientists, we are looking for extraordinary people to fill important roles within our commercial functions. If you would like explore what you could do in an energy company if you are not an engineer, please come along to find out about our graduate and internship opportunities in Finance Control & Accounting, Trading, Procurement & Supply Chain Management, Human Resources and Commercial.

To book a seat at any of our upcoming events or to simply find out

www.cambridgefutures.com

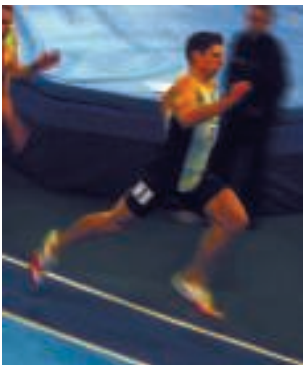
more about various careers visit our new and extensive website

Book early to ensure your place!

Success in Sheffield

Bilen Ahmet

CAMBRIDGE FINISHED NINTH OVERALL



LAST WEEKEND a Cambridge team headed to Sheffield for the 2006 BUSA Indoor Championships, competing with over 800 other athletes. First success came in the women's 1500m in which Claire Day ran impressively, finishing fourth. Men's captain Dan Bray ran an impressive 60m to qualify for the second round. Ben Carne and Andrew Owen ran impressive heats in the 400m, before Dan Bray ran his 60m semi-final well. Steve Benson and Andy Owen both qualified for the 800m semi-finals with each athlete finishing comfortably ahead of most of the pack, and then an hour later Owen continued to show his form in the 400m alongside team-mate Ben Carne, whose time was formidable. Carne took a deserved place in the final. The next track event, the men's 3000m, saw Paolo Natali and Rich Ward running comfortably.

Andy Owen could not finish the 800m semi-final due to injury. The final events of the first day were the 4x200m relays. The Cambridge women ran well, but against fast opposition, didn't make the final. However, Cambridge men dominated their race.

The second day began with the men's and women's 60m hurdles. Ben Richardson was unlucky not to qualify for the final of the men's event, and Alison Hackney ran outstandingly despite never having tried the event before. Dan Bray and Neil Stevens ran well in the 200m, but unfortunately were not to progress to the final, and then Ben Carne ran phenomenally in the final of the men's 400m event to take fifth place. Claire Day performed well in the 1500m.

Bold running followed in the men's 3000m final by Natali and Ward. Ward managed to catch up with some of the faster athletes to finish well into the first half of the field. In the penultimate CUAC men's event Steve Benson produced another notable result for in the 800m final.

In the 4x200m final, Richardson, Carne, Millar and Bray produced a dazzling display of athletic prowess, but unfortunately a changeover error meant Cambridge missed out on a medal position. The whole team performed amazingly at BUSA, and Cambridge will be giving Oxford a stern test at the Varsity Field Events and Relays Match this Sunday.

Women ready for Varsity face-off

Nottingham victory brings CUWBC even closer to success on April 1

Gillian Macfarland

AS THE DAY of the Boat Race draws ever closer, the CUWBC athletes continue in their earnest preparations to ensure Light Blue domination come April 1. After months of intensive trialling, the official crew lists were announced last week by the CUWBC President, Lorna Collins. Cambridge University Women's Boat Club sends out three boats to race against Oxford - the women's Blue boat, Blondie (heavyweight reserve crew) and the Lightweight boat.

Whilst rowing for CUWBC involves attaining and maintaining very high standards, the squad itself is comprised of rowers and coxes of different nationalities, ages and rowing experience. The club is also very aware of its links with college rowing, where many of the triallists who go on to gain places in the Blue Boat were taught how to row. This year the club is trying to build on the Blue Boat win of last April, and extend the Cambridge dominance to all three races. A very strong squad of determined athletes has allowed high standards to continue in all areas of our training and all three boats are looking forward to the chance to prove themselves against Oxford.

