

Messing about on the river - Lent Bumps crowd the Cam as the Boat Race buildup begins

# Varsity

## Mark's Mountain

- Six-year low turnout "frankly appalling"
- HE Funding Officer's re-election rejected
- Biggest JCR disaffiliates on the same night

Raj Bavishi

LESS THAN 16 percent of Cambridge's 18,000 students cast their vote on Wednesday to narrowly elect Mark Ferguson as the next CUSU President.

HE Funding Officer, Dan Swain, the only member of the current Exec running for re-election was comprehensively beaten by Lianna Wood who received nearly twice the number of Swain's votes. In a further indictment of this Exec's perceived failings, Trinity College Student Union (TCSU), the University's largest undergraduate common room, voted to disaffiliate from CUSU on the same day.

After the first round count of the 2893 votes, Ferguson trailed Dave Smith by 20 votes on 816. But after the distribution of Nadia Khan and RON's votes, Ferguson came out on top with 1065 to 1001 votes. When asked whether the 4.5 percent of Cambridge students that his 816 first preference votes represented gave him a mandate, he simply responded "the low turnout presents us with a challenge."

Cllr Colin Rosenthal, who aided the count labelled the turnout, "frankly appalling" with Jacob Bard-Rosenberg saying, "it's fucking disgraceful".

King's College had the highest proportion of voters with 40.1 percent turning out. However, the average was between 11 and 14 percent with only 3 votes cast at Wolfson.

Ferguson said, "It is clear that people are not

happy with CUSU. The problem is that people don't feel like [CUSU] is relevant." He promised "judge my presidency on next year's turnout".

In the only other contested position, Ashley Aarons beat Grey Baker for the role of Services Officer. Three other sabbatical positions were won by Dave Ewings - Academic Affairs, Luke Pickering - Access and Harriet Boulding - Women's. The position of Welfare and Graduates Officer will be filled in a by-election early next term.

Jacob Head, Aneaka Kellay, Charlotte Richer, Fleur Brading, Jacob Bard-Rosenberg and Lianna Wood were elected part-time Exec officers.

President-elect Ferguson told *Varsity*, "I'm really looking forward to working with the new team, though of course I don't want to be seen as the CUSU President while there is already one who is still serving."

Current President Laura Walsh said, "he'll be great - Ferg will fix [CUSU]". But Vicki Mann confided in *Varsity*, "I wept when I heard the election results".

Whilst Emmanuel College's referendum regarding CUSU affiliation was inquorate and invalid, TCSU voted to disaffiliate by a narrow margin of six students. Gavin Johnstone, TCSU President said he felt "Trinity students chose to disaffiliate in the hope that it would send a message to CUSU to improve the way it runs itself, something which will hopefully benefit students at all Cambridge Colleges."

Upon hearing news of the disaffiliation, Ferguson immediately sent an email to Johnstone expressing his sadness at TCSU's decision. He told *Varsity* "I'm not surprised that so many students feel alienated but we need to convince Trinity students that disaffiliation is not the answer."

Issues of CUSU council voting rights and affiliation fees are yet to be clarified. Although entitled to services provided by CUSU, at last night's Exec meeting, Mann stated, "why should I waste my time on people who aren't paying my wages."

St John's and Jesus JCRs are also planning to hold referenda on whether to remain affiliated to CUSU.

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## Slack students still being burgled

Rachel Cooper & Jamie Munk

A ROBBERY at Queens' College on Wednesday night brings the number of thefts from central Cambridge college rooms reported in the last fortnight to a total of seven. In all cases, there was no evidence of forced entry, with thieves climbing through open windows and walking through unlocked doors.

In response, *Varsity* has this week conducted an investigation into all areas of college security, highlighting the ease with which intruders can access college facilities and students' property. In nine out of thirteen central colleges, we gained access to private areas, including student sets, a laundry room, and cooking facilities.

In the recent spate of thefts, rooms at Sidney Sussex, King's, Queen's, Pembroke and Caius were targeted, with the loss of thousands of pounds worth of property. At Pembroke, two adjacent rooms were burgled within a week.

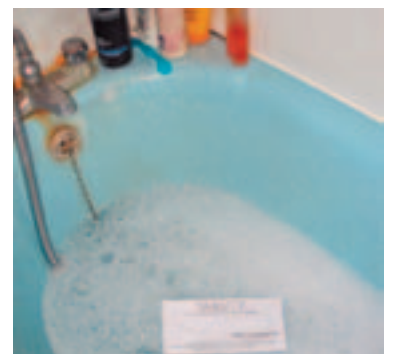
A first-year student lost his computer, iPod and cash when a thief entered through an open window, whilst his neighbour lost a laptop. On March 3, a laptop and games console were taken from a ground floor room in Bodley's Court at King's, and two days later, a laptop and violin were stolen from a room in Sidney.

Police and college staff expressed concern about the incidents, highlighting the lax attitude of students towards security.

Detective Sergeant Sam Kerr of Cambridgeshire Police told *Varsity*, "a fairly common trend is emerging whereby windows and doors were left insecure and property on view". Police believe that one individual or a small group could be carrying out the crimes.

PC Carole Langton added that because entry was unforced, the thieves left very few fingerprints, making it difficult for police to apprehend the perpetrators.

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RACHEL COOPER

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### Not just paper dolls

Lifestyle ventures into the delicate world of origami, crumpling into paper dresses and accessorising with translucent orange shoes. And still finds time for dinner. Welcome to the fold.

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### A private moment

Ian Hislop, editor of *Private Eye* and *Have I Got News For You* stalwart, tells us how satirists deal with the serious, and how "cowardice" prevented him from printing the Muhammed cartoons.

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### The Hermes legend

Untangling the wires of our online lives

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### A cultural college crawl

Our Arts reviewers try out the collegiate ents trail

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### Chavez, Morales & Bush

The rising South American Left debated

>>



Oxford seek High Court injunction

Oxford University has applied to the High Court to extend its injunction to provide protection against violence, criminal activity and intimidation by animal rights extremists. The Court has granted the University an interim injunction, effective from yesterday, prohibiting the use of megaphones, sirens, whistles and other means of noise amplification in the vicinity of the biomedical research lab. Next month, Oxford will seek to extend the current High Court Order to protect University staff and students and the residents and businesses in the city from further intimidation and harassment.

First U8 conference

At the weekend, the future of international development policy in Cambridge was debated at the U8 Conference. Directors of Oxfam, the Department for International Development, the Shell Foundation and a former Zimbabwean minister gathered to discuss world aid. The conference had representatives from Universities across the UK and Europe. The U8, an international alliance of students, was formed last year by Cambridge's Sheena Sumaria and Oxford's Natasha Hughes.

GU calls for greater openness

The Graduate Union is pushing for greater openness within the University, through compliance with the Freedom of Information Act (FIA). Most parties approached have responded positively, but following the refusal of the Bursars' Committee to disclose the information requested of them Alex Broadbent, the President of the Graduate Union, has lodged an internal complaint. Broadbent wrote to the Bursars' Committee, requesting the minutes of their meetings, along with student representation on the committee, which currently remains the only committee whose business affects student interests that doesn't have student representation. The Bursars' Committee refused to release the minutes on the basis of confidentiality and alleged that their committee was not a public authority under the FIA. Broadbent argued that this was not the case and is currently awaiting developments on the complaints.



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College security continued

>>>continued from front page She noted, "it makes our life much more difficult when students leave their door open".

Last term, Varsity investigated the ease with which student houses could be broken into, and revealed a shocking level of complacency amongst the residents, with windows left unlatched and doors unlocked. The recent rash of burglaries demonstrates that these problems remain, and this week's investigation highlights the issue of inadequate security within colleges. Sidney porters claim that their security is strong, with combination locks on outer staircase doors, but Varsity was able to access a 'locked' staircase as a bedder had propped open the door with a laundry bag, and we managed to enter into a third-floor set.

A King's porter pointed out the problems of the college being a thoroughfare, stating students do not challenge people they think are acting suspiciously. "Please be vigilant, and if you see somebody in the buildings, ask if you can help them", he said. But a Queens' porter admitted "you can't challenge everybody".

The Domestic Bursar at Pembroke stressed that, regarding security, there must be "a balance between college and students". He added that the two recent break-ins at Pembroke ended a long period without incident but expressed concern about further tightening security, turning the college into "something that resembled a far stricter institution".

At King's and Queens',

Varsity walked unchallenged into undergraduate rooms that contained hundreds of pounds worth of electrical equipment, including expensive laptops, hi-fi systems and a TV-video combo. Even with neighbours on the staircases, we had ample time to search through the occupants' belongings.

Despite the recent break-in at Bodley's, students in the court continue to leave their rooms unlocked. We accessed a top-floor set on T staircase in spite of the visible presence of other students in the vicinity. At Queens', the in/out board on M staircase in Friars' Court indicated which rooms were empty. The occupier of one bedsit had made his absence known, yet had neglected to lock his door. Varsity found a top-of-the-range laptop left exposed on the desk.

Our infiltration of sets and Caius and Trinity illustrated that the presence of the occupant need not serve as a barrier to theft. We entered two sets, in Whewell's and St. Michael's Courts, undetected by either student working in their study.

These cases also highlight the lack of privacy enjoyed by students living on college sites. Pigeon-holes at Trinity, Caius and Emmanuel are open to anyone walking past, out of sight of college porters, although porters at Emmanuel did point out that the mail room is protected by CCTV. Some colleges are more security-conscious. At Corpus and Sidney, the mail room is accessible only by key.

Although colleges aim to provide a secluded domestic environment for their resi-

dents, Varsity was able to further intrude on student privacy. We were able to carry out a number of everyday activities without detection. At Pembroke, having tailgated a student into the college after the gate had been locked, we brewed up and drunk a cup of tea in a gyp room in New Court. At St Catharine's, Varsity ran a bubble bath courtesy of the students of J staircase, Sherlock Court. A free-to-use laundry room at St Michael's Court, Caius, was accessed, as was the supposedly members-only library at King's.

Having taken a break to read the morning papers in Caius JCR, Varsity rounded off the investigation with a buffet lunch at Clare. A member of staff questioned "Are you from Clare? I don't think I've seen you before." Yet she was still willing to serve us our lunch, without asking for any form of identification.

A Queens' porter noted "students are complacent about security", adding that people leave their doors unlocked and assume that people they don't recognise are guests. This view was vindicated by a passing Queens' student, who admitted that she regularly leaves her room unlocked, despite her friend having had her laptop stolen last week.

In light of the open nature of the central colleges, porters have stressed the need for constant vigilance amongst students. Graeme Wallace, Head Porter at Sidney, noted "as long as individuals approach security with a casual attitude, thefts will continue".



Free laundry at Caius



Studying in King's library



Varsity, October 21 2005

Lecturers down tools



Academic staff picket the entrance to the Downing site

Gabriel Byng

CAMBRIDGE LECTURERS who took to the picket lines on Tuesday as part of a nationwide strike to campaign for pay increases have reacted with anger to the University's proposal to withhold pay from those members who participate in 'action short of a strike'.

Since Tuesday's one-day strike, University staff affiliated to the Association of University Teachers (AUT) have embarked on a series of disruptive actions including the boycotting of student assessments incorporating future exam marking, invigilating and refusing to stand in for absent colleagues.

University chiefs have responded to industrial action with a threat to withhold pay for "partial performance". Their reaction has been criticised as "extremely draconian" by union members. A letter sent from the Personnel Division to all academic and academic-related staff stated that "partial performance of contractual duties (action short of a strike) should not be accepted and that pay should be withheld for the whole day in the same way that it would be if an individual were on strike".

Cambridge AUT President Mike Clark said, "the AUT believes that this action on the part of the University is provocative and unnecessary and aimed at bullying members into breaking the action. In these circumstances the AUT believes that the University has undermined any good will that might have existed".

In an email to staff, Clark

said, "the University appears to want members to work for free. Senior management seem to be happy for you to come in and complete all of your usual work without having to pay you". He added that staff could be carrying out "99 percent of their duties but for no pay".

Union members are questioning the legality of the University's actions and in any cases where the AUT believes it can demonstrate that the University has acted unlawfully, it will consider legal action. General Secretary of the AUT, Sally Hunt said, "I am becoming more and more alarmed by Cambridge's knee-jerk reactions to the assessment boycott". She added, "the University would be ill-advised to try and withhold payment to staff that is owed to them".

Hunt also voiced concern about the University's contingency plans to deal with the threat to examinations posed by the action short of a strike. On Wednesday, the University Council outlined plans to "accept and publish a list [of successful candidates in examinations] that has been signed by a majority but not all of the Examiners". Examiners may include the names of some or all of the candidates "on whom no decision has yet been reached because of insufficient evidence". Hunt criticised the plans, saying, "no Cambridge student should be placed in a position where their degree is called into question".

But the Council hope that it will not be necessary to use the emergency powers and think it a reasonable precaution to ensure that such powers are available.

"We want to feel safe in our college"

Julia Rennie, Junior Parlour President, on "Fortress Pembroke"

Following a recent spate of thefts at Pembroke, security is on all our minds. The response has to be to reconsider college site security and further restrict access.

Cambridge makes us naive. The streets and colleges may appear very safe, lulling us in to a false sense of security.

We often take risks such as walking home alone, leaving ground floor windows open or unlocked, leaving items on display, that we just wouldn't at home. Unfortunately, over the last two weeks, thieves have taken advantage of us. Personal security is an ongoing issue, but the rise in thefts

from rooms inside college has been a shock.

Security after dark must clearly be improved but there is a fine balance to be found between turning ourselves into Fortress Pembroke and allowing fairly liberal access with the security concerns it brings. Warnings to students to keep windows and doors locked are not enough. We want to feel safe in our college but are how far are the college community prepared to go to ensure this?

In addition to extra patrols by Porters and closer monitoring of CCTV cameras, it is the suggestion that the main gates

be locked earlier than has the most potential to be effective yet nonetheless impinge on people's lives. Access after the gates were locked at 8pm would then only be by key or by ringing the bell at the Porters Lodge -certainly a way to better control who comes in and out, but at what cost? Productions at Pembroke's New Cellars Theatre may suffer from falling audiences as people feel unable to gain access to college, attendance at talks in college may fall and university societies that use Pembroke as a place for meetings and socials may move elsewhere due to access diffi-

culties. A locked door shouldn't be a barrier for people with a legitimate reason to come in, but will it make people turn and walk away rather than ring the bell just to pop in for a drink at the bar? I don't know and we won't know until we have tried this system. If there is a cost to the bar and to societies, is it one that as community we are prepared to bear? Probably, yes, if we can stop the burglaries. If the thefts continue however, something else will be needed and we will each have to take a long hard look at how we regard the safe haven of Pembroke.

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**Adam Swersky**  
On mission statements



The Week in Weather





# Brief Encounter with a Pretty Woman

• *Varsity* reunites Wolfson messenger with Emma belle after cinema sighting

Jamie Munk

A LOVE-STRUCK Wolfson student this week found a novel way of expressing his amorous feelings for an Emma heartthrob. After spotting the Emmanuel belle sitting a few seats from him at last Thursday's showing of *Good Night, and Good Luck* at the Arts Picturehouse, he attempted to seek her out by blanket pigeon-holing students at the college, which he saw her entering after the film.

*Varsity* successfully tracked down the girl in question, and exactly one week on from their first fateful meeting, arranged for the couple to reunite, in the same setting that originally sparked the affair; the Arts Picturehouse cinema.

In the 752 flyers, delivered on Saturday, the Wolfson student wrote "What I might have said that night was something silly like 'fancy going to the cinema together on our own's, again? If you would, you can reach me at yes\_it\_was\_me\_at\_the\_cinema\_on\_thursday@hotmail.com and even if you don't email, I wanted you to know ... you made me smile.'" Before being contacted by *Varsity*, the Wolfson student, who has since revealed his identity to us as Ben Carrington, a PhD Pharmacology student, had received no reply to his



Steph Safdi and Ben Carrington share a joke at the Arts Picturehouse bar last night on their date, arranged by *Varsity*

message.

Ben was keen to express his purely innocent intentions in following up on the cinematic encounter. He told *Varsity* "I am keen to get in touch with her, of course, but my overall objective was to let that someone know they touched someone else's life a little. She did indeed make me smile and I felt moved enough to let her know."

Emma porters have responded in a good-

humoured way to the mass pigeon-holing. One commented, "we don't like people mass-flying", but in the particular case of Ben's gesture, added "good for him".

Students at Emma learnt in the epistle that Ben sat just a few seats away from his sweetheart in row D at the film. They read of how he "was kicking himself that night and next day for being so lame after he just let you walk into Emma without saying

anything at all". The message was quite the talk of the college at brunch on Sunday, where speculation was rife as to the identity of the girl. One second year noted that "half thought it was really sweet, and half that it was a little creepy".

But the girl's identity did not remain a secret for long. Her name, Stephanie Safdi, had soon appeared on the RAG 'Web of Love' in Emma bar, linked to "Cinema note guy

Wolfson anon".

The American postgraduate historian, Steph, explained how she had gone to see the film on her own, as friends of hers had already seen it but she was keen to go. She had noticed Ben sitting alone a few seats along to her right, but did not have any contact. She told *Varsity* "the only point of contact was him holding the door open for me after the cinema", adding "we never spoke".

Steph expressed both feeling surprised and touched by the attention from her admirer. She didn't actually see the note in her pigeon-hole, and only found out about it when friends burst into her room with the message on Sunday morning. She modestly commented "I'm not sure what I did to merit his attention". She was impressed by such a grand gesture as Ben's, saying "it takes a lot of courage and a certain poetic sensibility".

But she approached *Varsity's* arranged meeting at the Arts Picturehouse last night with a certain degree of trepidation. She confessed to *Varsity* "I did a good job of avoiding you", adding "it's all very embarrassing". She admitted "I love the story itself - my reservation is that it involves me".

Ben was grateful for the part played by *Varsity* in his quest to seek out his partner. "I'm glad, it's essentially what I wanted to achieve in the first place and you've done it", he commented, adding "I'm chuffed".

The couple were left to enjoy their drinks in the cinema bar, and late last night Steph phoned *Varsity* to let us know "he was really nice, I had a really good time". The couple stayed at the bar until closing time at 11pm, when Ben walked Steph back to Emma. The only advice now left to give the couple is *Good Night, and Good Luck*.

## Clock tower for Caius boaties

John Walker

LAST SATURDAY, the Gonville and Caius College Boat Club was declared the winner of this year's Lent Bumps, completing a five-year run of wins, or "headships".

According to a long-standing, unofficial rule of the river, they are now permitted to build a clock tower on their boat house.

Within Caius, there is great support for the team's efforts. The college flag was flown earlier this week to celebrate the victory. In an email to the squad, Jack McDonald, the Senior Treasurer of the Club, confirmed that meetings had taken place "to press ahead with plans for the extension and improvement of the boathouse".

He acknowledged that

some of the other colleges with the right to build a clock tower have qualified without spending the funds necessary to add the extra ornamentation to their boathouses.