Training this term has incorporated not only the regular sessions in Cambridge and Ely, but also several opportunities to compete



The Women's will take their Nottingham success with them on to the Tideway in March

against other crews in various parts of the country. Last week CUWBC did just that as three boats raced at the Head of the Trent in Nottingham. Unlike the side-by-side Boat Race against Oxford, a 'head race' is simply a battle against the clock, the boat that records the fastest time wins. The course was 6km, and a first introduction to long-distance racing for some. The weather conditions were far from ideal, with the crews racing into strong headwinds. However not to be deterred by the elements, the crews showed their strength by coping admirably with the conditions and producing some very promising results. Despite being impeded by slower crews starting ahead of them, the Blue Boat posted an impressive time of 19mins,

51seconds. This meant that they won not only the awards for being the fastest in their category and University crew, but also secured the inaugu-

“CUWBC involves maintaining high standards”

ral Robert Haslam Trophy for the fastest women's crew of the day. Cambridge domination continued as Blondie rowed the course in a speedy 20mins 16 seconds. This gutsy row was the second fastest time of the day for any

women's crew and as such extremely well-deserved and improving on these strong performances in preparation for the Women's Head of the River Race on the 11th of March. As a similar distance to the Head of the Trent, the rowers and coxes will undoubtedly be able to take

the experience gained in Nottingham to the Tideway for this, the largest women's rowing race in the world. Of the 274 crews competing, Cambridge starts off in 4th position - six places above the Dark Blues.

The President of CUWBC is pleased to announce the crews for the 2006 Henley Boat Races.

Blue Boat

Cox: R M Dowbiggin #
Stroke: E R Woolley
7: E M Kingma
6: L R Wordley
5: J Reid
4: J M Hawton *
3: J H Lumley
2: G McFarland
Bow: H G A Bill

Blondie

Cox: J M Appleton
Stroke: A G Bradbury
7: J R Tavernor
6: H J Stratford
5: S J Polak
4: L J G Collins * President
3: C E Collas
2: K T O'Hare
Bow: P Rock

Lightweights

Cox: K J Coffin
Stroke: C R A Smith #
7: C V S Panbianco
6: S A Farquhar #
5: L A Rackley
4: V L Weaver
3: H A Palmer
2: E N Mitchell
Bow: K C Marshall

Denotes previous Half-Blue
* Denotes previous Blondie Colour

Ospreys can spread their wings at last

Cambridge's elite sportswomen's society finds a new home on Jesus Lane

Sophie Pickford

LAST WEEK saw the opening by Vice-Chancellor Alison Richard of a new clubhouse for the Ospreys, the University's premier club for sportswomen. Founded in 1985 and with over 1000 members past and present drawn from 41 sports, the Ospreys is a powerful presence on the University's sporting scene. Alumnae include Olympic Gold medallist in Modern Pentathlon, Dr. Stephanie Cook, Olympic silver medallist in rowing, Cath Bishop, and Caroline Hamilton, member of the all-female team who skied to both the North and South Poles. Current Ospreys include Phyllis Agbo, ranked 12th at Senior GB heptathlon last year, Natalie McGoldrick, World Equestrian Champion, and 2005 graduates Gemma Farrell and Rachel Howe, now members of the GB sailing Olympic Development squad.

The new clubhouse at 22 Jesus Lane has followed a long struggle by the Ospreys' junior and senior committees to find suitable premises. After several years with no central meeting point for its members, Wednesday's opening marked a milestone in the club's history. Junior President Eimear Neeson says "it is wonderful



The Ospreys Junior committee at Wednesday's opening

finally to see all the hard work come to fruition. It allows our members to feel a sense of pride – one I feel we deserve." The clubhouse provides both a bar and a lounge area where teams can gather to socialise. It will be a valuable central meeting place and should provide space for networking and careers events as well as a venue for committee meetings and less formal socialising before and after team matches and dinners.