Mr Bill Packer OC has agreed to pay all the costs of building the Clocktower and the Boat Club confirmed that they already had "architects and surveyors lined up".

Will Calvert, the Lower Boats captain of Caius, vociferously denied rumours that Caius boaties have received unfairly favourable treatment from their college in return for their displays of sporting acumen.

Contacted by *Varsity*, Calvert defended his side's victory, stating that "as far as special privileges go, contrary to what may have been heard or what may have been said, all the members of the crew have to pass all their exams this year.

No back doors have been opened and made available to us."

Asked about the validity of the clock tower tradition, Calvert responded, "as a crew we would settle for a swatch watch taped to the boat club wall".

The Bumps are a rowing tournament dating back to the 1820s in Cambridge in which the object of the competition is to touch, or "bump" the boat, oarsmen or blades of the boat in front. If one team manages to bump another, the boats leave their particular race, starting the next day's event with their places swapped around. Bumps races are continuous, meaning each team's place carries over to the next year, and much prestige surrounds a team's place in the event.

Caius' dominance on the river is striking. Of the last 30 headships awarded, Caius Boat Club lead with 17, followed by Emma with 6.

The tradition of the clock tower is not the only custom in Cambridge boating that may seem unusual to some. If a boat is bumped every day, the team making this "achievement" is awarded "spoons", where each member receives a decorated wooden spoon. Another long tradition in Cambridge has been for the team that finishes Head of the River, or overall highest place in the Bumps, to burn a boat back at their college in celebration of the victory.

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The Caius' First Eight on the Charles River in Boston, MA

## May Balls-up for Clare tickets

Rebecca Greig

HUNDREDS OF people have been left disappointed and angry after Clare May Ball tickets sold out within college "for the first time on record", leaving non-college applicants uninformed, and on a lengthy waiting list with no guarantee of a ticket. Prospective ball-goers from outside the college were instructed to submit their deposit cheques by midnight on February 19, and await an email confirming a place, while Clare members were able to submit cheques up to the last minute before general sale began, leaving the Committee "unsure how to proceed".

Students were not informed that their applications had been unsuccessful until March 5, two weeks after they first submitted their cheques. Katie Commons, a second-year student at Selwyn, was one of those affected. She described the whole enterprise as "a sort of dare game, because deposits become non-refundable on March 17 - it's a question of whether we wait it out, even though we're so low down on the list, or just give up and not have a May Ball".

In a critical email to the Ball Committee, Tim Sharp, a third-year at Fitzwilliam, accused the entire system of showing a "complete disregard and contempt" for their customers, "coupled with an arrogance you could probably weigh". In response, Tom Carver, the Clare Ball Committee member



Would-be ball-goers queuing in the cold inside Clare gate

responsible for logistics, informed Sharp that his application had been deleted and wrote that he took "great pleasure in not reading [his] email". When asked to return his cheque, so that he could "destroy" it himself, Carver told Sharp "Tough luck - I'm afraid you should have read our terms and conditions before agreeing to them: please note that under it we have total discretion whether to cash your cheque or not".

When asked about Carver's response to Sharp's emails, Ed Sanders, the Clare Ball website designer said that "the views expressed in them are those of Carver and do not represent the committee as a whole". In an email to all those on the waiting list the Clare May Ball committee apologized for the "misleading information we have provided some of you with in previous

emails/meetings", adding that this was the result of "a bug in our database [which] was incorrectly estimating the number of Clareite applications by a significant margin".

Joe Braidwood, web designer and PR person for Selwyn Snowball 2005, was sceptical of the committee's claims. Talking to *Varsity*, he asserted that sufficient organisation and consolidation of the whole ticketing system should ensure that exact numbers could be known. Selwyn's system was modelled on that used by Clare in 2005, and worked so that everybody depositing their cheques in person had a guarantee of a ticket. Braidwood expressed his disbelief that the fault lay solely with a bug in Clare's database, maintaining that "databases are very unlikely to lie. It is generally human error, not programme errors that are the problem."



## On Campus

### Pembroke Pukers

A spate of student sickness seems to have engulfed Pembroke College. Cleaners have found vomit in the Junior Parlour toilets every day this week, with sick also appearing on the paths in Ivy Court. So far, the JP Committee has had to clean up the mess, but it is no longer prepared to do so. In an email to students, Julia Rennie, JP President, wrote “we were elected to do a job, not do your dirty work”, adding “this is NOT acceptable”. If the vomiting continues, Pembroke students risk having the bar closed and ents cancelled.

### The art of academia

Churchill College is playing host to an exhibition of drawings by academics and artists. It aims to demonstrate the importance of the process of drawing to the process of academic research and teaching. A diverse range of doodles, maps and 3D drawings from 31 academics will be on display at the college until March 30, from 10am to 4pm daily. Admission is free.

### Fairtrade fortnight

A diverse range of events have been organised in Cambridge as part of this year's Fairtrade Fortnight, which is running from March 6-17. *The Corporation* is showing tonight at 7pm at the McCrum Theatre, Corpus Christi and a Café Crawl is set to sample Fairtrade coffee

across the city. Other highlights will include a bake sale at St John's on Saturday, and a debate on the motion 'THBT free trade is better than Fairtrade' at Keynes Hall, King's, on Monday.

### Drawing Astronomers

The Institute of Astronomy is holding an art competition for primary schools around the country to submit drawings by students of what they think astronomers do. The aim of the competition is to see how children today view astronomers, and to set up a role-model scheme for graduate students to visit primary schools and inspire students to study science. The best entries will be displayed to the public in a special gallery at the Institute of Astronomy's Open Day at the Cambridge Science Festival.

### New LGBT night for Twenty Two Tuesday

'Unique,' CUSU's LGBT club night at Twenty Two, is to become 'Precious\*' from next week. Management and promotion for the night will now be split between CUSU LGBT and Precious, an events promotions company started by recent Cambridge graduates Dan Crompton and Helene Williamson. Nick Sheperdson, resident DJ at London's G.A.Y. is to appear at next Tuesday's launch. The night will run from 10pm-2am every Tuesday, £3 entrance with NUS card.

## Cross Campus

### 'Racist' Leeds prof criticised

Leeds University is investigating the views of an “unrepentant Powellite” lecturer after more than 500 students signed a petition calling for him to be sacked. Dr Frank Ellis, a Russian tutor, has defended his view that black people have a lower average IQ than white people. He claims that multiculturalism is “doomed to failure”. Leeds University said that his views were “abhorrent” but there was no evidence he had discriminated against students. Leeds University Secretary Roger Gair said, “Dr Ellis has a right to his personal opinions, but he does not have the right to treat students or colleagues in a prejudicial or discriminatory manner”.

### Aliens at Sheffield?

It has been suggested that red fluid held at Sheffield University's microbiology laboratory which fell as 'red rain' in India in 2001 may contain alien bacteria. Early investigations suggested that the rain was red because the it had mixed with dust from Arabia. Rejecting this, some scientists said that the particles had a “clear biological appearance”. Shortly before the red rain began to fall, a loud sonic boom was heard and houses in Kerala were shaken, something scientists claim could only have been triggered by an incoming meteorite.

### No jumping off bridges on May Day

Oxford students will be unable to continue the May Day tradition of jumping off Magdalen bridge this year. A consultation group has decided that the bridge should be closed on May Morning. The group, composed of emergency services, council and Magdalen College representatives have met since September as part of a safety advisory group to discuss options for this year. Last May Day morning, 17 people were hospitalised and 40 injured after more than 100 people jumped off Magdalen Bridge.

### London Met to axe Women's studies

Students at London Metropolitan University are protesting against plans to axe the Women's Studies degree. The university says there are only seven students enrolled in the women's studies undergraduate course and considers it unsustainable to continue running. But students from the course who are angry at the proposed closure organised a rally at the university's north campus, where they gathered over 1000 signatures on a petition to retain the course. A London Met spokeswoman said women's studies hit its peak in the 1970s but students now wanted to study more specialised courses.

# New Union President promises reform

### Joe Gosden

LUKE PEARCE won a landslide victory in Tuesday's Union election, beating his nearest rival Charlie Kaye to the presidency by over 300 votes. This dramatic result from the highest turnout for a decade has been hailed as representing a serious opportunity for change.

Pearce, a second year SPS student at Kings who is Chairman of the Labour Club, told *Varsity* that being Union President was “not just about doing the basics well” and that he aimed to make significant changes during his tenure. Integral to these were the goals of making the Union “central to Cambridge” once more, and reinstating the Winter Ball. Acknowledging that long term change would not be easy, he highlighted the need to improve accountability through attendance at Member's Business Meetings and making improvements to the Union's image.

Pearce boasted in his manifesto that he has “the contact details of every major politician in Britain,” a network he hopes will enable him to

draw big names back to the Union once again.

His election was greeted with enthusiasm by many; former Entertainments Officer Edward Ho described Pearce as “charmingly hard working”. Ho's comment is suggestive of the somewhat shaky performance given by Kaye at hustings and the feeling held by many that his defeat represents the end for the old guard of Union politics. Former presidential candidate Adam Swersky talked of Pearce's “model” campaign and said that he had “no enemies whatsoever” within the Union.

Kaye was forced to run an independent campaign after pulling out of the race earlier in the term before re-entering the election at the last minute. All on Pearce's slate were elected by a margin of nearly 200. Tristan Pedelty, Entertainments Officer Elect, explained that he thought Kaye's lack of a slate had “been crucial in giving Pearce such a large victory”.

Controversy has surrounded Pedelty's behind-the-scenes influence on Kaye's campaign, described by one member as “the Union's answer to Karl Rove, but without the talent” and a “direct link back to the

hacking days of the past”. Pedelty sought to counter such views, telling *Varsity* that he was “far from a campaign manager” and had given “advice to all of the candidates” whilst dismissing the notion that he had tried to prevent Pearce attending meetings in a run up to the election.

A number of complaints

were also filed by Pedelty against the campaigning techniques used by some candidates, although these were dismissed by the returning officers. Despite such problems Pearce was keen to highlight the positive nature of the election and his desire to use his huge mandate to implement sweeping changes at the Union.



Union President-Elect, Luke Pearce celebrates landslide victory

# Attacks continue on Parker's Piece

### Gabriel Byng

AN EMMANUEL second year student was punched in the face during a failed mugging attempt on Parker's Piece on Monday.

The female undergraduate



Cambridge CID's Jeff Hill

was returning home at around 2.30am when her handbag was grabbed. She punched the assailant twice in the face using skills she learnt from studying martial arts and refused to surrender the bag.

The attacker ran off taking nothing with him when some strangers approached from behind and the student's phone started ringing. She admitted, “The sensible thing to do would have been to give him my bag”.

Last week a lone female Selwyn student was pushed to the ground and kicked twice during a vicious mugging near her college. In both cases the attacker was a white male in his early 20s. Current figures show that 16 percent of all crime in Cambridge is violent, but an estimated 75 percent of assaults nationally remain unreported.

The attack occurred by the Avery pub on Regent Street, an area notorious for violent street crime. Last month an 18 year-old was hit in the head with a machete on Parker's Piece following a fight.

The Emmanuel College Student Union advises students to “go round Parker's Piece, there is no CCTV in the middle – there are dark spots” but in this case the attack occurred near the edge of the green.

Police announced last week that the council plan to erect infrared cameras in the park to stem the recent rise in violent crime. Councillor Mike Dixon, who represents the Market ward, said “I think they will make walking across these areas much more acceptable to most people”.

On November 17 last year students lit candles across Parker's Piece as part of a

protest for better lighting in the area, but so far no action has been taken.

“You should be able to feel safe going back to your home in Cambridge” the victim told *Varsity*. A Cambridgeshire Police spokesperson said “it is always a matter of serious concern when students are attacked in such a vicious way”.

Violent crime levels in Cambridge have been dropping faster than the national average with a 46 percent reduction in street crime during the summer. “We're the best-performing force in the country for violent crime, but have known that for several years it was on the increase and has to be tackled,” said Detective Chief Inspector Jeff Hill, head of Cambridge CID, “we've made dramatic progress after identifying robbery as a problem in the city”.

# Council unveils plan to tackle congestion

### Tewodros Sile

THE LATEST plans to beat traffic congestion in Cambridge's city centre have been revealed to the public. The County Council released the details of the proposed changes this week and are keen to know what students and local residents think of them.

The changes outlined, which centre around Emmanuel Street, Drummer Street and St Andrew's Street, will focus on improving the image of the streets and the designs of many key features are set to change.

In a bid to reduce congestion bus stops are being re-designed so that they are staggered in a zig-zag line

rather than being parallel to the kerb, and the Drummer Street taxi rank is moving to the opposite side of the road.

The changes have come as a result of Stage 4 of Cambridge Core Traffic Scheme which was the subject of a public consultation last summer and will work alongside the Council's 1999 target to have a 70 percent increase in the number of people using public transport, something which will itself require a 40 percent increase in the number of buses.

A spokesperson for the Council said “the busiest bus stops (Drummer Street, Emmanuel Street and St. Andrew's Street) are located in an area frequently affected by traffic congestion, causing significant problems with the punctuality of bus

services”. It is hoped that improving the layout of the bus stops will allow for much easier and faster access for buses.

The first part of the project will deal specifically with Emmanuel and Drummer Streets, with the plans for St

Andrew's Street expected to be subjected to a public consultation later this year.

The proposals have been designed with the input of those who own premises in the area, including Emmanuel College, retailers and city councillors.



County Council's plans to ease city centre traffic congestion



# Complaints procedure condemned



BEN JONES

Past and present members of the CUSU Executive concerned with student complaint procedures

## Rachel Divall

SERIOUS QUESTIONS have been raised about the adequacy of Cambridge's student complaints procedure, with one CUSU Sabbatical Officer telling *Varsity* "we now advise all students to complain through their colleges."

Members of CUSU Executive have voiced concerns that the current process is unacceptably lengthy, that the system is biased against students, and that University staff are currently afforded a higher level of protection than the student body. They also claim their frequent requests that the University re-examines its policy have, in the past, gone largely ignored.

But the University yesterday assured *Varsity* they were "actively reviewing" the issue and were set to announce

changes next month.

The current complaints procedure involves a three-stage process of "Discussion and Advice", "Informal Process" and "Formal Process". Only at the final stage does the University become involved, and students are required to "exhaust informal routes before making a formal complaint, or give a good reason for not doing so."

Initially, students are told to seek the advice of a "College officer", and next to raise the complaint at a "local level" with the person responsible for the matter. Should there still be a problem the student may make a formal complaint to the University, showing that "something has gone wrong in the discharge of a duty towards the student, and that the student has suffered as a result." The complaint will then be referred to a panel of three for consideration.

Normally a hearing will then take place, and there is also a system of quasi-visitorial review by a Commissary available.

Current procedure has been criticised on several grounds. CUSU Women's Officer, Michelle Nutall, told *Varsity* she felt it was "fundamentally flawed", focussing particularly on the emphasis it places on a student's tutor. "According to the current procedure, your tutor is meant to be the lynchpin, but the standard of care offered by tutors varies enormously. I am also concerned that some female students may have no female point of contact at all within the tutorial system of their college," she continued.

Vicki Mann, CUSU Welfare and Graduates Officer, shared this anxiety, saying "Tutors aren't necessarily trained in this area, and I'm concerned that in Cambridge becoming a

tutor is seen more as a promotion than as an important pastoral role." There are individuals other than tutors suggested in the complaints procedure as being suitable to approach, but students are advised to "normally" seek advice from a tutor or director of studies.

A spokesperson for the University said, "The University procedures for students are comprehensive and have been carefully prepared." However, there have been previous cases in which procedure has clearly not been followed. *Varsity* has learnt that in one instance it took more than 18 months for a hearing to be arranged following a student's complaint to the University. This is despite the fact that current procedure stresses that "complaints will be dealt with promptly to ensure that delay does not hinder fair resolution."

Mann told *Varsity* "18 months is a joke for a student studying an MPhil, and far from ideal for those on three year courses."

Olly Glover, outgoing chair of CUSU LGBT also felt the root of the problem lay in the fact that the University often failed to follow their own guidelines. "Past events have shown that the University fails to implement its procedures when complaints do arise. At times the University appears to have a very cavalier attitude to student complaint - I've dealt with cases where documents have been 'lost'."

The University also face allegations that its staff are better protected than its students in terms of complaints procedure. The University recently drafted a new procedure for staff complaints, and CUSU Exec members feel that as the larger and more vulnerable group,

students ought to have been dealt with first. A University spokesperson explained that a complicating factor was the two groups' differing legal positions: "the complaints procedures for staff and students are different because staff are employees of the University and students are not; therefore, their legal situations are different."

*Varsity* has also seen a letter in which a senior member of staff stresses "we have been careful to make it clear to students that they are not protected under the law."

Glover, however, sees no reason for the University to afford a lower level of protection to students just because they are not obliged by law to meet any higher standard, saying "whether or not the University is obliged to provide the same level of protection to its students as it does to its staff, it should be obvious that it is in its best interest to do so. The University has stated its commitment to equal opportunities for both students and staff. If it takes them so seriously, surely that's a reason above all others to provide the same protection for both."

In response to the accusation that its complaints procedures fail to protect students, a University spokesperson told *Varsity* "following the recent establishment of the National Independent Adjudicator for Student Complaints in Higher Education the University's procedures for students are being actively reviewed by the Council and the Student Matters Committee." Findings will be announced next month.

The current student complaints procedure can be found in the online version of the student handbook.

>> Editorial, page 13



**weekdays**

**ISSAM KOURBAJ**  
ARTIST IN RESIDENCE  
AT CHRIST'S

## Friday

Over the last few years I've become interested in science, so I now try to attend lectures on the history and philosophy of science. In the afternoon I go to the architecture department, where I teach a life drawing class between 2 and 4. After this I go to a private view of an exhibition at the faculty.

## Saturday

I take my son to his kung fu practice and go to the gym during his lesson. In the afternoon I play football with my family. Then in the evening I come to the visual arts centre here at Christ's for a private view of the work produced at the drawing workshops I run here.

## Sunday

I go to the Arts Picturehouse to see *How To Draw A Bunny*, a very beautiful film. I am particularly interested in the artist Ray Johnson, who the film is about, as somehow he made his death his last work of art.

## Monday

I have an appointment at the top of the tower at Great St Mary's to talk about my EyeCone project - I want to put a temporary spire on the top of the church, which will house an advanced camera obscura allowing visitors to see spectacular views from around the church. The images would be accessible from the roof itself, on the net, and on screen at ground level.

## Tuesday

I go to the astronomy department to discuss running some workshops to do with art and astronomy. Then in the afternoon I teach foundation students. I give each one a potato and ask them to react to it. I teach a life drawing class afterwards, and this week I make the students use their other hand to draw with; it forces them to use the other side of their brain.

## Wednesday

I have a long meeting with two friends to edit and finalise the visibility study for the EyeCone project. Then I spend the afternoon preparing my presentation for the talk I'm doing as part of Cambridge Science Week. I'm speaking next Thursday at Lady Mitchell Hall.

## Case studies: three students tell of their experiences of the complaints system

### Sarah, an undergraduate who suffered from mental illness

"In my first year I had nervous breakdown. I saw a psychiatrist who diagnosed me with dissociative personality disorder. College then decided to move me out of my accommodation and into a hostel, and they banned me from the bar. Apparently this was for my own good and to protect other students in case I became violent. I have never been violent in my entire life and what I needed then more than anything else was the support of friends. It's not easy to visit friends when you have to cycle in from a hostel. I complained to my Senior Tutor, but feel my case was swept under the carpet. I'm still banned from the bar."

### Alex, a female to male transsexual postgraduate

"When I came out as transgender I was subjected to a tirade of accusations and threats for the remaining 2 years of my PhD. I lived in daily terror of the bullying and psychological harassment. But my Department still refused to change my supervisor. A member of my department also read my private correspondence. When I finally managed to get my complaint to a University level there was a delay of more than a year before my hearing took place. I later had the choice to pursue my complaint internally or to go outside Cambridge. I opted to keep things at a Uni level because I thought it was important to portray it as welcoming students from underrepresented groups."

### Dulie, an international black post-graduate student

"I was the only candidate for a place on a postgraduate degree course, which I applied for after another student dropped out. The place would have become available at the end of the course I was studying. However the University argued that my first degree from Africa was too similar and meant I would be overqualified. I needed the postgraduate degree to follow my chosen career plan. The University took 9 months to decide that I could apply. When I made my application they immediately said that I was underqualified and had insufficient graduate experience. How can I be overqualified one day and underqualified the next?"

All names and details have been changed to protect identities



## Post-election pith from your hungover Man of the Cloth

"Work hard, play hard" – a grand motto to live life by. "Work a little bit, play really hard" – seemingly the slogan adapted by Cambridge's

favourite democratic gang, or so we've heard this week at the Bishop.

Excitement has been rife both in the public eye and behind the scenes in recent times, as we learn of sordid hob-nobbings and fergallings in the deep, dark, democratic depths of a soon-to-be-discarded office block. Single transferrable voting may be the method of choice for public democracy, but the trusted spin-the-bottle technique is apparently the preferred approach for the most important decisions away from municipal spotlight.

And so, with the drinks a-flowin' and the bottle

a-spinnin', who knows what shocking acts took place on the eve of one of the year's most underwhelming elections, and between its main protagonists? We do...

Money is generally quite tight for the average student, even in Cambridge. The occasional 3-for-£10 deal at Thresher's is usually a welcome offer. Be in awe, then, dear readers, at the lucky student - and recent electoral victor - who splashed out a stonking £17,000 on a single bottle of vino at one of the town's top restaurants.

Similarly, student loans are a lifeline for many: not for

this chap, who keeps all £12,000 of his in his bedroom desk drawer - handy when he needs a fiver for a pack of the cigarettes he vowed to give up in the pages of this very organ earlier this term.

Let's hope this particularly well-off Queensman spares a thought for those less fortunate when students come to him for advice on monetary affairs in his new-found position of responsibility, shall we?

Another week, another major sports event ignored, another derogatory photo caption aimed at an international human rights

organisation.

Let's hope the ultra-responsible wannabe hack (who, as he informed his CUSU Question Time audience last week, has harboured dreams of being a top journalist ever since sixth form) doesn't find himself in court any time soon. After declaring at the aforementioned forum that "I don't know anything about media law ... and frankly I don't care", he'll need all the luck he can find.

Then again, provided he continues to live by his own life motto - "Fun, with boundaries," he might be okay after all. Profound.

so, have you decided yet?

Sixty years in print. Ten years online. Brand new, state-of-the-art offices. 10,000 full-colour newspapers every week.  
Next year is going to be big for *Varsity*. Do you want to be part of it?

We're searching for an overall Editor and a team of Section Editors to create *Varsity* in Michaelmas Term, and for our May Week Special Issue next term. If you have a passion for journalism and an interest in any of the sections of this newspaper, we want to hear from you. Experience really is not necessary - if you're passionate, dedicated, enjoy meeting new people and learning new skills, download an application form from [www.varsity.co.uk](http://www.varsity.co.uk) today. For more information, contact any of us using the section email addresses listed on the team list on page 12.

VARSLITY

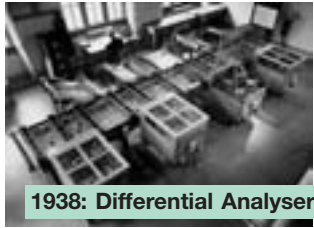
*The* Independent Cambridge Student Newspaper since 1947



# THE HERMES HABIT

**HANNAH FLETCHER** takes a trip to the very core of our Hermes Webmail addiction

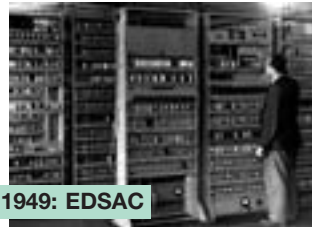
1933: The Mallock Machine



1938: Differential Analyser



1947: EDSAC 1



1949: EDSAC



1965: Titan



2003: Hermes Webmail

Somewhere, deep in the heart of Cambridge's Computer Belt, up a flight of stairs and through a door, there is a room. It is a low-ceilinged, bunker-like room packed with shelves, trolleys, and tables. Each groans with computers and little black boxes, their mechanical, ear-blocking drone pushing relentlessly against the concrete walls. Streams of coloured wires tumble in confused masses on the floor; lights flash and screens flicker with lines of indecipherable codes. Contained within these codes is the very life-blood of our student existence; our lectures and supervisions, our societies and sports, our social fumbblings and flirtations. Contained within these codes is Hermes Webmail. I have entered the hub of Cambridge's very own Big Brother.

Well, potential Big Brother. Although he could if he wanted to, Tony Finch, a graduate of Trinity College who now runs Hermes with David Carter, unbelievably, doesn't seem that interested in reading our e-mails. I probe hopefully. Surely, along with its MI6 spies, Cambridge has proved fertile ground for its fair share of wannabe agents, dissidents and... dirty CUSU campaigners? "Well, the only times I go through people's e-mails tends to be when something catastrophic happens, like someone dies or whatever."

This, as it turns out, is the best quote I will get out of Tony. He is not really one for soundbites. Instead, he talks in fluent computer-speak about interfaces and databases. He has the strange habit that so many computer buffs have of calling a computer a "machine" and somehow making this sound more affectionate than "computer". He is almost as indecipherable as the codes he tries to explain.

We start the tour. Tony leads me over to a rack of four black-boxes, one on top of another. They look like antiquated video players. "These computers make up PPswitch." But these don't look like computers to me. They look, in fact, more like machines. And I thought these people were supposed to be logical.

We establish that these black boxes are indeed, computers. Just minus MSN, iTunes, drunken photos and, well, a screen. These computers have no need for poxy screens. Screens are for wimps. These computers are the mail sorters of the Hermes empire. Every email sent or received by Hermes' 36,000 registered users goes through these computers. They filter out spam and viruses and then direct them

to one of a further 19 black boxes labelled Cyrus 1 through 19. These boxes however, are not computers. They're not "machines" either. They are "servers".

When we matriculate, we are each assigned to a server. Into this server

“  
THESE  
COMPUTERS  
HAVE NO NEED  
FOR POXY  
SCREENS.  
SCREENS ARE  
FOR WIMPS  
”

(via PPswitch, of course), pours daily the misery and the melodrama, the heartache and the bitching, the crises and the catastrophes (and some nice stuff too, I guess) of our three, four or however many years we manage to stretch out our degree in this strange little town.

And twice a week, the trappings of our student lives are lovingly backed-up onto tapes - these are not like any tapes you've seen before; these are special tapes - where they will remain, locked in a fire-proof safe, for posterity or until a year

after we graduate. Whichever comes first.

Tony takes me over to another computer. This one has a screen and generally looks like a computer. Obviously, it's a "machine". Every second, long lines of colorful code appear on the screen, like a film's rolling credits. It is mesmerising. Each letter denotes an email entering the system, being delivered, being rejected. Long series of -----s show mailing lists - the longer the line, the bigger the mailing list. Finally, some logic. At the end of every line, there are numbers showing the total activity. On Monday March 6 2006 from 11:53pm to 11:55pm approximately 45 emails per second are whizzing through the Hermes system.

For most of us, it is impossible to imagine a life without Hermes. Sure, we have Facebook walls on which to leave messages and mobile phones to text but what would we do without the reassuring toilet-wall tones, the ridiculously pedantic expunge function and an inbox full-past-quota of e-mails proving, validating, justifying our very being? What would we have done if we had been unfortunate enough to be a student here before 2003, when Hermes

webmail as we know it was first introduced?

Elizabeth Ogilvie, currently working for a PhD in history of art at King's, arrived in Cambridge in 1997, at the very beginning of the internet revolution. There was email but it was "ridiculously primitive" with only 2MB of storage (compared with today's 250MB) assigned to each account and not widely used. "You just knew where you had to be and when and you just turned up." Most people didn't even have mobile phones either. Ogilvie recalls seeing an ad on TV for mobile phone network Orange. "It had monkeys in it. I had no idea what it was for - a zoo?" In 1999 she bought her first mobile, "a horrible brick of a phone" on the now-defunct network One2One. "We used to call it One2NoOne because there was no reception anywhere."

But no matter how much we laugh at the thought of our poor Hermes-less predecessors, and no matter how adept we are at navigating our way through the inboxes and outboxes of our self-created virtual world, there will always be things about Hermes that we don't understand. Click on the search option; change the first drop-down menu to "text". Why oh why is it "(expensive)"? ("Ah, that would be computationally expensive," explains Tony. It requires more effort on the part of the computer than searching addresses or subjects and, as a result, is slower.) And more profoundly, where do our e-mails go when we expunge them? (Nowhere. Go to folders, type ".EXPUNGED" into the directory, press enter, then open the second inbox. Magic.)

This is the power of Hermes.

## A life before Hermes

**Simon Hoggart** is a *Guardian* journalist and chair of BBC Radio 4's *The News Quiz*. During his time at King's College, Cambridge in the mid 60s, he held numerous positions on *Varsity*, had a girlfriend and graduated. All without Hermes. *Varsity* asks him how he did it.



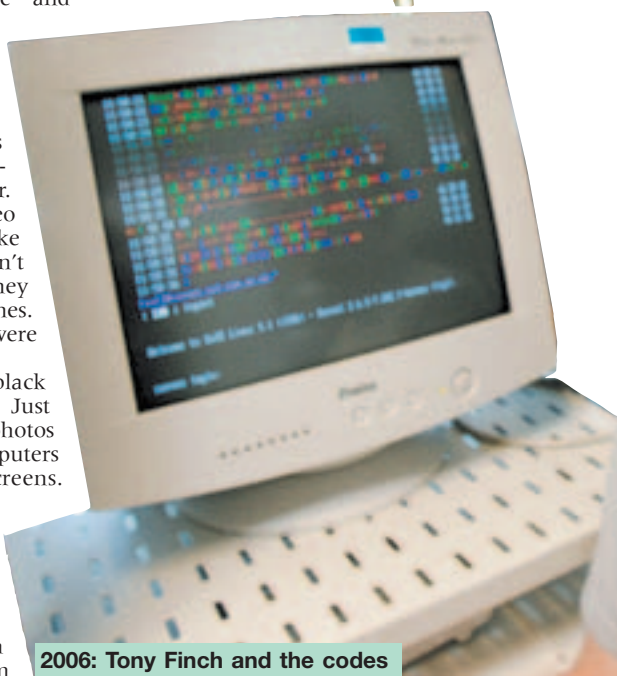
You want to meet someone for coffee? Well, if they weren't in their room, you couldn't. So you planned it in advance, or you simply figured that they would be in around 1am and catch them then. Or, in the end, you went out for a drink with someone else.

There were phone boxes in colleges. I had a girlfriend at Giron, which was too far to cycle to on the off-chance that she might be in, but you could call the phone box and one of her friends would answer sooner or later, and knock on her door. You just knew to let the people you wanted to meet know your movements in advance, or find out theirs. It is like asking people how they managed before cars or trains. You just did. The fact that it was harder than it is now didn't mean you couldn't do it.

If we wanted to interview someone for *Varsity* we had to go out and find them. This meant going to their college, knocking on doors, leaving notes in pigeonholes and hoping they would reply at a time when you were in the office.

Faster communications are obviously more convenient, but they are not an unmixed blessing. When, ages ago, I came to work in Parliament, there was only one way to talk to MPs, and that was to find them and talk to their physical presence. This meant hanging round in bars a lot of the time, which wasn't exactly unpleasant, and it did have the advantage that you talked at length, face to face. It's much easier to lie - or at least dissimulate or be economical with the truth - by phone, text or email. Our work was slower and boozier, but on the whole I think we found out more.

When the phone was invented it was said people would never need to meet each other again. Yet the roads and the trains are more crowded than ever. Sure, modern technology means we can fix meetings more easily, or have quick conversations. But there will never be a substitute for meeting.



2006: Tony Finch and the codes



MICHAEL DERRINGER

WEBMAIL  
IN A  
WEEK

**7,440,000**

logins to  
webmail

**3,000,000**

e-mails sent  
and recieved

**9,000,000**

spam e-mails  
rejected

**6 gigabytes**

of webmail  
traffic









# JUVENAL OR JUVENILE?

**NATALIE WHITTY** meets  
**IAN HISLOP** and indulges in a  
spot of lighthearted distrust

Ian Hislop enjoys life, I think. He certainly looks like he has a good time. On the day we meet he is newly shaven, ruddy cheeked and chuckling with aplomb - he laughs unapologetically and indulgently and at most things. He knows he's got a great deal.

Once a week he sits in the *Have I Got News For You* studio, dissecting the actions of politicians, celebrities, royalty and wannabes (those aren't discrete categories of course) and, well, taking the biscuit. "It's a hugely demanding job, obviously." For each issue of *Private Eye* he completes the arduous task of sorting through a stack of hundreds of cartoons, finally deciding upon which 20 to use. "It's the best bit about the job - they're all so good. And I like writing the jokes, obviously. That's not work, is it?"

He does, however, approach satire with a degree of seriousness, with the view that it can change things: it's not purely self-indulgent jest. "You crystallise an opinion, you take a view that's taking form and you make it current and you make it pithy and then you make it enter the debate."

He tells me about the satirist George Grosz - "that poor bloke who spent the interwar years drawing cartoons of Hitler and had no impact at all because he then immediately came to power. Grosz was so depressed he killed himself." He follows this with a noise that I think means "and that's slightly funny but I won't laugh because it'll look a touch morbid."

Then he laughs. Because Hislop is cynical, but not in the world-weary sense. He takes delight in his ability to pick out inconsistencies and untruths and then mock them, not so gently. "There's this bloke who is suing us over suggestions that he's litigious. It's quite a good irony, really, and one which will give us some amusement."

He's merciless and unconvinced. The cover of the current issue of *Private Eye* is Tessa Jowell, earnestly telling a policeman "I have never met my husband". It went to press just under a week before the pair announced their separation. "Fairly prescient I thought!" But does he ever feel guilty when a joke ridicules something that escalates into a personal tragedy? "No. I'm not sure it is a personal tragedy." I'm staggered by his scepticism. "It's a bit late in the century or a bit early in this one to play 'little wifey'. I think it's probably the only tactic left to

preserve her job. She could have said 'I resign, I'm going to go and save my marriage' but she didn't. She said 'my marriage has resigned'." Their separation is "nonsense - absolutely classic New Labour."

In the moment at least, he's fairly persuasive and I'm left feeling naïve. It's easy to be carried along by his incredulity. "This isn't new. His offices were raided by the serious fraud office years ago. That might give you a clue as to the nature of the business your husband does. He works for Berlusconi! Not the Pope, not Mandela. His job is to set up off shore tax havens!"

He doesn't buy Jowell's claim of ignorance, but even if it were true he would regard it as a signal of terrific incompetence, a catastrophic cognitive error.

Hislop doesn't come across as especially enraged by any of this. He's not pumped up with indignation. Phoney excuses by cabinet ministers are amusing in their spuriousness, rather than outrageous. He's relieved that he can pick up on their transparency - unlike me: "You just showed you're a real warm and sensitive person, which obviously I'm not", he says by way of comfort.

This lack of obvious anger might be related to his lack of an overarching philosophy. He's not hampered by the desire to defend a specific camp. His intention is simply to pursue the 'truth'; driven purely by "a desire to question the official version". A lie by a politician isn't a betrayal of an ideology that is inherently right, nor a symptom of one that is flawed. It's wrong because it is wrong to do something that lacks adequate proof, or that is counter productive to its professed aims, or that makes people's lives worse. "I judge things issue by issue. I'm against PFI because it seems to me to be theft from the tax payer, and has contributed nothing to making better hospitals. I'm not against it because I think there's no value in the market at any stage."

Apolitical is too strong a descriptor, but he's certainly not tethered to the promotion of any particular standpoint. "Conservative with a small 'c'" is the phrase that keeps cropping up. He operates without an ideological agenda: to "point out the gaps between rhetoric and reality", regardless of where that rhetoric lies on the political spectrum.

This relieves him of the pitfalls of bias or doctrinaire editing, and is why his team at *Private Eye* is composed of people from all over the

'political spectrum': "from UKIP to well left of the, well, the Labour Party?" He frowns. "That doesn't mean anything." "Footy [former editor Paul Foot] was the last Trot here. I used to pretend to him that I had a device that picked out extreme left wing views in his column, that I could scan it over. I'd say, 'I know you want to defend this person because he's working class and he's embodying the struggle against the evil forces of capitalism'. But actually he's a boy who's been beaten up by a copper and I'll run that story because it needs to be told."

But Hislop's assessment of facts is not just rigorous - it's suspicious. There isn't much space in his thinking for the benefit of the doubt, but then I don't suppose that would be an especially useful characteristic in a satirist anyway. Talking about Piers Morgan's "car crash television" appearance on *HIGNFY*, we get on to the subject of the recent imprisonment of the *Mirror*'s City Slickers columnist James Hipwell for share tipping.

"His [Morgan's] quibble with me is that I put in the story about him tipping the shares, which he should really be inside for and which is a source of some embarrassment to him." When this sentiment is directed towards Piers Morgan the body of people who will be inclined to jump up in his defence is pretty small. I'm not one of them, but... he was subject to an extensive investigation of his involvement in the scandal and he was completely cleared.

Hislop isn't bothered. "I'll leave to your lawyers how much of that goes in." *Private Eye* spends a lot of time in court.

So there emerges a peculiar mix in Ian Hislop. On one hand he's preoccupied, even obsessed, with substantiation and accuracy. Seeking out the fibs, illogicalities and inadequacies of public figures is something of a game to him, an enjoyable tussle. Making them funny is how you get to the next level. He's not dogmatic about it. Yet sometimes, as with Piers Morgan or Tessa Jowell, he's very comfortable with assigning the categories of right and wrong only on the basis of his own instinct - to the point of dodging the burden of proof that he demands from others. It's as though some people are just so ridiculous that they don't deserve to be judged by the same exacting standard and, in these cases, a hunch is just as good as a fact.