This sort of resource is particularly important given the decentralised nature of the University, which

inevitably impacts on the provision of sports facilities (including, for example, the lack of a University swimming pool or competition-standard netball court). The opening of the Ospreys' clubhouse goes some small way to redressing this balance, though there is still a marathon to be run. President Neeson agrees, "sport in Cambridge can often feel like a rather disjointed system especially with the lack of a central University sports facility. The clubhouse provides a forum from which to support and develop inter and intra team bonding." A

University sports centre is planned for the West Cambridge site and fundraising is underway, though with a price-tag of fifty million pounds it will be years before this crucial and desperately-needed facility is up and running. Meanwhile, organisations like the Ospreys and the Hawks' club do their best to support athletes in whatever ways they can.

“The Ospreys is a powerful presence on Cambridge's sporting scene”

Money for the new clubhouse has been raised through a number of different sources, including donations from the University, from the Ospreys' corporate sponsors, from Jesus College, and from local contacts. This has all been thanks to the hard work of the club's business manager, James Hill, and the senior and junior committees. The club's sponsors include IBM, Citigroup, Morgan Stanley and GlaxoSmithKline, and it is thanks to them that individual,

team and kit bursaries exist to alleviate financial pressure on athletes. This pressure can be significant, with sportswomen incurring costs of up to £1000 over the course of a season for the privilege of representing the University at their chosen sport. With a financial burden this large any help is extremely welcome, and the Ospreys provides a major source of assistance.

The clubhouse marks a significant step forward for women's sport in the University, and has come at a crucial moment in the history of the club. Chair of the Senior Committee, Karen Pearce, believes that "women's sport in Cambridge has never been stronger, both in terms of the numbers participating and the levels we are competing at."

She hopes that the clubhouse "will serve to unite women's sport at Cambridge and provide a solid base from which the Ospreys can further develop and secure its future." It seems the club's primary aim of promoting excellence in women's sport throughout the University is being achieved. The opening of the new clubhouse can only enhance Cambridge's reputation on the national stage, providing a stable platform from which to expand in years to come.

Ladies snatch Varsity football win

Heart-stopping victory in the final minutes brings glory for the Light Blues

Henrietta Lightfoot

CAMBRIDGE	3
OXFORD	2

COMING OFF the back of an impressive league run and with last year's 4-0 victory over the old enemy still memorable, this year's Blues squad left Cambridge on Friday night with nothing but expectation (and maybe just a few nerves) for the games ahead. Saturday, however, started disappointingly, as the seconds found themselves on the wrong end of a 2-1 scoreline. Although victory was claimed by the Furies in the last ten minutes, for the remaining 80 it was anyone's game with strong attacking play at both ends.

Whilst Oxford's main threat, striker Ejiro Oviri, was kept at bay by the defensive duo of Ine Steenmans and Rachel Watson, good pressure at front saw the Eagles take the lead via a cool Allison finish. Unfortunately it was not to last, and the teams headed off at half time at one goal each. A strong second half performance from keeper Lisa O'Dea looked to have kept the Furies at bay until Oviri's strike inside the last ten minutes left the Eagles little time to recover.

For the second time in two years, however, the tables were turned in the Blues' game. Buoyed by fantastic support from the sidelines (a Cambridge contingent that equalled the Oxford one in size is a tribute to all those



The ladies Light Blues celebrated their Varsity win in style last weekend

who came, sang, shouted and occasionally swore), the game kicked off at the frantic pace so characteristic of these occasions. Although all the early pressure of the first five minutes was in Cambridge's favour it was clear from the off that this would be a close match between two physically fit, highly skilful football teams.

Having absorbed the early Cambridge pressure, Oxford counterattacked, with a period of sustained pressure culminating in a good attempt from outside the box that

Cambridge were fortunate to see hit the woodwork. Heeding this warning, Cambridge swiftly took the lead; a beautifully delivered corner from Rustad powered into the back of the net by the head of Hagen.