It's probably true. There's no point in only asking questions when you are absolutely sure you know the answer - controversy and daring is essential to satire.

But the reverse happens too - sometimes a satirist doesn't ask a question because they are sure of the answer. In an editorial meeting post 9/11, the *Private Eye* team discussed what the objectives of "the terrorists" were. "One of the journalists gave a classic liberal response, she said 'Oh we should talk to them and find out what they want.' And Adam, one of our journalists who's gay, said 'They want to stone me to death, they want you in a burqa and they want to close this magazine down. What do you want to negotiate?' And that tends to be my view."

Thus this mode of journalism is not really about direct engagement with the people it critiques - it has to be a more distant assessment of the facts as the satirist sees them. It's got to be black and white. And when it's not black and white it has to be made to be so.

But, he didn't print the Danish cartoons of Muhammed. He's honest enough to say that "cowardice was the major factor." He gets into a lot of trouble with members of his own faith who think that the *Eye* is too ready laugh at Christianity; he counters that it is, or it should be, "robust enough" to take the flak. It's not the same with Islam. "In the end it would have been needless provocation. It certainly means that you can look British Muslims in the face and say, 'You've got nothing to demonstrate about. We didn't put the cartoons in, we didn't arrest anyone, our government said the cartoons shouldn't have been in.'" The British press decided to forfeit their affection for free speech: "What are you complaining about?"

It's a difficult call to make for a magazine like *Private Eye*: to effectively draw a line that decides to "tolerate their intolerance." It's probably the only time in our meeting when Hislop looks troubled or uncertain. He's elected to consider the potential - indeed threatened - repercussions, and censor his own impulses. After all, "the suggestion that there is a connection between Islam and terrorism isn't terribly controversial."

By conceding a grey area on this very important issue though, he can continue in general to be light about life, to sweat over the smaller stuff. "I'll let you say what you like," he chuckles as I leave.

“  
I’LL LEAVE TO  
YOUR LAWYERS  
HOW MUCH OF  
THAT GOES IN  
”





# THE DEBATE: RISE OF THE LEFT?

**LAURA DIXON** asks what **EVO MORALES'** Bolivian transition means for South America



**B**olivia has had five different governments in five years. Prior to the election last December, the poorest country in Latin America was paralysed by frequent strikes and protests from the capital, La Paz, to the highlands. In the Presidential election, indigenous former coca union leader Evo Morales triumphed with over 50% of the vote. This is the largest personal mandate a President-elect has had in Bolivia since the return to democracy in the early 80s. However his policy goals, combined with his apparent closeness to vocal anti-US President Hugo Chavez of Venezuela have made him a controversial international figure.

**Richard Calland:** Visiting Law Fellow, Robinson College. He has worked as an advisor to a number of Bolivian governments. He hosted Evo Morales in the South African part of his journey as President-elect in December 2005

**Carlos Orias:** International News Editor, *El Deber*, Bolivian national newspaper

**Liliana Colanzi:** Postgraduate student at the Centre for Latin American Studies, Cambridge, specialising in Bolivian politics

**Firstly what did you think of Morales' success in the December elections? Did you expect it?**

**Calland:** Yes- I did expect it, I thought the tide of history was with him. What was perhaps a little surprising was the scale of his victory. That was a major accomplishment and gives him a very significant popular mandate. His victory gives the indigenous population of Bolivia a possibility to be represented for the first time. It is a moment of opportunity to inject a fresh modernity into what was a very stale political system.

**Orias:** I think that Mr Morales' election is a landmark for the country and has great historical importance both for Bolivia and across South America. Working at the newspaper, I saw his victory coming, although the

margin of his success was much greater than I expected.

**Colanzi:** I also saw the victory of Evo Morales coming. However, I was doubtful that the elites of Bolivia would accept his victory. In the end however, I suppose democracy triumphed.

**Do you think that President Morales will be able to end the recent period of political instability in Bolivia?**

**Calland:** Unfortunately, I don't think it will necessarily bring the instability to an end. It may be that things will have to become more unstable before they can find a new equilibrium.

**Orias:** So far, the negotiations that have taken place have occurred remarkably smoothly. The principal problem now is that Morales has placed a number of inexperienced members of his party, the MAS (Movement to Socialism), in positions in the public administration. These people are largely inexperienced, and now have an enormous responsibility. I fear that we could see history repeating itself. Stability is now dependent on the government being able to negotiate with the regions, and their demands for autonomy.

**Colanzi:** This government will perhaps be more unstable than any of those that have gone before. Morales' principal strength lay in the support of the popular classes. However, this strength could also be his weakness. Popular support is a fragile thing, and it can turn against you. In fact, this is already starting to happen to Morales; teachers have recently been threatening to strike unless he makes changes to the Education Law. The support he has is conditional on him getting results within a very short time frame.

**What do you think of Morales' dedication to his principles regarding coca, the nationalisation of natural resources, and to the indigenous people of Bolivia?**

**Orias:** The coca issue is a difficult one. Evo has asked the coca growers to help him restrict

the growth of coca plantations, and prevent the country descending into a spiral of narco-trafficking. The subject however, remains contentious with the U.S. For the time being, he has a lot of authority amongst the coca growers. He has declared the end of compulsory eradication, and was recently confirmed as the coca-growing union leader once again. With regards to nationalisation, so far he seems to have made an agreement with the main petrol firms, Petrobras and Repsol.

**Calland:** President Morales faces enormous political pressure, not only from the political Right, but also from political forces from the Left. There will be very great demands from both sides, the weight of expectation is no doubt very high. His biggest challenge will be to find the appropriate balance between transformation on the one hand, and sufficient stability on the other hand.

**Colanzi:** From an economic point of view, everything points to the fact that the policies of Evo Morales could lead the country into a very precarious situation. Although the government says it is working to procure foreign investment, we have already seen a capital flight. At the moment, there is a lot of debate about the loss of a multi-million dollar soya contract with Columbia, which many people argue was a result of government negligence.

**Morales' international priorities obviously lie in very specific quarters. Is it part of a wider trend of the rise of the Left in Latin America?**

**Calland:** I think the international component to this is very important. The Left, globally, is always looking for heroic figures that it can mobilise around. For them, 'Evo' is a revolutionary hero. The Left will always have an international perspective. President Morales too, will be looking to build solidarity around the world; there is no way he can embark upon the transformation project he wants without it.

**Colanzi:** Definitely. This is just an example of a growing neo-populism in Latin America. However, the 'Left' of Morales is very different from the Left of say, Michelle Bachelet in Chile. I think that Fidel Castro, Chavez, and Morales share the same vision, but that this vision is completely different from that of other left-leaning leaders in Latin America.

**Orias:** Yes, Morales' success was part of a wave of across Latin



America. This electoral year, there will be changes in Colombia, Peru, Nicaragua and Mexico. And it seems Lula will stay in control in Brazil. As Liliana says, it is important to distinguish between the different degrees of left-leaning governments. Morales can continue taking elements of some, and some of the other, but he will also have to face internal pressures to take a radical position.

**How do you see relations between Bolivia and the US**

**developing?**

**Calland:** It is a very difficult question to know how things will move forward. The fact that President Morales got this majority makes it a lot harder for the United States to put pressure on him. However, the U.S. will also be very concerned about a build up of alliances in the Andes, and also for the economic and commercial interests of North American companies in the region. But

“ HE HAS SAID HE WOULD RATHER STICK TO HIS PRINCIPLES AND FALL AT THE HANDS OF HIS PEOPLE THAN TO FALL AT THE HANDS OF THE EMPIRE ”

China are very important.

**And regarding Chavez in Venezuela? He, at least, sees President Morales as a partner of the Left as opposed to the U.S.?**

**Colanzi:** As for Chavez, he could continue with his incendiary declarations, as long as the petro-dollars last. As regards Bolivia, on one hand, he says he supports Bolivia, but on the other, he offers cheap hydrocarbons to Brazil and Argentina, which undercut the hydrocarbon economy of Bolivia, which is currently one of the pillars of the Bolivian economy.

**Orias:** The difference between Chavez and Morales is that in Bolivia Evo does not have the resources to finance policies like that of Chavez.

**And for the future, are you hopeful Mr Morales will be able to change all he hopes to?**

**Calland:** He faces an immense challenge. Frankly, he's more likely to fail than he is to succeed given the very powerful range of forces lined up against him and his transformation project. However, he has said he would rather stick to his principles and fall at the hands of his people, than to fall at the hands of the Empire.

**Orias:** The next five years will be full of difficulties for the Bolivian government.

**Colanzi:** Unfortunately, I think a number of factors are working against Morales in the long term. With the debt he has inherited, this government is trying to resolve problems it will be never be able to change. Santa Cruz, which has come to symbolize the Right, will continue to represent his biggest challenge. Furthermore, the economic base of his government remains fragile, in spite of his best intentions. Although he has promised to compromise with transnational companies, his policies have yet to inspire the confidence of foreign investors. Also, a large part of his success is dependent on the unity of the MAS and his government.





# The Neighbours From Hell

## Inspirational art fights it out with own-sake art

Tim Roach

There is, I would suggest, a distinction that can be drawn between art that is just art; and art that bears some form of inspiration. There is no difference, for example, between my GCSE coursework of a pot plant and Monet's *Water Lilies* – in the sense that neither bears a particularly inspirational message.

Both, however, can claim a separate category from, say, the famous World War I poster of Lord Kitchener, pointing at you and attempting to muffle the message "Your Country Needs You" from behind his chunky David Seaman-esque tash. Inspirational.

You might claim that this is not art, just propaganda. Well, my theory here classifies most forms of creation as art – so, be it painting, poster or film, it is art. But even to satisfy the ardent traditionalists, one need look no further than J.M.W. Turner's *Battle of Trafalgar* – the depiction of Nelson's ship bearing the famous signal: "England expects that every man shall do his duty." Clearly a piece that might inspire you to put yourself in harm's way for the nation – and thus distinct from my pot plant. Both are nice to look at, sure – but mine is just a pot plant.

Now, I am also of the school of thought that says: keep your beans and your custard separate. At least in public. Mixing the two dilutes the essence of both – and neither are quite the same in each other's company. It might be more acceptable one way than the other – a bit of custard with beans will be ok because you won't really taste the custard; but the other way



round, and your apple pie is fucked.

The problem with art is, of course, that the lines of distinction are not quite as rigid as those between beans and custard – but, essentially the point is clear: art galleries will contain art that is both pot plantish and inspirational, and although we might feel a little sea sick from the eclectic messages, our overall experience is not so diminished.

But, in a context where we've chosen inspiration and found it juxtaposed with art that seeks only to be aesthetically pleasing, the effect of introducing the latter to the

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”

former leaves a very nasty taste. Like reading Rupert Brooke and then being intruded upon by the radio's untimely rendition of *It's Chico Time*. What was once inspiring simply no longer can claim the same effect.

Thus, you're with me so far if we can accept that there is a distinction between uplifting, instructive art and pot plant art; and that the two don't really make the best of bed buddies. My final claim is that Marc Quinn's sculpture of Alison Lapper, as I encountered it in Trafalgar Square last week, is not inspirational. It is an interesting piece of art, agreed:

but inspirational?

Alison Lapper reckons that it "portrays disability, motherhood, and femininity in a very positive way." Does it? Or does it imply that her contribution to the world has been her ability to get herself up the duff whilst being disabled? Surely not an inspiration to the majority of us, nor for the disabled.

The point is that there would be far more suitable subject matter for an inspirational piece. What about Stephen Hawking – one of the world's greatest astronomical physicists and a sufferer of motor neurone disease? What about fourteen Paralympic medals-winner Tanni Grey-Thompson?

Trafalgar Square is as inspirational – in terms of its artistic content – as they come. Not a piece of for-its-own-sake art in sight. Instead we see Admiral Nelson; the Lions; the War Memorials along Whitehall and Richard the Lionheart outside Parliament – which are, in most cases, examples of real achievement or bravery or service.

And so there goes the neighbourhood with the arrival of Alison Lapper. The clash of purposes serve to dilute both – we end up expecting more from her, and end up being disappointed by Nelson's Column, which, in her presence, becomes just another statue. I'd love to give everyone the pleasure of my GCSE pot plant by hanging it somewhere in Trafalgar Square – but we should know it would ruin the mood, and is therefore probably better for the Tate.

TEACHERS  
STRIKE

CAMBRIDGE  
AUT Sam  
Caldwell



I bet you're worried. I was worried. Lecturers on strike, assessment boycotts, "millions of students left with coursework unmarked," "exam programmes in chaos," "students might not graduate this summer!" The headlines around the AUT and Natfhe's industrial action over pay have been ominous indeed for students working hard for their degrees, and the implication has been clear: greedy dons are putting their pay ahead of students' education.

But have academics who work hard every day to educate, develop and improve the life chances of 2.3 million students really just abandoned their vocation in favour of the picket line? AUT and Natfhe members are far from being money-grabbers. Over the past 20 years academic salaries have declined by 40 percent relative to comparable professions. Over this same period the job has become much more difficult: 30 years ago there were nine students to every university teacher, now there are 21; and that's not even mentioning the increased burden of administration. To add to this pressure, 45 percent of all academic staff are now employed on temporary contracts and enjoy no job security.

What's the effect of all this on students? Overworked and underpaid academic staff simply can't provide the high standard of education which students deserve. The level of motivation required cannot be achieved if academic salaries continue to stagnate.

The introduction of top-up fees and more generous grants from government means that UK universities will receive an extra £3.4 billion in funding. This amounts to a 25 percent increase. The government made clear that at least a third of that money would go towards pay increases for staff.

But when lectures asked VCs to make good that promise they have refused to respond. AUT and Natfhe want to negotiate, but nearly six months on the employers still haven't made an offer. Instead of negotiating, they are gambling with students' futures. Here at Cambridge, the University is digging in for a long fight: preparing to award "provisional degrees", guessing at the standard of students' work. This is very worrying when lecturers are hopeful the dispute could be resolved within weeks if employers negotiate seriously.

These same VCs who refuse to negotiate over decent pay for hard working academics have awarded themselves pay rises of around 25 percent over the past three years; 42 percent in the case of Cambridge's Alison Richard! This is where the money from our fees is going: on VCs' salaries and the expensive bureaucracy they surround themselves with. If students want to see their money well spent and their interests well served, they should show their support for the strikes.

## Cameroons and CUSUdanese: One Nation?

The value of a statement of values

Adam Swersky

This week the leader of a troubled and little-known institution, sometimes referred to as The Conservative Party announced that he would be seeking an internal party referendum over the adoption of a statement of Aims and Values. This from a party whose aims and values are traditionally accepted by political scientists to consist of the absence of aims and values. But with principles ranging from "we're all in this together" to "we have a shared responsibility for our shared future", this is unlikely to go down in history as the moment when an ideology was stamped on the party that takes pride in going without one.

Nevertheless, while hostile commentators might describe the move as a rather limp attempt to mimic Tony Blair's extremely risky strike at the heart of Old Labour through the redrafting of his party's Clause IV (which, by the way, is formally entitled, "Aims and Values"), David Cameron certainly knows what he is doing.

So cunning is this strategy of very public realignment, I just can't help but wonder whether we could use it some-

where closer to home. For example, in an organisation that lacks direction and purpose, appears out of touch from ordinary members, and whose very existence may be under threat. A candidate institution should have had recent leadership difficulties, contentious internal wrangling and should be currently undergoing an annual election.

Oh CUSU, thy knell is rung.

So the champagne bottles are finished, the party music has died down and the hangovers are giving way to shock and disbelief. Mark Ferguson, it's time you got to work. And what better way of announcing your arrival in the butters of Cambridge than to declare a referendum of all students in the first week of Michaelmas on... yes... a statement of CUSU's Aims and Values.

Not only would you establish yourself as a tough and decisive leader, ready to take the fight for your Union's future to every JCR in town, but you'd be bringing clarity and focus to the vast array of objectives that CUSU currently hopes to achieve. In short, people would know why they need a CUSU. And CUSU would know why it needs

people. Sort of.

Anyway, Mark, I happen to have one or two of my own ideas about what this statement should say – and as your self-appointed chief strategist, I thought you'd appreciate a flavour of my thoughts.

(clears throat)

**Our Aims:**  
*To improve the quality of life for everyone through: a caring university, where thriving students can achieve more than they can alone. And a sustainable environment, protecting the future of the planet. Also, world peace.*

**Our Values:**  
*The more we trust students, the stronger they and the University become. We're all in this together – colleges, societies, students and even the townsfolk. We need to work together to create a better University.*

**What we're fighting for:**  
*A successful Cambridge must be able to compete with the world, which is why CUSU will put economic stability and fiscal responsibility before tax cuts for the rich. It is our moral obligation to make poverty history. We will fight for free and fair trade, increase international aid, and press for further debt*

relief.

*At its best when at its boldest, CUSU has no reverse gear. Our Union: New CUSU. Our Mission: New Cambridge. New CUSU. New Cambridge.*

I think it holds together. A balance between caring for Cambridge, and caring for a planet suffering from American savagery. Between fighting for an exam remark and fighting to bring the troops home from Iraq. Between distributing condoms, and distributing aid to African countries.

But despite my best efforts, I know that my carefully considered and patently wise advice will fall on deaf ears. By the time *Varsity* reaches the CUSU offices, a good five hundred centimetres below its own, our new leaders will have already turned their busy minds to matters of greater import, like where to put the pot plant, or whether the budget includes an allowance for late-night pizza.

They would do well to pay more heed to the limp, but cunning, offering of their political Antichrist. The Leader of the Opposition knows what he's doing, and he's doing it well.





Israel and chips

ONLINE DIARISTS RECORD THE HIGHS AND LOWS OF A WEEK REPLETE WITH GLOBAL TRAGEDY AND SPORTING TRIUMPH

Was watching some pictures today of the riot and all the guns – people shouting going crazy running around. “Will there be enough water?” Just thought of Orwell – “the world is rotten and getting rottener” – too true, too true... SorryBoutTheScreaming.com/blog

Just care to hope, and fight on through –Keep fighting on Baby! There IS a brighter truth out there for the best of us. There IS a U.S. truth and with Jesus touching our hands and stroking our palms we can all “make best Okay” in our own way. It’s a beautiful Fall day back where we were born. The leaves remind me so much of you – the way they always used to anger you and then you’d collapse crying. There’s a Father here with huge hands whose growl warms your heart the way you remember. Come and get me James! HisElect.blogspot.com

North Dakota, 08:45 hours. Not enough bread to fetch a cake, but I’ll just carry on teaching and writing and doing everything I can. Your messages are, of course, to me, a source of utter delight. I’ll just keep on publicising myself via the net and the world wide web and hope that somebody hears my plight. RickStein.com/poetry

Just remembering Shakespeare who “made of him [Hubert] a sparkling fitful king”. Just thinking how apt this is in relation to certain gold-medal-winning British athletes, who haven’t been too shy about, asserting their winnings in this week’s media. McLusky... Anderson...DaGreig... (For those American readers among you, the British media is a “news source” similar to the ones you guys rely on) For those of us, who try to stand above this media storm it’s been a tiring and exhausting week, both mentally and in terms of keeping up my routine spot checks as part of my job as a mains inspector for British Gas. Wobbler’sTale.blogspot.com

Winston Churchill once said: “democracy is a swan: rude, and a bitch”. For once I sympathise with the old man as I roll up my thick, birch-bark socks for another day looking for that bloody wren. As a free-lance journalist, times don’t come much clammier than 6:03am in a sleeping bag outside northern Johannesburg. The air stinks fetid. The tiny urchin children will tell you the whisper: “Machiavelli” is coming to town. michaelsmith.com/blog/



So much to do, so little time... President Ferguson prepares for the coming battle while Elder Stateswoman Laura cracks the whip. Woo-pah.

Culture Minister Disem-Jowells Our Expectations Double-life Secretary of State and her ilk make our lives interesting

The past two weeks have been all about Tessa Jowell. No one seems to have realised how odd that is. I mean, it’s never been about Tessa Jowell. Even for the Culture Minister herself, you get the impression it’s not really been about Tessa Jowell. So what’s going on? Why, in a period of escalating violence in Iraq, George Bush’s nuclear-powered visit to India and a 14 percent increase in China’s military spending, are we all talking about the Jowelly-jaunts? There is a simple answer: we aren’t. But let’s ignore that piffing point for a period, and imagine, for argument’s sake, that all over Cambridge heads are being scratched, pints spilt, and friendships destroyed as the propriety of Jowell’s actions is hotly debated. Tony Blair, meanwhile, has put his full support behind our heroine. Broadly speaking this is a good thing; it’s heartening to see our leadership sticking up for each other in times of trouble. But the worry is: what if he’s only doing it because God told him to? If that were the case, we should surely be worried; what if God misheard and thought he was sticking up for (Mother) Theresa? Divinely-driven or not, Blair’s loyalty is revealing. It is surely not beyond the realms of possibility that his initial irritation at the scent of ministerial malpractice has been brought around by the realisation that, despite the lengthening list of allegations, public interest was more the product of amazement than anger. Amazement that the Jowell we all thought we knew, is, in fact, an entirely different Jowell; a more controversial and decidedly more interesting version. It’s this conundrum that’s been hogging our headlines for a fortnight: a classic of subtextual dominance. Text: “Has Tessa Jowell broken the Minister’s code of conduct?” Subtext: “Holy smoke. Tessa Jowell isn’t the grey, Blair-fodder we thought she was. What’s that about?” In this way, Tessa Jowell is just like

Julie Andrews in the *Sound of Music* (Alright, a bit like Julie Andrews). In the film we are introduced to, and accept, young Julie as a flighty, short-haired, hill-loving nun; and then, all of a sudden, she’s an all-singing, all dancing, Super Mum. She even finds time to confront some Nazis. Where did that come from, we wonder. Similarly, we all thought we had plucky Tessa pegged. Which begs the questions: How do you solve a problem like Tessa? How do you catch an (alleged) cad and pin him down? How do you make him stay? And ask him who was paid? And so on.

WHAT IF ONCE WE LEAVE EVERYONE IS COVERED IN RONSEAL, AND DOES EXACTLY WHAT THEY SAY ON THE TIN?

If there is a distinctly musical flavour to the affair, it is also plain that a large part of the attraction is the decidedly comic element. I mean, how classic is it that at the Italian end of the nefarious network is a sinister and besuited Mafia boss, whilst our native variant prominently features a sinister and besuited mortgage dealer. Genius. Whether or not it subsequently transpires that David Mills has committed perjury and/or fraud is somewhat irrelevant; the man is an absolute first class sit-com character. You can imagine a first episode in which Teresa and Dave meet (as they did) over Council minutes in Camden. Millsy (as we’ve come to know him) glances up and is immediately captivated by Tess’s sophisticated command of

planning law. She is equally transfixed by the potential of putting some real jowl into the Jowell. This silliness aside, the public interest in their Culture Minister’s surprising double life is actually rather heart-warming. It’s also very Cambridge, and I don’t mean old and musty. Rather I refer to the delightful capacity of this town’s inhabitants to surprise and confound. Everywhere you look in Cambridge, things are not as they seem, and people are constantly full of surprises. As a first piece of evidence I would cite my long-departed Freshers’ Week cast of characters: a committed chemist who turned out not only to be an international cellist, but a black-belt in some martial art that he picked up from a monk; a Cornish historian full of a thousand and one tales of derring-do in Africa; and a one-armed pygmy warrior (one of these is a lie). I also once met a member of the Pitt Club who wasn’t a twat. One time. But it isn’t just the students; it’s the whole caboodle. Supervisors who are one day providing a cogent and forceful explanation of Fermat’s last theorem, are the next encountered circumventing a punt on a unicycle in aid of blind dogs, and drunks you try and avoid turn out to be talented poets. In short, we are the fortunate inhabitants of what some scientists refer to as the tripso-mordial soup. And it’s bleedin’ great. But the worry is: what if this is it? What if once we leave everyone is coated in Ronseal, and does exactly what they say on the tin? It would be a shame if it was only in our limited youth that we got to meet these polymathic characters. It is for this reason that we give thanks for Tessa Jowell. She is living, and nationally televised, proof that this will not be our fate, and that we can relax, safe in the knowledge that as we make our way through life there will be random bastards doing random things to accompany us. For this let us give thanks.



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VARSLITY



# VARSITY

## Ring the changes

The poor turnout in Wednesday's CUSU elections, and the dispirited atmosphere in evidence at the count serve as a depressing indictment of the current state of the union. As a term which began with a personal and professional fall-out and crisis in the Executive draws to a close, we are left with newly-elected officers who have not even been particularly endorsed by their offices' incumbents.

President Laura Walsh expressed her concerns to *Varsity* that not one of the three presidential candidates consulted her regarding the role and scope of her job at any point during the election campaign. We share these concerns, and wonder how any of them can have purported to have researched their potential role.

Welfare and Graduates Officer Vicki Mann expressed her concerns that Dave Ewings, the Academic Affairs Officer-Elect, is entirely unsuitable for such a vital role on the Executive. After twice hearing his statement that "the greatest barrier between students' potential when they arrive and results when they leave is alcohol," witnessing his apparent lack of knowledge of structures and statutes within he will soon be working, we sympathise with her weeping upon hearing of his victory. Ewings has an enormous amount to prove.

This said, Dave Smith's fearless, energetic campaign brought some much-needed vigour to proceedings. Smith's passion and enthusiasm was unrivalled, and while we diverge from him on several issues, he made his case honestly and eloquently throughout the week, before conceding with the utmost grace. His continued involvement in CUSU will be vital to resolving the debates necessary for its progression.

In contrast to this was Mark Ferguson's unashamed decision to stay away from the vote count unless his campaign was successful. This is not encouraging: the coming year will be filled with challenges and appointments more intimidating than student journalists recording possible electoral disappointment. Staged photographs of his "reaction" to the news of his victory leave more than a bitter aftertaste to those who were there.

Regardless, his task is a huge one. Making his union relevant and useful has already been dealt a blow by the disaffiliation of Trinity Union of Students. The confusion following as to just what Trinity students are now entitled is indicative of CUSU's failure to firmly drive their message into college unions. Ferguson's first task is to do this: justifying the simple benefits that Cambridge students can obtain for less than £6, and quelling the murmurs of disaffiliation continuing to rumble in colleges. Everything else is secondary.

## Clarity on complaints

The need for reform becomes clear immediately upon reading the case studies of students who have had negative experiences of the University's complaints procedure. It is important in a highly pressurised living and working environment that transparent and comprehensive measures exist to resolve such issues as quickly as possible.

However, the University's pledge to review its procedure rings hollow when it has failed to follow its own guidelines up until now. The problems seem to point to a fatal weakness at the heart of the Cambridge pastoral system, that of the tutor/student relationship and the lack of adequate training provided for tutors. This must be urgently addressed if students are to feel protected within their own University.

**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](http://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 pages 6 and 27.**

**Opportunities at Varsity**



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

### A Few Corrections

Dear Sir,

I must take issue with several items in your current edition (*Varsity*, 3rd March). First, you display bias in favour of supporters of testing on animals in your editorial, "Right fight for science." Nothing wrong with that - if you were simply declaring your paper's support for animal testing. But you are evidently trying to do more than that: the words "*Varsity* applauds Pycroft's attempts to bring a sense of rationality back into this debate" imply that Pycroft is a force of moderation, imploring both sides to employ naught but words. He is nothing of the sort: he is a campaigner for animal testing.

All he has done to win your adulation is not kill anyone, not something that distinguishes him significantly from the rest of the population, or indeed from opponents of testing on animals. Your reference to him in the above terms, juxtaposed with the piece's opinionated title and the questionable reference to "advances crucial to the progress of medical science", suggest wrongly that animal testing is objectively right and that its opponents are predominantly violent.

Second, while as a Classicist and a thesp I am as pleased as Natalie Woolman that Will Simpson's adaptation of the "Iliad" got an ADC Mainshow slot (even though no one bothered getting back to me after I auditioned), her suggestion of "a renaissance for Cambridge, a chance...to 'break out from the playground'" is exaggerated, for this is not unique: "Wetmarsh College", a musical satire on Oxbridge, was first performed (in full) as the ADC Mainshow last year (I was in the chorus).

Last, I was disappointed to see Mary Bowers refer to our college's famous wooden structure by the spurious and misleading sobriquet of "the Mathematical Bridge". It's bad enough coming from tourist guides, but a Queens' student ought to know better.

Yours faithfully,

Laurie Marks  
Queens' College

### Blood Debate

Dear Sir,

Why is *Varsity* publishing the ill-informed rants of Jordan Holland? I am referring to his piece 'On Giving Blood' (*Varsity Opinion*, 3rd March). Jordan: there is no NBS-sponsored

homophobic crusade; indeed they are being very rational in their decision not to let "men who have ever had oral or anal sex with other men" give blood (note that there is no mention of homosexuals).

A recent epidemiological review of HIV and AIDS in the UK by the Health Protection Agency[1] found "sex between men" has been the most probable route of infection for 58 percent of diagnoses. Given that approximately 6 percent of men have had sex with men (there is no formal consensus), men that have had sex with men are 22 times more likely to be diagnosed with HIV than men who have not.

Indeed, if "the current ban needs a thorough re-examination," as Jordan puts it, perhaps it should be to consider whether Black Africans should be eligible to give blood: the same HPA review found that 23 percent of HIV diagnoses in 2000 were for those of the Black Africans ethnic group. With this ethnicity making up just 0.8% of the UK population[2], Black Africans are 37 times more likely to be diagnosed with HIV than non-Black Africans. Unfortunately society would probably deem this racist.

Policy needs to be based on facts, not nonsense. Sadly an

understanding of statistics seems to be beyond even the most intelligent of people.

Yours faithfully,

John Tippell  
Jesus College

[1] HIV and AIDS in the UK, available at [www.hpa.org.uk](http://www.hpa.org.uk)  
[2] 2001 census data, available at [www.statistics.gov.uk](http://www.statistics.gov.uk)

(N.B. My figures of 22x and 37x were found through simple application of Bayes rule.)

### A Handy Tip

Dear Sir,

Two words for Adam McNestrie: Wi-Fi Access. With the appropriate hardware, one can be in Starbucks, logged in to Messenger and browsing Facebook. If a higher form of procrastination exists, I am not aware of it - and I'm an Arts student, I know about these things...

Yours faithfully,

Persecuted Philosopher

Letters may be edited for space and clarity



## Letter of the Week

### Reality Check

Dear Sir,

As a working-class, Community College-educated football supporter with a Provincial accent who has been known on occasion to read the *Sun* (although admittedly has never been a huge fan of baseball caps) I was appalled to see Adam McNestrie's stereotyping of the working class in his article, 'Cam II-Sung: Are We North Korea With Spires?' (*Varsity Comment*, 3rd March).

Whilst I appreciate that Mr McNestrie is the first to admit that his hatred is visceral, his article paints an untrue image of working-class life. His breeding, schooling and accent may make him a bona-fide member of the Middle Class, but this does not detract from the fact that he is a

complete and utter twat.

As a perfectly articulate member of Bradford's (in)famous 1 in 12 club, my conversation is not punctuated with eructation, I do not wear tracksuits and am extremely proud of my Yorkshire accent which I have no intention of losing during my seemingly perpetual stay in this godforsaken town. Unlike Mr McNestrie, it matters not to me what social class a person belongs to, what school they went to, nor their pedigree. Your prejudiced correspondent clearly does not appreciate this. I wonder what other prejudices he holds; after all, if he hates everyone who isn't like him, he is impliedly confessing to all manner of "isms" and "phobias".

I am glad that Mr McNestrie has finally made a decision on behalf of the populace as to what

constitutes important - clearly in this social order religion outranks football, politics outranks real life and, of course, Starbucks outranks McDonald's. Give me Bradford City, the real world and a Maccy D's any day.

When authors in *Varsity* make such unashamed public statements regarding their undying hatred of the working-class, is it any wonder why Cambridge has got an elitist reputation and is an institution where 44 percent of admissions come from 9 percent of the population?

Yours faithfully,

Richard Killip  
Queens' College

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

## "I am convinced that my friends are idiots" The Anonymous Student

### This Week: Cambridge's Nocturnal Culture

Think back to when you were eleven. Daddy still had to threaten you with punishments to stop you staying up all night playing *Goldeneye*. You just weren't mature enough to realise that a night without sleep hit your body like a train the next day. Few people stop to think about this stupidity, and nothing has changed. Not even Cambridge students are capable of putting themselves to bed at a time that allows them to function properly the following day.

I've acquired a reputation among my new friends at Cambridge; I'm often introduced as the kid that goes to bed at 10.30pm. In a way I'm quite proud of my reputation. I'm still

of course accepted in almost all social circles around college. However, I understand that sleep deprivation for the sake of clubbing can be a worthwhile sacrifice to make; I've even been known to enjoy it. So this isn't my issue, nor is fun in general.

Last week, a friend of mine called Mikey was up all night playing with his new girlfriend. Fair play, we all have to do that sometimes. The next day, Mikey was still willing to trek with me to buy cricket bats in the morning and even managed some work in the afternoon. However, if you had just had a night without sleep, would your main priority not be to catch up on the lost hours of rest? Mikey was

then convinced that hosting a poker evening until 1am in his room would be a good idea. I've concluded that to think like Mikey, you would have to be mad... or, more likely, stupid.

I've just had one friend tell me he was too tired to work at the moment...well duh. This sleep deprivation in favour of socialising might be acceptable if we were on holiday and weren't having to deal with the most advanced topics that men of our age have ever had to study.

There is something interesting about the human condition that enables us to forget discomfort. It's like when we wake up feeling like there's a Frenchman living inside our heads we vow

never to drink again, but somehow, come next Wednesday at Cindy's, we think that drinking again won't be as bad.

So therefore, I am convinced that my friends are idiots, despite being cleverer than me. No one is prepared to forgo fun, if it is in fact fun, in favour of doing the sensible thing. Poor Mikey must have suffered from this pressure when he felt obliged to host a poker evening after a sleepless night. I'm tempted to say that it's born out of insecurity. I've never been afraid to fettle, but why do I get rinsed for being the smart one? I should be rinsing the rest for being idiots, because clearly spending a few hours chatting with people isn't worth it.





## LIAISONS

When you're getting ready to go on that big night out, whether it is to a friend's birthday party, a May Ball or just a Wednesday night in Cindy's, attention is paid not only to your outfit choice, but also to those essential accessories that tie it together. Be it handbags, shoes, jewellery, belts, hats or scarves, you often need that little extra something to make you feel special. But maybe it is also necessary to accessorize with that perfect date to complete your look. At this year's Academy Awards, the leading ladies knew that their choice of date was second only to their choice of dress. Whether accompanied by a loyal husband like Reese Witherspoon or with an attractive Keanu Reeves in tow to get people talking like Sandra Bullock, they were aware that their escort should be complimentary to their style for the evening. In the same way, you should be aware what your party partner says about you....

An attentive boyfriend may seem the obvious choice if you want to feel adored. He is like the thick leather belt that other women admire and which holds you in place all evening. He will be wrapped around you all night and make you feel especially secure. Watch out that it is not too tight, though, as you may end up feeling suffocated.

Fancy being slightly more daring? An attractive stranger is your pair of sky-scraping black stilettos. You may feel uncomfortable all night, but they will have the effect of making you look more desirable, and we all know that beauty means pain. Sexy and dangerous, they will be admired by other women, and the effect will not be missed by surrounding male company either.

If you are looking for a man instead of arriving with one, the perfect addition to your look is the party girl. She is that friend that attracts plenty of attention and stands out from the crowd rather like a diamond necklace. You may feel more confident and fun with her, but make sure that it is not just her who is receiving all the compliments. You will have to be at your most dazzling to get your fair share of admiration.

If you are feeling slightly less than your most sensational or just really want to have a good night, bring your best friend along. Like your favourite handbag, he or she contains all the essential ingredients for keeping you looking great all evening and will make you feel infinitely more comfortable in any situation. When you are smiling and feel at ease, you are more approachable and others will notice this.

In the end, accessories are there to make you look and feel better, so if you are perfectly content on your own then there is no need to hide behind them. They are often there for your comfort rather than to impress others. Just remember that Reese would have looked just as fantastic with or without Ryan Philippe on her arm last Sunday, and it wasn't him that won that Oscar for her.

JENNY STOCKS

## REVIEW: RICE BOAT

37 NEWNHAM ROAD  
RICEBOAT.CO.UK  
01223 302800



There must be some significance to the opening of a regional Indian restaurant; an indication that enough people have wearied of flock wall-papered tandoori houses, leaving them with an unconscious desire for something a bit sharper. Rice Boat is a new Keralan restaurant with food exclusively from the luscious South-Eastern coastline of India. Having read their on-line menu we called the Rice Boat, and booked a table with one Mr. Jacob Abraham, the proprietor.

The table itself was quite nice to begin with, solid and square, so that as we sat down we flashed each other a timid, 'so-far-so-good' smile. It was a quiet, wet Tuesday evening, and our fellow diners were talking in quiet, wet Tuesday evening tones, occasionally breaking to release a rather disconcerting, though under the circumstances very encouraging, groan of pleasure. And that's what the meal was for us too; a quiet, charming banquet of simple, carefully prepared food, which every so often would coax out a gurgle of babyish delight. To break

the menu down, there's a group of dishes which align themselves with the starter/light lunch school, particularly the Sambar & Dosa combination, the former a thick soupy vegetable and lentil curry with a calming warmth, the latter its rice-pancake accompaniment. These, in combination with the tempura-like Onion Vada and the Rice Boat's marvellous coconut chutney rather overwhelmed the palate, and while under the circumstances this could not be further from a complaint, it did leave us in no position to report back on the glass of Paarl Heights Chenin '05, the house white, which arrived in tow, save to say that its crispness contrasted pleasantly.