The Cambridge celebrations were, however, rapidly silenced. A smoothly executed kick-off saw the ball switched rapidly out to the wing and drilled into the box where Hagen was (somewhat harshly) judged to have been pushing. The ensuing penalty was initially palmed away bril-

liantly at full stretch by keeper Georgie Acons, only for the taker Hostetter to react quickly and slot the bouncing ball in.

With the score level at half time, mental strength as well as physical skill would decide the outcome. It was, however, Cambridge who returned to the pitch more fired up, and early pressure soon reaped its rewards. For the second time in the game a Rustad corner fell to a light blue head, and captain Claire Hollingsworth sent Cambridge in front once again.

Football is often a game of cruel twists, never more so than on a windy day, and once again Oxford rapidly drew level, the wind picking up an innocuous looking cross and looping it in to the top corner. It is, however, a testament to the mental strength and determination of the light blues that such a blow did not result in the dropping of heads. Despite playing in a national league, county, league and FA cups, Varsity matches mean something special to every player and to lose would have been inconceivable. Buoyed by the strong defensive performances of Kate Robson and Andrea Staid and marshalled effectively by Hollingsworth (whose customary perfect slide tackles were once again evident) Cambridge pushed forward in to the last quarter of the game.

Once again the pressure paid off. A period of sustained play around the Oxford box resulted in a foul on Johansson on the edge of the area. With players of the calibre of Rustad, Cambridge always threatened, and she struck the ball sweetly over the wall and in to the top of the net with little more than five minutes remaining.

Having conceded an equaliser twice before, there would be no mistake third time round. Instead light blue pressure was sustained, a battling performance all over the park ensuring that the last few minutes were played out in the relative comfort of the Oxford half. And so for the thirteenth time in twenty one matches the Varsity trophy stays in Cambridge, testimony to a spirited team performance and a well-earned victory.



Erinsborough Ethics

I feel a bit betrayed by *Neighbours* this week. This column has regularly exalted Harold Bishop as an upstanding moral fortress of a man, the conscience of Ramsay Street, the good balancing out the bad (Paul Robinson) and the ugly (Zeke Kinski). However, recently Harold has taken one of his all-too-common turns for the worse. When faced with a difficult situation, he doesn't confront it, talk about it or seek advice. Instead, he just goes a bit weird. Faced with the death of his son, Harold has formed his own cult, installing himself as its leader. The membership isn't very extensive – currently consisting only of Connor – but the rules of the cult are pretty clear. The first is this: spend most of your time talking about soup, making soup or handing out soup to tramps. The second: avoid fat lawyers. And the third: ask Harold's permission before you talk to anyone from outside.

Apart from the second rule, which is quite good advice for life, the cult of Harold is clearly nonsense. In fact, *Neighbours* intentionally portrays the cult as nonsense, and uses the ever-stranger relationship between Harold and Connor to make two points. The first is that there is more to life than soup. Most of us already know this, but it's always reassuring to hear. The second is that authority should always be questioned. There's a well-known fallacy in philosophy called 'the argument from authority'. People make this fallacy when they say things like "God said it so it's true" or "it was on the internet so it must be true". We shouldn't accept or reject an argument because a particular person said it; we should accept or reject an argument because of the claims the argument makes. Harold, even as the cult's leader, has no special status which means that he cannot be questioned. Connor doesn't need to seek his permission to talk to Toadie or anyone else. He is a free human being who can make his own choices regarding his interaction with others. Harold is restricting Connor's liberty, and should be challenged as to whether he has the authority to do so.