Following these one has a selection of meats and fishes, then a list of vegetable sides, then a rice menu and pancake menu. This is where it all took off. All the meat had been stewed slowly on the bone before being left to sit in its respective sauces, leaving it rich and tender and stewy, and we happily fought over the Nadan Kozhi (Keralan

Chicken Curry) and the Lamb Utharlu. We could not remember the last time we ate chicken in an Indian restaurant where the meat had such flavour. The Marktree Red 2002 we drank alongside suffered the same fate as its white companion, but did its best to keep pace with the spicy meatiness of the lamb. Rice Boat has the Indian mackerel flown in, which are served up grilled under a slightly carbonated layer of thick spices. The fish are leaner than our native variety, less oily, and though we adore British mackerel, its Indian cousin was probably better suited to this fiery preparation. We had the great honour of being personally waited on by Jacob, who was able to give us an enthusiastic description of the history and provenance of each unknown ingredient, but the rest of the staff looked perfectly capable to give us the same treatment. We left, unaware of the rain, warmed and cheered to the core.

QUENTIN JONES &  
JACKSON BOXER

## CHOOSE THESE SHOES

STYLING BY LUCY MINYD AND ZOE CHAN



PHOTOGRAPHED BY ANDY SIMS  
AT THE MARTIN CENTRE  
MODELLED BY ZOE

ORIGAMI BY MIKE TAYLOR AND AYAKA SUZUKI



A statement piece at a footnote of a price. This tassel necklace costs £12 at Accessorize.



Take a tip from Lulu Guinness and use loose pearls to enliven a classic shaped bag. Or buy it for £95 at



This versatile belt (£20 at Warehouse) references the current Spring trends set by YSL and Fendi. It can transform an outfit without a high fashion price tag.



## ACCESSING YOUR ACCESSORIES

Two students walk into a room. Both are dressed in black, but one has an exquisite set of pearls draped around her neck. Who are your eyes on? Any girl can buy whatever the fashion magazines are dictating for this month, but it takes a true eye for style to accessorise each outfit to its best advantage. Just follow these four simple rules and never have that last minute pre-party panic again.

Rule number one: if you want 'elegant', you have to co-ordinate. With a great selection of inexpensive items on the high street at the moment, you won't need to look far or spend a fortune. Warehouse has a fantastic saddle-waisted belt in red for £20. Remember that these statement belts will have disappeared next season. If they suit you, get spending now. For a more unique look, why not use a cummerbund instead? They nip you in at the waist, are

free if you nick them off your brother/boyfriend/dad, and you can pick one up on ebay for next to nothing. A gold one, currently selling on ebay for £6.99, would look fantastic wrapped around a tight navy dress.

Rule number two: with jewellery, it's cheap or treat. There's no point in spending £30 on a necklace from Accessorize. Everyone you meet will have the same one and even though it's pretty pricey, the 'silver' will still tarnish after a few months. Either plump for an expensive but timeless piece which you can wear to any ball and party for eternity, or revel in cute costume jewellery at disposable prices. Ark Vintage has beautiful strings of pearls for less than £20, which are classic and will never date. The Oxfam near the Grafton Centre is worth a look for retro brooches, which can bring an outfit together for less than a fiver each.

Rule number three: experiment. A cute polka-dot alice band from Miss Selfridges (£5) will look great on Suicide Sunday with a glass of Pimm's in hand. If your favourite pearl necklace has broken, use the beads to sew your initials onto a plain black bag (a favourite though admittedly narcissistic trick of mine) or twist a length of them around your pony tail. Wear your favourite ring on a chain around your neck one evening. Run a wide green ribbon through your belt loops and tie it in a bow at the back to match your shoes (try Robert Sayle's haberdashery department). You could even go to Marrakech and ask one of the potion vendors to mix you up a spell, then wear it as a necklace charm (mine really does bring me luck).

Rule number four: forage. This doesn't just go for accessories of course, but you are much more likely to

pick up an adorable bag or unusual scarf from Spitalfields (or unique leg warmers from the Cambridge market) than an entire ensemble. When you're shopping for vintage it's easier to stick to accessories, because to pull off a fifties prom dress and not look like an extra in *Pleasantville* can be tricky (definitely doable with the right attitude, but tricky). Going for accessories can sharpen up a tame outfit without the worry of going OTT. Raid your grandmother's jewellery box (with her permission, please), visit the market every time you're passing (you never know when the perfect piece will turn up) and let loose the little girl inside you in Claire's Accessories. You know you want to.

Ladies, go forth and accessorise, and in the words of Lulu Guinness, "put on your pearls, girls!"

FIONA WALKER DOYLE

## SHRED IT



Ironed hair is for straight-laces and curly hair is for unmentionable areas. A light wave will get you smiling for spring. Buoyant and care-free, wavy hair will bounce the sunlight onto your face and coax out that inner shine.

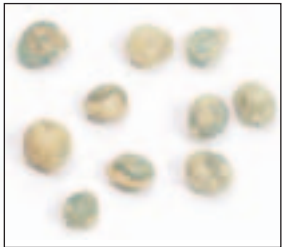


End of term gossip can be seen as harmless: it heads too close to the lobotomy that is spring break to blow out of proportion. But beware; gossip fades but vengeance sticks like cheap whores to a Dolce suit.

## CREDIT



Wasabi peas clear one's sinuses in this sickly season and titillate the taste buds a treat! Too many could cause a nosebleed, but what can't these days?



The *Times* unjustly slated **Stella McCartney's** offering for AW06. As a young British designer who addresses the needs of modern women in terms of cut, texture and colour, McCartney has shed her rock chick image to establish herself as a shrewd businesswoman. Her atelier has a signature look which, given the decrepit state of the British fashion scene, we should herald and respect. Like it or not, Stella is a fashion voice of our generation.



# Arts



**Visual Arts**  
Painting the town red at King's Art studio

>>page 19



**Screen**  
Dodging the auteur clichés with Cinemascope

>>page 20



**Theatre**  
Talking shop with the Henry Porter Prizewinner

>>page 18



**Music**  
The Rifles are first against the wall

>>page 21

# The College Crawl

As Marx once (sort of) said, sometimes the system just gets too much and we poor proles need to fall back on something called 'leisure time' for our own sanity and self-fulfilment. We all have our ways of relaxing, and some of them shouldn't be mentioned in a respectable publication like *Varsity*. Occasionally, you might even like to do some of these things with other people. This is where ents are supposed to come in. But do they really serve their purpose, or are they actually about as entertaining as sitting in on a weekend watching *And and Dec's Saturday Night Take-Away* with your grandparents? With that in mind, I set myself a challenge: to see how much 'fun' I can have over the course of one week in which I confine myself solely to our beloved college system.

Contributed by: Kathryn Blanshard, Liz Bradshaw, Simon Calder, Izzy De Rosario, Rhiannon Easterbrook, Anthony Fitzpatrick, Mohammed Hamza, Lowri Jenkins, Freya Johnson-Ross, Ben Jones, Sarah Pope, Sidra Rafique, Alex Stearn, Jacqui Tedd

## MONDAY

My mission to force myself to have what I have quaintly, but rather ominously coined "the week of fun" gets off to a rather inauspicious start. How have the colleges conspired to ensure that there is only ONE publicised event on tonight, and an acoustic night at that? Surely I'm not the only person who needs distraction from the dregs of a weekend hangover and an impending essay crisis?

In the end, though, **Queens' Candle Club** turns out to be the perfect antidote to my throbbing head and growing sense of panic. There are candles and darkness and some well-known Cambridge names (debuting new material and beautifully covering 'Clouds', **Mary Bowers'** set is especially strong), but there are

are also distortion-fuelled Jimi Hendrix covers (Jon Parry and Alun Williams) and an absolutely astonishing urban-acoustic self-composition from **Arjun Coomaraswamy**.

Of course, one of the benefits about intimate, college-based music events is that musicians who might otherwise shy away from performing are given opportunities to do so. Despite the inevitable comparisons with 'Songs in the Dark', 'Candle Club' seems to have established a very strong niche of its own, and I went soundly to sleep on Monday night chanting the mantra, "essay, what essay?" So I suppose the college system did in part do its duty on Monday: it both distracted and entertained.

## TUESDAY

Things seem to liven up a bit on Tuesday. I trek up to **Fitz** for a preview screening of *Shooting Dogs*, organised by the Aegis Trust, which aims to raise awareness of genocide and crimes against humanity. The film, starring John Hurt and Hugh Dancy, tells the story of the pupils, parents and teachers of a school in Kigali, Rwanda's capital, and it almost packs out **Fitz's** shiny new auditorium. Though I cried almost all the way through, this film eloquently tackled the important and pressing issues of government and media corruption.

Continuing on the 'media' theme, **CUSU's Student Question Time** at King's might not be as glamorous as its BBC equivalent, but it makes for an interesting discussion about the responsibilities of the student press, and is becoming increasingly well-attended now that the advertisers have branched out into the realms of Facebook. Indeed, I left somewhat stunned, possibly by the bottle of wine I'd consumed single-handedly. It's not often that a college event that isn't 'drinks with your tutor', allows you to enjoy drinking, debating, and propounding social theories as you watch your more sober peers gaze forth in a jaded stupor.

After a quick G&T in the bar, I head precariously upstairs to check out the **Lightbox** film showing in **King's Art Studio**, a new venue that's

always prepared to screen something a little bit different that you are unlikely to find gracing the shelves of your local blockbuster. Afterwards, however, I find myself between a rock and a hard place: **acoustic night at John's** or, erm, **acoustic night at Jesus**. In the end I sample both; the alcohol beginning to wear off, I begin to ponder is this really it? Are Cambridge college ents just not all that exciting?

I certainly had my doubts about how entertaining **John's Eclectica**, billed as an evening of 'alternative music and poetry,' would turn out to be. It was a bad omen as I settled down in my plastic chair only to have an alarming man suggest enthusiastically that I sit at the front to guard against the gig 'feeling like a poorly-attended lecture.'

The first person to play the guitar wasn't too bad, but the fact that he was reading the lyrics off a sheet on his lap rather spoiled the effect. Moving on to the poetry - undoubtedly very easy to get horribly wrong - the original poems did actually hold my attention, but the performances were lacking.

The fact that I did enjoy myself was in a large part due to the excellent people-watching opportunity provided. The pervading air of alterna-folk joviality couldn't fail to be amusing. Jesus' acousto-musical was slightly more unpretentious, with covers of Coldplay and Snow Patrol abounding, but by this stage I'd more than had my fill of acoustic.

## SATURDAY

Saturday's a busy night too, with **King's** alone managing to host two nights simultaneously - **Electrolease in the Cellar** and a **launch party** in the bar for a CUSU Presidential bid. The former provides the opportunity to fix up, look sharp, pout a little and dance like a Rubik's cube to Tiga.

Unfortunately, as is often the way with **King's Cellar** events, for the first hour and a half the dancefloor is resolutely underpopulated. You feel like running upstairs and pulling everyone by the hair downstairs, injecting them with gin and pushing them into the electronic madness.

Free CDs and lollipops are liberally handed out in a valiant effort to get the Cambridge mopers to become electro gods and goddesses: soon enough, everyone is having a great time - showing that although getting a night going can be an uphill struggle, it's usually worth it in the end.

Resident DJs **Soundtrack of our Lives** were on the decks (or iPods as the case may be) for the CUSU launch, and their accessible set, full of shoddy DJ-ing, was all part of the charm; a great time and a good old dance was had by all.

Over at **Clare**, the more high-profile **RAG Battle of The Bands** proved a distinctly less satisfying experience. I was reminded once again, that no half-decent band has ever come out of Cambridge, and if tonight is anything to go by, that's not going to change in the foreseeable future.

Having missed what was, by all accounts, the best band of the night (**Los Bandidos**), I was forced to endure what were, albeit fairly slick and professional, repetitive, derivative and artistically unexciting sets from **The New Therasas**, **The Paper Dolls** and lastly **Anada**. Moreover, the method of judging the winner was just a little dodgy, as it was based on audience reaction, and, funnily enough the drunker people got, the more they liked the band. No prizes for guessing who won. Certainly not the audience.

## WEDNESDAY

On Wednesday, after discovering that the colleges are at last giving me a break from the auditory Valium that is the acoustic night, I feel strangely invigorated by the evening's prospects.

Early on I head over to **Sidney Sussex** for a talk by **Guardian columnist John Harris**, whose expertise in both music and politics makes for an attractive mix, whilst simultaneously awakening horrifying memories of Noel Gallagher and Tony Blair undressing each other with their eyes over a few glasses of bubbly at No.10.

I then dash over to Peterhouse, who're spoiling us tonight with not one but two student plays. **Natalia Petrovskia's Perchance to Dream** was sort of about Nazi-occupied Paris and sort of about The Subconscious. To put it bluntly, it wasn't very good, with slightly stilted acting and a script consisting largely of foggy existentialism ("what's the point?" - good question).

**Taxidermy**, the second play, was a black farce on the world of 'theatrah', written by the directors, **Nick Garrard** and **Krzysztof Honowski**. Whilst it didn't benefit from an audience who'd just spent the past hour worrying about whether the actors saying they 'didn't know what to do' was an expression of existential angst or an admission that they had just forgotten their lines, this was a much slicker production, and the script was densely-worked and genuinely

funny.

The cherry on top was the inclusion of songs. A song about a coke party, and a song about Man getting screwed over by Nature got my feet tapping and my fingers clicking. It was just a shame that the **Peterhouse** showcase of new Cambridge talent wasn't better-attended, so that those in the thesp world, who on occasion are known to take themselves too seriously, could have joined me in my quest for some lighthearted fun.

Not for the first time this week I found my solace in **King's**, where **Dave Chapman** was hosting a pretension-free cheese extravaganza, bringing the **Cellar** back down to the people.

Unlike at many other more highbrow activities, where looking like a bulldog licking piss off a nettle is a requirement, grins and glowing faces were uniform. Or maybe that was just the vodka.

Then on to **Emma**, to catch the last half hour of **DJs Sketchy and Rip**. After the euphoric unpretentious cellar fest, this was a bit of a let down, a far more self-regarding crowd and a lazy set that comprised the DJs playing the exact same CD they play at every night they play at ever. Half-way through what is turning out to be a surprisingly 'fun' week, I gratefully crawl into my bed.

## FRIDAY

On Friday I'm rather spoilt for choice. It's a big night at **Clare**, with **Eddy Temple-Morris** headlining. After the disappointing turnout for the stunning **C2C** set two weeks ago, it was pleasing to see that the committee had ensured an almost full cellar for what was one of the most exciting nights of term.

**Temple-Morris** managed to seamlessly merge well known rock with more edgy dancehall in a coherent set that had the crowd screaming "one more tune" as the porters came to shut the music off, and emerging into the night singing his praises.

Next door at **King's** I catch a bit of the visiting **Samba band Arco Iris**. The crowd took a while to warm up and I found myself questioning how much 'fun' there was in standing around in a much 'fun' there was in Michael Jackson-circle watching a crazy man in Michael Jackson-style white glowing gloves randomly blowing an immensely loud whistle. However, I soon got into the mood, and found myself swept away with the rhythm (although I remained lucid enough to avoid joining the human chain that snaked around the cellar).

By now I'm so drunk that the 'interesting' guy in the corner is starting to look pretty damn attractive, so my concerned friends 'suggest' that it's time to leave. We move on to **Sidney's Gangsters and Hos Bop**, where we find the bar transformed into a veritable Ghetto adorned with Candy Shops, G's and Pimp's. Shots were bargainous at 3 for £3, and ticket holders were handed bags of drugs on arrival: cellophane bags filled with sherbert - 'genius'.

## Films at St. John's

## THURSDAY

After last night's shenanigans, I'm planning on giving my liver a rest tonight and taking it comparatively easy. I decide to begin with a gentle college film. **Just Like Heaven** is a romantic comedy with a slightly supernatural bent, casting Reese Witherspoon as a coma patient whose spirit continues to haunt David (Mark Ruffalo), who has rented her apartment. While the film itself is fairly predictable, it does what it says on the tin and provided a welcome break from earnest realism.

It's just a shame **John's** charges £2.50 rather than the customary £2 - that's a whole 50p I could have contributed to my wine fund.

By now I'm feeling so mellow that I even decide to give another acoustic night a go, this time **8 Track Shack at King's**. Despite an abundance of earnest singers, guitar in hand, competently strumming away, the mix also included skilled combo **Seiriol and Ollie**, who promised us a "mutual orgasm" and delivered a humorous Justin Timberlake performance.

The small budget possibly contributed to the school-play feel but overall I thoroughly enjoyed myself. It made a change to see a Cambridge production that is not inaccessibly highbrow. It made me jump. It was entertainment.

Dave Chapman at King's

Queens' Candle Club

Eddy Temple-Morris at Clare

## SUNDAY

Sunday proves to be the nadir of the week, as I am forced to sink to the yawn-inducing low of a jazz night at, of all the dives in Cambridge, **Wolfson**. I can imagine little worse, bar a barbershop quartet at **New Hall** or similar. I opt for the simple solution of numbing myself with drink, and in the end the evening is perfectly pleasant, if nothing to write home about. As I make my woozy way home, I reflect on my 'week of fun' with mostly positive feelings.

Students across the University are working to provide us with a wide range of entertainment. Under-attendance is a common problem, but related to this is the fact that many nights simply aren't publicised effectively. A number of the events I attended I only found out about because I specifically asked.

However, those people who do make it to college ents usual-

ly get a good deal. Yes, some of the more well-known DJs can get complacent (a problem that extends to non-college nights such as **Fez**), and sometimes the 'wank' factor, particularly at events of an artistic or theatrical nature, is higher than in a teenage boy's bedroom.

But there are perhaps more opportunities than people realise to have some genuinely unpretentious fun - and this doesn't always mean resorting to all-out cheese. Colleges also offer value for money, with cheap drinks and admission costs.

So did I have 'fun'? Most of the time, yes. Hopefully my week will have inspired more people to want to join in, and now we have Facebook there's no excuse for lazy advertising that doesn't promote enough opportunities to do so. See you at the disco, I hope.



# New comedy, new danger

Henry Eliot interviews himself about writing the Harry Potter Prizewinner...



**Henry:** Henry Eliot, you won the 2006 Footlights Harry Potter play-writing prize.

**Henry:** Yes.

**Henry:** With, *The Barber Shop*.

**Henry:** That's right. It's on next week. Come along and bring all your friends!

**Henry:** Well maybe I will. Now, would you tell us all a little bit about writing comedy?

**Henry:** Ok. I wrote most of *The Barber Shop* the day before the deadline, while drinking Kuwaiti coffee and feeling guilty about a Swiss girl called Carole who was reading a book about linguistics on my sofa.

**Henry:** Multicultural...

**Henry:** It's supposed to be funny.

**Henry:** Ok. Maybe a little synopsis?

**Henry:** I like your questions.

**Henry:** Thank you.

**Henry:** It's about a guy called Hugh who meets another guy called Henry.

**Henry:** That's a—

**Henry:** Funny coincidence. Yes I know. Hugh tells Henry all about his recently-failed relationship with Rose.

**Henry:** Nice name.

**Henry:** Quite. As Hugh tells the story, the scenes are re-enacted and Henry watches them, invisible to everyone but Hugh.

**Henry:** Clever.

**Henry:** Thank you. Sometimes Henry pauses the scenes and discusses with Hugh what he could be doing better. Hugh also has an over-developed imagination which crescendos until there are a few dramatic twists and a spectacular ending.

**Henry:** I see. Well it sounds very watchable. Now perhaps you could tell us a bit about yourself. Do you write a lot?

**Henry:** When I can. I've had two other scripts performed this term: a modern musical version of *Troilus and Cressida* which is on this week in Magdalene, and an adaptation of Flann O'Brien's novel *The Third Policeman*. And I won a poetry prize last year, but I don't have long hair any more.

**Michael:** Um, Henry?

**Henry:** Henry?

**Henry:** Was that you?

**Henry:** Who?

**Henry:** Am I?

The Harry Potter Prizewinner: *The Barber Shop* is on at the ADC next week at 11pm

## ...and Nick Mohammed subliminally mixes mind control with comedy in the Forer Factor

Can I play with your mind? I mean, I CAN, but can I? Thanks a lot; really kind. So. Read this character analysis. Imagine it's your horoscope.

"You have a need for other people to like and admire you, and yet you tend to be critical of yourself.

"At times you have serious doubts as to whether you have made the right decision or done the right thing.

"Some of your aspirations

tend to be rather unrealistic."

"At times you are extroverted, affable, and sociable, while at other times you are introverted, wary, and reserved."

Does that sound like you? Well you think it does but you're wrong wrong wrong, because it was actually written in 1948 by the psychologist Bertram R Forer, who proved that people accept vague statements as being uniquely applicable to themselves, without realising that the same

description would be true for pretty much anybody else.

That's how mind control works, and, surprisingly, it's also how *The Forer Factor* works. Which is amazing, because it's a comedy. No one has ever before combined comedy with the subliminal. This is unprecedented. Hold onto your hats.

Nick Mohammed's new comedy is at the ADC from the 22nd-25th March at 11pm. Hear the trailer at [www.theforerfactor.com](http://www.theforerfactor.com)



## Horse from making noise

Tom Royston is only whelmed by *Richard III*

Dear 20th and 21st Centuries,

*You knobheads. You've seen Shakespeare in Love, so you've no excuses. I've written, what, five million plays or something? Obviously I knocked them out like billy-o. So I'm not that fussed about the little details, and I never was.*

*But while you continue to tinker with my pissing staging (incidentally, I still LIKE boys playing women and I LIKE straw on the floor.) you reverently leave my words alone. Now, I admit, I did have a nice turn of phrase now and again. But "As 'twere retayl'd to all posteritie?" Five hundred years ago that possibly meant something. If you honestly still want actors to say things like that, then for heaven's sake make sure you have decided what it all means first.*

Yours sincerely,

William Shakespeare

Tom Cornford's production of *Richard III* is technically all excellent. But perhaps the creative team's obvious facility has led them to get carried away. I felt slightly like I was watching a showreel. Zadok the Priest, '90s fashion, '60s megaphones - everything means something, but everything means something slightly different.

Each vignette of interpretation is well-turned, but they do not build on each other enough. Will Featherstone's Richard, though extremely engaging to watch, is neither persuasively evil nor persuasively lovable. Richard is quite conventionally costumed, here as usual with one withered useless arm (which symbolises that - uh - bad people can't tie their laces? Shakespeare left the relationship between Richard's disability and character open; I would have liked to see it more firmly addressed

here.)

The architectonic narrative timidity is, however, the better to help us notice some of the supporting characters, in particular Steph Cohen and Alexandra Guelff as a sinister chorus of Princes in the Tower, and Sam Kitchener (who has a really lovely, resonant, totalitarian-dictatorship voice) as turncoat Buckingham.

The overall effect is one of doing a very pleasant cryptic crossword. The better you are the more references you get, and it all sort of fits into the puzzle somewhere, and then you finish (if you're good) - but then what? Crosswords aren't a lot more than the sum of their parts, but plays really ought to be.

*Richard III is on at the Cambridge Arts Theatre until Saturday at 7.45pm. Buy One Get One Free Glassworks Gym membership with ticket purchase*

## View from the gods



The Varsity Elect Pass Judgement, with Tom Kingsley, Tom Sharpe & Tom Williams

The best plays this term have been those which remembered they were being watched. The ones which tried to give something to the audience. Entertainment should affect the viewer emotionally. It should be enjoyable. It shouldn't be about trying to impress by wheeling out a tired old classic, or by lazily throwing together a bunch of thespians and expecting

something meaningful to evolve from the mess. Trying to be clever isn't clever. And so the good plays this term, as always, were those which had some substance, some sincerity behind them. The ones where those involved were in it to give, not to take. It's just so obvious when people are

“ TRYING TO BE CLEVER ISN'T CLEVER ”

onstage because their ego asks them to be. Get off it. You're a waste of time. You're a waste of everybody's time.

So that old classic *Oleanna*, with its tight team of two fine actors and a fine director couldn't fail. A long and careful rehearsal process resulted in affectingly realistic characters, and a play that, uniquely, provoked genuine discussion in the bar. Was the student right? Was her professor right? In the end, the girls seemed to go with the former, and the guys with the latter. But it was fun getting there.

*Ismene* was a surprisingly professional production with a cast to match, and a tremen-

dously beautiful set that gradually filled with bullet holes and blizzards. The script - transposing Greek tragedy to Northern Ireland - went over the heads of anyone who wasn't familiar with both of those things. Which was everyone. This is probably a problem.

But at least it was written by someone young. There should be way more new writing. Goes without saying. Just way way more. It's too obvious to say, even. *Brick Walls* might be good. That's coming up. *The Third Policeman* may only have been an adaptation, but it couldn't have felt any more generously exuberant. Maybe it could have done with a shade more editing, but moments of it were properly inspiring.

ETG's *Taming of the Shrew* kept its audience in mind throughout, and ended up an infectiously energetic pantomime, not overfilled with ideas, but full of warmth.

*Beautiful Child* did the impossible - not only did it make the depressingly shabby Corpus Playroom seem truly stylish, but it made paedophilia quite charming. This un-hyped gem of a play was probably the unexpected delight of the term. Let's have more of that.

Entertainment should be entertaining. If you weren't entertained by a play, you weren't being stupid. It just wasn't a good play. Or at least not staged well. Don't let anyone tell you otherwise.

See [www.varsity.co.uk](http://www.varsity.co.uk) for a definitive review guide to Cambridge theatre, including the new adaptation of *The Iliad*, Fitztheatre's *Sweeney Todd* and the 2006 Medics' Revue, *The Chronicles of Hernia*



# Designing: just child's play?

Simone Westermann reports on Cambridge architecture students' project in the real world



In September 2004 Mayfield School caught fire. A catastrophe undoubtedly, but one that offered the school a chance to create a new and better educational environment.

Thus, just as Christopher Wren created a new St Paul's from the ashes of the Great Fire of London, the Architecture Sans Frontiers Cambridge (ASF), a committee of architecture students at the University, have been called in to design a new reception class playground.

The University's Active Community Fund network put the ASF in touch with Mayfield foundation stage coordinator Holly Linklater and parent-governor Helen Powell, who realised students could offer the

“  
**CHILDREN  
OUGHT TO  
HAVE A SAY  
IN THE  
CREATION OF  
THEIR  
SCHOOL**  
”

energy and originality required for such a project. A close working relationship between the coordinators of the Mayfield School and ASF has developed since then, with both parties sharing an ambition to bring it beyond the 'swings-and-slides' playground prototype.

The aim was an environment where children could free their imaginations, and create and develop in natural, stimulating surroundings. Funding has been provided by the University's Active Community Fund and NatWest Supergrounds so far, though additional sources are welcomed.

Two students involved, Theo Creber and Hanne Van-den-Berg, explain just how

demanding a task this is, requiring not just recollections of their own kindergarten experiences, but also approach it from a fresh angle. To help them understand the world of a five-year old, they are required to spend a day in reception.

It has also been an opportunity for students to put design skills from their degrees into a real project. So far ASF has held a design workshop with 16 students to sketch out ideas to redesign the playground.

Theo and Hanne recalled the most interesting stage in realising the project - attending a Children's Workshop in February. Kids from the Mayfield School were invited to the Architecture department in

Scroope Terrace. The objective was to get them to experiment and respond to different materials under the alert eyes of the architecture students.

This is very much in line with the idea of the project. Children should be the creators of their surroundings, or at least have a say in their creation it. After all, it is supposed to be a playground for children, rather than a building designed by and for adults.

The ASF is now working on the final design. It looks to be an initiative of enormous benefit to both the Cambridge students and the school pupils.

*The ASF is open for any questions and suggestions regarding the project. Contact tspec2 and hv220*



## THE CLASSICAL COLUMN JAMES DRINKWATER

As the creative energies are climaxing towards the end of term, a series of highly ambitious concerts begins with **CUMS II**, who under Mark Austin and Graham Ross (Saturday 11th, West Road, 8pm, £4) tackle three brassy twentieth century stalwarts: Elgar's second-most popular Pomp and Circumstance March, the fourth, in G – a *marche sans paroles* we might say; Gershwin's blazing Piano Concerto in F (Chen Chen piano); and Rachmaninov's glorious orchestral suite, the Symphonic Dances.

Alternatively, those offended by such bombast may prefer to retire to the **Platinum Consort** in Jesus Chapel (11th, 8pm, £5) performing the Tallis Lamentations, a Lobo Requiem, and the eight-part Victoria Salve Regina.

If you are just finishing lectures at the Sidgwick site on Tuesday 13th (West Road, 1.10pm, £3), you might want to consider a 50-minute lunchtime chamber music concert given by the **Britten Sinfonia**, including Britten's Phantasy Quartet, Stravinsky's Three Pieces for Clarinet, Barber's Summer Music, Six Bagatelles by Ligeti (ever-beloved by the avant-garde muso), all completed by a new commission by composer Joseph Phibbs.

For many, the sensation of term arrives on Wednesday 15th (West Road, 8pm, £5) with the **Stark Sacre** (or Rite of Spring): let us only hope that the occasion will lack that now otherwise-essential accessory – the mobile-phone ring-tone interruption in the opening bassoon soliloquy. Also featuring in this unmissable **CUMS I** concert is the Shostakovich Festival Overture (more rollicking than riotous), and the Cambridge pianist Clare Hammond in the lyrical Bartok 3rd Piano Concerto.

The music society of Queens' College, the curiously-named **MagSoc** (Thursday 16th, West Road, 7.30pm, £5), keeps the musical pressure high with another all-twentieth century programme, including in the opening half alone the first Three-Cornered Hat Suite (de Falla), and Copland's Clarinet Concerto (soloist, Laura Biron). For the second half, Orff's choral-orchestral extravaganza, the Carmina Burana, makes for a super-sized feast for the ears, although one does wonder whether such musical primitivism really has a place in Cambridge. Conductors Sam Hayes and Courtney Lewis will try to convince us otherwise.

On Saturday 18th, the **Fairhaven Singers** should be caught at John's Chapel (St John's, 7.30pm, £9) in a brilliant programme of English choral masterworks (Vaughan Williams' Five Mystical Songs, Walton's The Twelve and Britten's Te Deum in C) – a stunning way to crown the term's concert-going.

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## The Art Room Ella McCartney and Claudia Gray visit King's Art Studio



One of Anton Lukoszeviev's drawings for his musical scores

Nestled in above King's bar is 'A' studio. The two rooms, complete with cupboards full of intriguing art materials, are a source of great creative potential. Every week the tranquil space holds life-drawing classes, film screenings and exhibitions, providing a facility for those who want to indulge their imaginations. The studio space welcomes students from any college, though

some of the workshops require a small donation for non-King's members. It's an enthusiastic and unpretentious forum for art projects of all varieties. If you lack the room to construct your masterpiece, want to exercise your artistic talents, or just crave some spontaneity, 'A' studio will be an invigorating experience.

Contact Lucy Minyo (lm316) or Claudia Gray (clg48) to get involved.

Anton Lukoszeviev's workshop explores the relationship between music and its environment. He works with moving images, drawing and photography. He also demonstrated his interpretations of artworks into music. Personally, I have a great interest in different forms of communication and have experimented with translating images into musical scores, but the approach taken by Anton Lukoszeviev in the workshop showed a greater freedom of interpretation.

When I presented him with a variety of horizontal contour lines on photographic paper he

interpreted the lines into sound using a cello.

How one reads the fluctuation of the line relates to our established beliefs of what pitch a diagonal line would make in comparison with a horizontal straight line; perhaps, for many of us, the sound would lower in pitch.

How much authorship can we claim for pre-conceived conditioned ideas and how much is our own unique interpretation? And how in turn can this be communicated? Anton might raise as many questions as he answers, but regardless, provides a rich and visually stimulating experience.





Tsotsi ★★★★★

This year's Oscar-winning Best Foreign Language Film follows six days in the life of Tsotsi, the street thug, as he plies his criminal trade in post-apartheid Johannesburg.

“VIOLENCE IS A WAY OF LIFE FOR CHILDREN LEFT ORPHANED BY THE SPREAD OF AIDS”

Densensitised to his violent life, Tsotsi is forced to confront his own humanity when he's landed with a kidnapped baby in the aftermath of a brutal car-jacking. The story then follows Tsotsi's attempt to drag himself up from the underbelly of society and find some form of redemption. "Our stories are the same as your stories," explained director Gavin Hood upon receiving his Oscar on Sunday night, and he's right; this is a story of bad-guy-come-good we've seen and heard before in English language films, however *Tsoti* is a rare gem that manages a genuine shift in perspective from distaste to sympathy for the

protagonist. Contrary to what you might read elsewhere, this story does not really confront the myriad of problems that still beset South Africa. Currently there's a stark divide between the affluent, security conscious suburbanites and the poverty-stricken townships, disease is rife within the ghettos and violence has become a way of a life for children orphaned by the spread of AIDS. Although the film lacks the scope to tackle these issues, what it focuses on well is one man's paternal feelings for a kidnapped child; feelings that help him remember his own deprived upbringing and exorcise his inner demons. It may sound like a cliché but it feels remarkably real. This is largely due to some strong performances, especially Presley Chweneyagae as Tsotsi. The rest of the cast, all South African, seem comfortable with the material and the linguistic blend of street slang, Zulu and Afrikaans they speak adds an interesting touch of diversity. The film is helped by subtle direction and simple, neatly framed cinematography. *Tsotsi* is a compelling and ultimately uplifting tale and if, when it's released on March 17, you manage to find a cinema brave enough to show it, then I would highly recommend you go.

Mike Palmer

# Where have all the scripts gone?

## Kirsty Dootson on the hits and misses of CINECAM

Arriving in the wake of the overblown hype and glamour of the Oscars, the Cinecam Film Festival is a comparatively modest affair. It is, however, the culmination of a year of amateur film-making effort and should be treated as a significant cultural event, at least within the confines of Cambridge.

Unlike some of our University's creative bodies, Cinecam has no pretensions to being an elitist clique. This should endear this set of film enthusiasts as a bunch of decent people who produce decent short films.

I say 'should,' because student film-making in Cambridge is a painfully hit-and-miss affair. For a place that probably has more talented writers and actors per square mile than anywhere else in the country, it seems a shame that they rarely get together to make good films.

There is certainly no lack of opportunity.

Cinecam, and several colleges, have equipment available for use by students. But, of course, good equipment doesn't necessarily make a good film; in fact I've seen many flawed student films that have, to their credit, had impressive

“OUR BEST WRITERS ARE TOO BUSY BLASTING OUT THEIR PLAYS”

production values. The main problem is not a lack of talent, equipment or willing gaffers but a lack of original scripts. It seems that all our potential scriptwriters are too busy blasting out their weekly two thousand words on

Chaucer, or their *Varsity* articles, or their plays, or their excuses for why they haven't done their weekly two thousand words on Chaucer, to write a script for a short film. All too often does a potentially good director produce an inherently bad boy-

meets-girl story because they wanted to make a good film but didn't start with a good script. This may be a manifestation of the lovelorn, sex-starved undergraduate population itching to express their desires, but it's more likely to do with a lack of originality. The best student films of the past few years have been those which have

made the effort to achieve something different, yet have remained simple and avoided any wistful shots of the Cam. One of the gems of last year's festival was *Letters* in which a young man receives a letter in the post written from himself as a child and struggles with his reply. The secret of a good short film

often lies in simplicity, and this wistful, open-ended exploration of change over time successfully resists trying to say or do too much.

Cambridge students seem strangely reluctant to abuse the wealth of great plays and novels waiting to be adapted.

Looking back two festivals ago to 2004, one of that year's best films was a bizarre interpretation of the *Iliad*, involving Samurais and the Wren Library. While this might not be 'an original script' it certainly gave the directors and actors a chance to shine without the overbearing weight of a bad script on their hands. Fingers crossed, this weekend's festival will bring forth some films which manage to avoid the pitfalls of the music video and the 'aesthetic' concept piece.

And, of course, any pieces of flaccid, boy-meets-girl tripe.

Kirsty Dootson is a member of the Cinecam committee



## Ed King on Havana Suite and Cuban Cinema

Fernando Perez' *Havana Suite* is the ideal opening selection for this month's Cuban Cinema retrospective at the Picturehouse. The film restages tensions that have characterised cinema since the revolution.

Billed as "the outstanding Cuban documentary of recent years", *Havana Suite* really stretches the term 'documentary' to breaking point. Perez' film follows a day in the lives of ten Cubans, struggling to keep dreams alive against Havana's hardships. One is a builder by day and a dancer by night, another a railway mechanic pursuing a musical career in spare moments.

It's hard to imagine a more carefully crafted film. Through its

busy montage and collage of sound effects and music samples, *Havana Suite* attempts to articulate a link between the rhythms of these people's everyday lives and those of the city as a whole. The result is a curious but ultimately successful blend of documentary and fiction.

Such formal experimentalism is nothing new to Cuban cinema. Ever since 1959 and the foundation of the Cuban Institute of Cinematographic Arts and Industry (founded to harness the potential of cinema to communicate the ideas of the revolution to a mass audience) Cuban film has tried to distance itself from an overt propagandistic aesthetic. This retrospective attempts to

chart the trajectory of the different aesthetic trends promoted by the ICAIC, from the European New Wave-inspired films of the 60s, through the social comedies of the 80s, to the international co-productions of the 90s.

Perhaps the most interesting aspect of this sweeping retrospective is how it demonstrates the complicated and often ambiguous relationship between the ICAIC productions and the politics of the revolutionary government. The reaction to *Havana Suite* is proof that cinema is still the battle ground for political debate that it has always been in Cuba. Critics ranged from those who saw it as an apolitical celebration of tales of urban

redemption to many who read it as a bitter and coded indictment of a revolution that has lost sight of its ideals. Again, this tension between celebration and criticism of the political establishment is typical of Cuban film and best exemplified by the career of Tomás Gutiérrez Alea, whose *Strawberry and Chocolate* is being screened in the Picture House later this month. Always a staunch supporter of the revolution, his films nevertheless maintained a critical stance, always questioning and redefining the role of the intellectual in revolutionary society. If you didn't make it to *Havana Suite* be sure not to miss out on this rare screening of a Cuban classic.