Can I tenuously link the challenge to authority to any other storylines in *Neighbours*? Yes, I think I can. No column about events in Erinsborough would be complete without mentioning the return of Drew Kirk. Drew, who died by falling off a horse, has regularly appeared in Steph Hoyland's dreams, looking like a hirsute cross between Tarzan and Beauty's Beast. What is the meaning of these astral rendezvous? In part, perhaps, Drew poses a challenge to Max. Max is a pretty rational kind of guy – he proportions his belief to the evidence, he never makes any rash judgements and rejects superstitions. Steph, on the other hand, is immensely worried about some magic box that was found under their house, believing it to be a bad omen for the birth of their baby. Is Drew's return just coincidence? Or will the presence of Drew from beyond the grave challenge Max's analytical, scientific method and add weight to Steph's superstitious suppositions? *Neighbours* challenges us to keep watching; I accept. I suggest you do too.

Sport in Brief

ICE HOCKEY

Buses will leave Cambridge for the Varsity match in Oxford this Sunday (March 5th) at 2.30pm from Queen's Road (almost in front of Darwin College) for face-off at 5pm. Cost is £8 for the return trip and £5 for the game. Contact Barbara Richter for tickets at br270@cam.ac.uk

OSPREYS

There will be a cocktail party on Thursday 9th March, 7-11pm, in Trinity Hall's Crescent Room. Tickets are £5 for Ospreys, £6 for non-Ospreys. Dress to amuse.

MEN'S WATER POLO

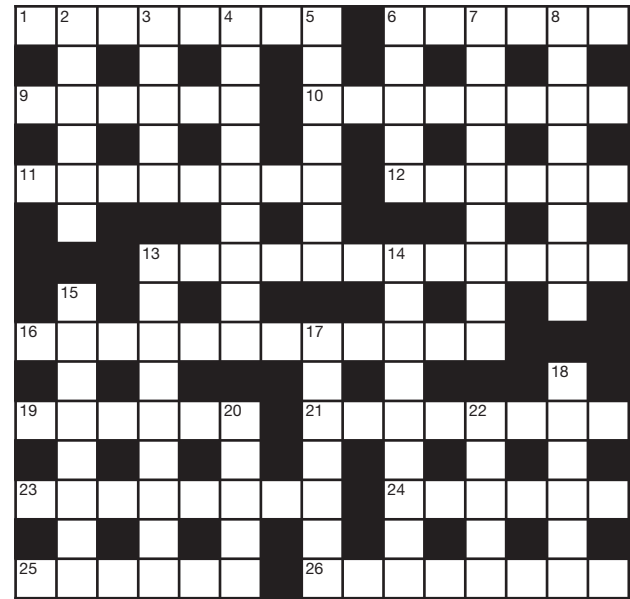
The team will be playing in the BUSA semi-finals on Sunday 5th March in Walsall against ULU, Sheffield and Cardiff.

ORIENTEERING

Congratulations to both the men's and women's teams who won their Varsity Matches last weekend.

CORRECTION

Blues Basketball MVP was shared between Emily Schwartz and Lisa Jeshke, not Schwartz and Lister as reported.



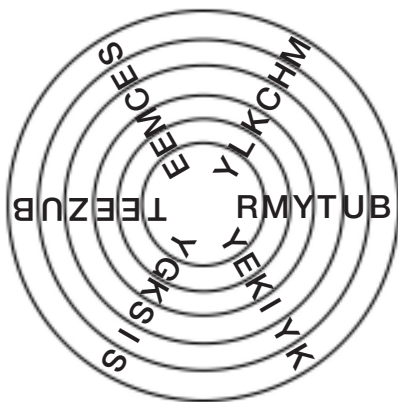
Across

- 1. Standard complaint's extremely obvious (8)
- 6. Gore misleads coalition (6)
- 9. Polytechnic University snob discouraged (3-3)
- 10. Fight risks him being crippled (8)
- 11. Climber and scree combined (8)
- 12. Cowardly shout - cry of pain (6)
- 13. Ely gang involved with civil benefit that lasts (6-6)
- 16. Unusual tip to sincere hotel employee (12)
- 19. Extreme masculinity? (6)
- 21. Memo about nanny (8)
- 23. Parasite's growing endlessly convoluted in empty room (8)
- 24. God with part of axe in chest (6)
- 25. Knitting pattern for gravy-boat (6)
- 26. Life fund from philanthropist (8)

Down

- 2. Carpenter in *Neighbours* is a girl (6)
- 3. Pointless weblog about the world (5)
- 4. Sworn statement saying I'd supported a couple of fellows at about six. (9)
- 5. Attempt score in Ashes, say (4-3)
- 6. Article I try adapting in number of arguments (5)
- 7. Greenish tinge in centre stage (9)
- 8. Settle into position in Queen's concert hall (8)
- 13. Radiate ill energy with malign look (9)
- 14. Theme Tim left with ten variations (9)
- 15. Real cup I use for rum (8)
- 17. One in eight (7)
- 18. Sell fence to enclose alien (6)
- 20. Creature found in low Kent (5)
- 22. Ruthless woman? Quite the opposite! (5)

© Mathmo



Re-arrange the letters by rotating the discs to create six separate six-letter words leading in to the centre.
Email your answer to: competitions@varsity.co.uk

© Adam Edelshtain



Scribble pad



CAPTAIN'S VIEW

ARIANE DE HOOG
ICE HOCKEY

The day for Varsity approaches once again. On Sunday, March 5 the Cambridge Women's Ice Hockey team goes head-to-head against Oxford in their neck of the woods. This game always presents a challenge for us as, unlike Oxford, Cambridge doesn't have its own ice rink. Nonetheless, the intensity of this sport in Cambridge is increasing annually to make our team tougher, stronger, fitter and more enthusiastic than ever before. With on-ice training sessions every Sunday night, rigorous land training throughout the week and games on most Friday nights, the girls are more than ready for the face-off.

The longest standing rivalry in ice hockey is not within North America, but rather dates to 1885, when Cambridge and Oxford first faced off in Switzerland. Women's ice hockey took a foothold in the 1980s and, though almost a hundred years behind the men, is catching up rapidly. What makes this sport unique and exciting are the people that join. Every individual comes with a unique background and different interests, and yet the team members share the same drive to push their bodies and minds in a game that requires stamina, strategy and desire. In particular, it is amazing to see the progress of the team throughout the year. The distinction between the rookies and the veterans is now much less apparent and many of the new girls will be on the ice playing against Oxford on Sunday.

This year has proven to be especially successful as the team boasts a winning record entering Varsity. With the constant push of coach Bill Harris and the dedication of our committee, the team has come together with a spirit that is inspiring. It has been over ten years since the Cambridge women won the Varsity match. A killer first line consisting of captain Barbara Richter, assistant captain Ariane de Hoog, and ex-ice ballerina Sarah Johnson will be facing-off against Oxford on Sunday. This scoring machine is backed by a team of fantastic forwards and defence and star goalie Robin Stein, making success inevitable. Bring it on.



FOOTBALL

Oxford 2-3 Cambridge

Women sink Dark Blue rivals with superb late free-kick



ROWING

CUWBC win in Nottingham

Prospects look good for women as Boat Race beckons



OSPREYS

Sports club gets new home

Sophie Pickford attends Wednesday's grand opening



ATHLETICS

BUSA Indoor Champ'ships

Athletes look in good shape after weekend in Sheffield

Cambridge crush Dark Blues

Oxford become first team to fail to score in history of Rugby League fixture



MICHAEL DERRINGER

Cambridge's men produced an outstanding team display to thrash Oxford in the Rugby League Varsity match at Harlequins' Twickenham Stoop

Tom Quartley

Cambridge	44
Oxford	0

ON TUESDAY night, at Harlequins' Twickenham Stoop, Cambridge University dominated Oxford University to win the 26th Annual Pcuped Rugby League Varsity Match by a record-winning margin of 44-0. Played for the first time at the Twickenham Stoop, home to Harlequins RFC, and for the third consecutive year live to the Sky Sports cameras, this year's Varsity Match promised big hits, great tries and non-stop action for 80 minutes. Following this game, few could claim that they left disappointed.

Straight from the kick-off, it was clear that Cambridge's desire and determination to win was greater than Oxford's. The first 5 minutes was spent all in Oxford's half, and the relentless pressure told, as loose-forward, James Shearman (who had an outstanding game in defence)

tussled his way over the whitewash for the opening score. Oxford seemed a little stunned by this powerful start from Cambridge and unsurprisingly a second try soon followed, courtesy of Alex Drysdale, who weaved and jinked his way through the tackles of three Oxford players to score a superb solo effort.

To their credit Oxford refused to lie back, and collected themselves to launch a series of attacks on the Light Blues' defence.

Sloppy mistakes by Cambridge allowed Oxford good field position, but some great defensive work by Cambridge refused to allow Oxford to covert possession into points. A superb covering tackle close to the tryline by prop Jonny Lloyd with the score at 10-0 proved to be one of the turning points of the match, as it was the closest that the Dark Blues came to scoring all night.

Having survived the Oxford onslaught without conceding any points, Cambridge regrouped and the introduction of replacement prop Sam Gluck seemed to give the Cambridge attack a new dynamism. The pace and power of Gluck, a Welsh Students' International, proved too

much for Oxford, and they were repeatedly penalised around the ruck area. Captain Dave Bulley's kicking game was imperious (which helped him on his way to the man of the match trophy) and consistent pressure from the Light Blues resulted in 3 more tries before half-time from full-back Somit Guha, stand-off Dave Bulley, and prop Sam Gluck, the latter following a delightful off-load from left centre Tom Quartley.

26-0 at half-time, and Cambridge coach John Evans' half-time team talk was short and simple. The game was by no means over and Cambridge had to go out in the 2nd half with a clean slate, as if the score was 0-0. Club Captain Craig Bennett, who unfortunately missed the match sidelined through injury, reiterated Coach Evans' words and encouraged the team to "nil Oxford", not to let them score in the second half, something that had never been achieved in the history of this fixture.

As expected, Oxford came out all guns blazing for the 2nd half, but Cambridge stood strong to the challenge. A great deep kick from captain Bulley led to some indecision from the Oxford winger who spilt the ball.

Quick thinking and great awareness from Guha led to him spinning the ball the scrum half Drysdale, who dived over for an easy try.

There were however still a good 35 minutes left on the clock, easily enough time for Oxford to mount a dramatic comeback, but it never materialised. Big hits in defence from Rich Hanson, Josh Randell, and James Shearman were sending Oxford backwards, and the Dark Blues just didn't seem capable of sparking any form of fight.

Further tries followed from Quartley, Frank Walding, and Chris Pitchford, Pitchford's arguably the try of the game. A flowing move from Cambridge led to hooker Ali Robertson spinning the ball wide to replacement winger, Nathan Brown. Although Brown didn't quite have the legs to make it all the way to the line, he managed a sublime off-load to Pitchford as he was bundled into touch, leaving Pitchford with the simple task of crashing over from 5 metres out.

After a performance in the Varsity Match such as this, Rugby League may begin to receive the true recognition that it deserves.

Next week

Watch as our Arts reviewers culturally crawl around the colleges

HitoriHard

Shade in the squares so that no number occurs more than once per row or column. Shaded squares may not be horizontally or vertically adjacent. Unshaded squares must form a single continuous area.

5	2	3	7	3	6	2
2	7	1	4	1	3	5
4	7	5	3	4	1	7
1	1	7	5	3	3	6
3	4	7	1	5	2	2
5	3	2	1	6	7	4
4	3	6	4	4	6	2

KakuroMedium

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

	11	16				21	9		
12				24	16				
35									
			10						
		24							
	24					12	9		
27									
17									

SudokuEasy

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.

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