# Tea, free cake and illustrious literary names

## Fiona Roberts is intrigued by Magdalene's 'Year In Literature' Festival

Strolling over Magdalene Bridge in the sunshine, as usual dodging the ever-eager punters and photograph-hungry tourists, no-one would realise that, just inside the college walls, a very unusual group of people is gathering. Starched white cloths are covered with glinting silverware, glasses ready for champagne, plates poised, not, for once, in honour of rowing, or rugby, or even religion, but in honour of the world of literature.

The best glasses are out for Magdalene's Year in Literature Festival, the first ever college event of its kind. Taking advantage of the college's illustrious literary heritage, the LitFest, as it's affectionately known, encompasses over fifty events, ranging from public lectures to workshops for local schoolchildren. Most are free, and aim to attract not

only knowledge (or perhaps more accurately free cake)-hungry undergraduates but also local people, and indeed anyone "fascinated by writing", even if they "may not be studying in any formal way".

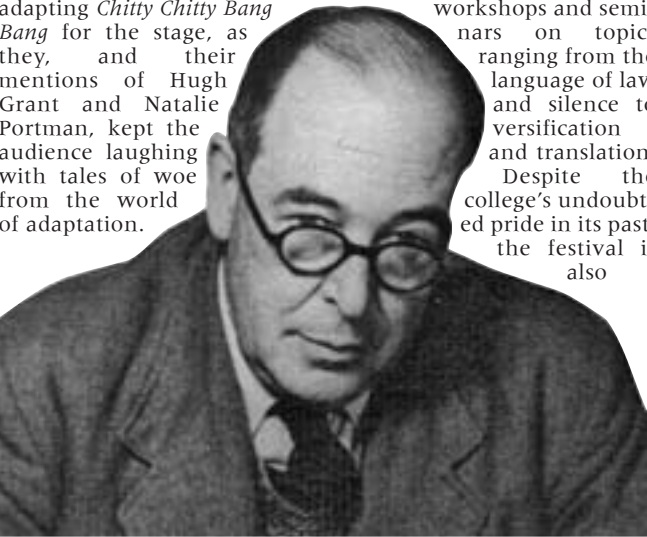
Seamus Heaney, who opened the festival in October, is just one of a long list of literary heavyweights which Magdalene claims as its own, and indeed the festival seems to be seeking to underline the college's connections with its literary past, with readings of Thomas Hardy, a workshop on C.S. Lewis and an evening of poetry from Magdalene's more recent alumni.

Heaney's opening attracted over six hundred ticket requests, and the queue to meet the Nobel Prize winner was testament to his popularity.

Popular, too, was January's 'Words in Performance',

where screenwriter Mike Newell, of *Four Weddings and Harry Potter and the Goblet of Fire* fame was joined by Jeremy Sams, famous for adapting *Chitty Chitty Bang Bang* for the stage, as they, and their mentions of Hugh Grant and Natalie Portman, kept the audience laughing with tales of woe from the world of adaptation.

Celebrated as these speakers were, the festival nevertheless successfully balances lightness with the more firmly literary, with talks, workshops and seminars on topics ranging from the language of law and silence to versification and translation. Despite the college's undoubted pride in its past, the festival is also



C.S. Lewis, one of Magdalene's many literary successes

clearly designed to encourage both current and future writers. Each term, Magdalene hosts a 'writer in residence', who not only develops their own work but also raise the profile of creative writing amongst both the local and student community. Currently novelist Gregory Norminton, in the Easter term he will be replaced by *Independent* columnist Michael Bywater, whose work on transforming the *Hitchhiker's Guide to the Galaxy* into a computer game will no doubt prove highly attractive to the book's student fan base.

Yet for all the tea, cakes and illustrious names, which, strictly speaking, probably shouldn't be in that order, Magdalene's LitFest aims to do far more than wine and dine its alumni or educate its current students. Instead, according to festival director

Jane Hughes, the college is "keen to make the Festival a valuable local resource," with the "enthusiasm expressed by many local people" just one of the reasons for investigating the possibility of making it a triennial event. Certainly its Writing Jamborees for high school students in February proved popular, and given the current drive for improved access, opening up the doors to lovers of literature of all ages in this way can only be a good thing.

Cambridge students already committed to the reading requirements of their own demanding courses are often unable to find the time to 'indulge' in fiction.

Encouraging more than just English students to get involved in this celebration will help to underline the importance to all of the written word. And the importance of free cake.



# Shake me up before you Goo Goo

Jon Tucker suggests you spend your Wednesday nights at Club Goo



BEN JONES

For a long time it seemed there was little choice on Wednesday nights but to go to Cindy's; the student populace had fallen into a mid-week routine of formal, bar, queue, dance, crash. Finally, though, for those of us to whom that sort of an evening does not appeal, there is an alternative. At the start of this academic year a new club night was started up on Wednesdays: Club Goo, at the newly refurbished and reopened Soul Tree.

The night's premise is to put on small up-and-coming indie bands each week, and then for the gig-goers to be able to stay and dance through 'til the early hours after the gig should they so desire. Organised by Cambridge music scene stalwarts Green Mind and the equally well-known Indiething team, Club Goo has already played host to The Kooks, The Modern, iForward Russia! and The Chalets, as well as numerous smaller bands, such as the ones that played on Wednesday.

Unless you've been a complete hermit for the last couple of months you'll have heard of The Arctic Monkeys; chart-topping debut album and singles (record-breaking in fact), and more hype from the likes of NME and the national press than you can shake a stick at. It may come as a surprise, then, to learn that

before it all took off for the four lads from Sheffield, they weren't considered any more special than other prominent bands on the local scene, such as the Harrisons, Bromheads Jacket, and Wednesday night's openers Milburn.

These four lads from Sheffield (sound familiar yet?) look a bit like the Arctic

set with stomper 'What You Could Have Won'.

The Rifles didn't sound so immediately familiar, but it didn't take long (just a glance at singer Joel Stoker's 'Paul Weller fringe' in fact) to figure out which band they take their primary influences from. It is safe to say that without The Jam, The Rifles simply wouldn't exist, such is the debt their sound owes to Weller's seminal group.

However, their hook-filled and energetic songs were enough to put a smile on my face and win over the rabid Milburn fans, some of whom even had to be told to calm down by zealous security. Their new single 'Local Boy' went down a storm, the story of a forgotten war hero painting raggedly poignant images in the manner of The Libertines.

Although songs like 'Wasting Your Time' took more of a power pop approach in terms of sound, the general feeling one was left with was that they are a band incapable of originality in their songwriting. Yes, they are fun and catchy, yes they are loud, and perhaps most importantly (for them), yes, the music press seem to like them, but are they ultimately fulfilling? The answer has to be no.

Club Goo is at The Soul Tree every Wednesday.

“WITHOUT THE JAM, THE RIFLES SIMPLY WOULDN'T EXIST”

Monkeys. Two of them are brothers. They play slightly angular guitar pop with occasional hints of ska. Admittedly, their sound is a bit more Jam-esque than their more famous neighbours, but comparisons are bound to be made, especially when lead singer Joe Carnall's Yorkshire-accented lyrical conceits cover much the same ground as Alex Turner's. Still, the crowd lapped it up and were baying for more by the time the band closed their



## BLATHERWICK

Why do the people with the best names feel the need to acquire a stage name? Georgios Panayiotou is hardly going to retain a record deal, but why pick something as dull as **George Michael**?

On the other side of the scale, why pick the moniker **Dizzee Rascal** when your name is something as cool as Dylan Mills. **High Contrast** will be tearing up **Clare Cellars** on Friday, but why the name when you're originally called Lincoln Barratt? His sets at Fabric are incredible, so expect fireworks.

Kane Robinson would have been as awesome a name as **Kano**, but don't let that put you off. He'll graciously be providing the most exciting end of term event for the end of term, playing **The Junction** next Thursday - attend en masse. Not only does he pack a punch live, but he also has David Banner supporting.

If rap and d'n'b doesn't shake your rump, how about pensioner punk? **The Buzzcocks** used to release flawless singles and will be hitting **The Junction** on Sunday. Alternatively, there's a rearranged battle of the bands at **Anglia Ruskin** next Thursday featuring **The Vapour Trail**, **Dave's Cousin's Band**, **Worn** and the **Dan Flay Experience**. Who says students can't think up great names for bands?

**Love Ends Disaster!** aren't a student band as far as I'm aware, but they're from my local area and sound a bit like **Sonic Youth** on the muckaround, so I feel a fondness. They'll be at the **Soul Tree** on Wednesday.

**Selwyn Sessions** will be taking place on Friday night in Selwyn Bar, with a wide-range of performers and hopefully a less than usual assortment of comedy covers. Down the road at Robinson there's a band night on Saturday featuring **Captain Dangerous**. I don't think his first name is Rick.

For the student clubbing types, check out **The Video Club** at **Kambar** on Thursday (probably the last ever, so go and see what you've been missing).

Tequila will be free-flowing at **Clare Hall** on Saturday night as the Mexican Society hits us with Salsa and Reggaeton. **King's Cellars** have **Cool Kids Can't Die** on Friday and John's Boiler Room has **DJ White Russian**. Dudes' abide.

And finally, for all you cool kids out there, don't miss out on buying your **King's Mingle** ticket. Fun, frolics, fairytales. Sick? I don't think so. Just pure, unadulterated, quality music fun.

## When I was

# 21

Mark Wing-Davey



Theatre director, actor and teacher, Mark Wing-Davey has had a predominantly US-based directing career since initiating a project which would become the internationally award-winning play by Caryl Churchill, 'Mad Forest'. He has since been nominated for countless awards for plays such as 'Angels in America', 'The Striker' and 'The Love Song of J. Robert Oppenheimer'. In 2004 he directed the rock musical 'Bat Boy'. Amongst his many roles on TV and stage, Mark played the original centric yet sexy Zaphod Beeblebrox in 'The Hitchhiker's Guide to the Galaxy'.

**In what year were you 21 and what were you doing?** 1969, in my final year reading English at Caius.

**What was your favourite outfit?** A green paisley print Viyella kaftan, worn with a knee length purple jacket, flared leather hipster trousers, with a thick white belt and centre-seam

Chelsea boots.

**What were you afraid of?** Haircuts

**What were your illegal activities?** They were all rather predictable variations on a cannabis theme: distillate, resin, leaves, cakes.

**What made you angry?** Funnily enough not much in the every day, I was pretty sanguine about stuff, but outraged about virtually everything in the wider world: Vietnam, the Greek Junta, capitalism, repression, injustice, privilege, the cost of cigarettes, coffee, books, LPs and generally living as a student.

**Where did you spend most of your evenings?** Either at the Footlights - off Petty Cury, the Bun Shop (a pub with Old Holborn tins as ashtrays and sawdust on the floor), or anywhere with table football.

**What was the most rebellious thing you did?** Typically, I missed the Garden House riots as that particular night I was part of crack Footlights cabaret team performing in London or Milton Keynes or somewhere. My chief memory of which is persuading the driver to go over 120mph on the way back to Cambridge.

**Where had you travelled to?** Before Cambridge I'd hitchhiked to the Greece of the Colonels and back with Ian McEwan, my best friend from school. We sold our blood in Athens and lived on a Greek island for a week on the proceeds. We kept a journal - which I have still, somewhere. We wrote the entries for alter-

nate days. The last time I skimmed through it, it was clear that he had some potential as a writer, whereas I unfortunately... In 68/9 the first OCSC tour of the Eastern US took place. A *Midsummer Night's Dream*. I was a hippy actor in a fur coat. Vietnam was in full flow. It was a winter of love - and knuckle-cracking threats, "Get off the street you goddam pinko queer!"

**What did you believe in?** I was a violently passionate pacifist. Brought up a Quaker, shifting to atheism by '68.

**What was your most political action?** Not, as one of my contemporaries did, standing up at the beginning of the first exam for Part II of the English Tripos, shouting "Exams are shit!", tearing up the paper, and walking out - but I guess, looking back how obnoxious it now seems, trembling and angrily declaring my pacifism to a guy who wanted to settle a late night argument in Green Street by beating me up. Luckily he was sufficiently middle class to respond by walking off in unfulfilled dudgeon rather than decking me.

**What made you cry?** Having a post-coital cigarette accidentally stubbed out on my chest.

**What did you hope to be?** An actor.

**What do you wish you had known then that you know now?** I'm pleased not to have known then what I know now. "Bliss was it - etc. - heaven".

Emily Stokes

## Fightstar Grand Unification

★★★★★



"Fightstar" became something of a dirty word last year, mainly because frontman Charlie Simpson used to be in "that boy band". *Grand Unification* should remove any doubt in people's minds that the four-piece can hold their own. With their catchy, if perhaps a little formulaic riffs, have succeeded in producing an album that

reflects their own individual sound in a way that many groups have failed to do.

Distinctive intros and frenzied outros aren't let down by the vocals or lyrics. Charlie proves that he can sing and, if the moment takes him, scream.

Apparently, the concept of the album is one of death and rebirth, whilst the darker undertones are obvious, the listener could do worse than fail to grasp this 'concept'! Overall, if this is anything to go by then Fightstar are destined for great things.

Emily Blakeley

## White Rose Movement Kick

★★★★★



White Rose Movement are one of those bands so entrenched in the jaded and saccharine revival of virtually every musical subgenre from the early eighties, that it feels almost too late to be listening to their album in 2006.

But if we get over ourselves, shed the machismo of the recent self-flagellating indie-kid musical denial period, and just accept the inevitable assimilation of the past few years' eighties revival, then this album

may not appear that passé after all. The sound may be derivative, but it's not all that bad.

The album combines sinuous synths and baroque vocals with extremely danceable beats. The infamous *Love Is A Number* is still a strong piece of glorious indie club limbrattling, while *Kick* and *Deborah Came* expose the band's more gothic tendencies, rejecting kook and opting instead for a darker, almost industrial sound. Many tracks are admittedly quite monotonous, while others are let down by weak lyrics, but in no way can this band be dismissed as dead and buried.

Giovanni Menegalle



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See page 6

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Film Times from Friday 10th March – Thursday 16th March

Oscar Winner- **THE CONSTANT GARDENER** (15) (2h30) Starring  
Academy Award Winner Rachael Weisz: Sat/Sun 10.20 and Daily 13.10  
**THIS WEEK'S BIG NEW RELEASES!**

**THE HILLS HAVE EYES** (18) (2h10) (NFT) DAILY 10.30 (SAT/SUN  
ONLY) 13.00 15.30 18.10 21.00 FRI/SAT LATE 23.30

**THE PROPOSITION** (18) (2h05) (NFT) DAILY 11.00 (SAT/SUN ONLY)  
13.20 15.40 18.00 20.30 FRI/SAT LATE 22.50

**SYRIANA** (15) (2h30) (NFT) Daily 11.30 (Sat/Sun Only) 14.20 17.10  
20.00 Fri/Sat Late 23.00

**DATE MOVIE** (12a) (1h45) (NFT) Daily 10.00 (Sat/Sun Only) 12.00  
(Sat/Sun Only) 14.00 16.30 19.00 21.30 Fri/Sat Late 23.50

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next issue: april 28th



# Pick of the Week

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



## The Barber Shop

By Henry Eliot. Harry Porter prizewinner. Michael Frayn judged this comic life story told from a park bench to be the best Cambridge comedy of the year. He called it "fresh". Go to the ADC to see if you agree.

**ADC**, 11pm, Wed 15th - Sat 18th March £3/£4



## South Pacific

By Rodgers and Hammerstein. Sailors, palm trees, beautiful music, show-stopping numbers and shrunken heads. Celebrate the arrival of Spring by going to this classic, sun-soaked musical.

**ADC Theatre**, 7.45pm, Tue 14th - Sat 25th March (except 19th, Matinees 2.30pm, Sat 18th Mar, Sat 25th March (Wed & Thu), £6/£7



## Brick Walls

By Thomas Eccleshare and Dan Mansell. In the middle of a field two men have built a house. Unfortunately they did not leave space for a door and now they are trapped inside. How will they entertain themselves?

**Corpus Playroom**, 9.30pm, Tue 14th - Sat 18th March £4/£5.50



## Now Booking: Kano

Kano, star of East London's Grime scene spits out his best rhymes - garage's lyricist laureate will be mesmerising the Junction with special guest David Banner.

**Cambridge Junction**, 7.30-11.30pm, Thursday 16 March, £14, go to [www.junction.co.uk](http://www.junction.co.uk)



## Now Booking: King's Mingle

The Mingle, as always, will force you to debase yourself in fine style at the altar of booze and beats. Even if it's not the cheapest way to end the term, once you're in, the drink is cheap and the music will be great.

**King's College**, £12/£14, Friday 17 March, 9-2am, see [www.kcsu.org.uk/mingle](http://www.kcsu.org.uk/mingle)



## Now Booking: Mogwai

Recently written off as "balls", Mogwai will hopefully be back on form by making your face bleed out of your mouth with their shockingly loud live show. Touring in support of their new album *Mister Beast*, this will sell out quicker than your favourite radical politician.

**Cambridge Junction**, 7pm, Tuesday 4 April, £15.75 (including booking fee) - go to [www.junction.co.uk](http://www.junction.co.uk)

## Yeats: The Noh Rhapsody

W.B. Yeats is fused with ancient Japanese tradition  
**Tue 7th - Sat 11th March, 10pm, Pembroke New Cellars, £4**

## Love and Other Frustrations

GADS presents five one-act plays by David Ives  
**Tue 14th - Wed 15th March, 7pm, Robinson Auditorium**

## Two Thousand Years

By Mike Leigh. The smash-hit National Theatre production of Leigh's new tragicomedy comes to Cambridge  
**Tue 14th - Sat 18th March, 7.30pm, Cambridge Arts Theatre**

## The Master of the Thing

By Shamini Bundell. Downing do comedy. Might be funny.  
**Sun 12th - Thur 16th March, 7.30pm, Howard Building, Downing, £4**

## Footlights Smoker

Footlights do comedy. More likely to be funny.  
**Tue 14th March, 11.00pm ADC, £5/£4**

## An Evening with Gary Lineker

By Arthur Smith and Chris England. A marriage breaks up during *those* 90 minutes in 1990.

**Tue 14th - Thur 16th March, 7.30pm, Giron Old Hall**

## Shopping and Fucking

By Mark Ravenhill. The faults of contemporary society are laid bare in a scathing and elegant critique of consumerism.

**Tues 14th - Sat 18th March, 7pm, Corpus Playroom, £4/£5.50**

## The Forer Factor

By Nick Mohammed. Character comedy meets mind control. Funny: ha ha and peculiar.  
**Wed 22nd - Sat 25th March, 11pm, ADC, £5/£4/£3**



stage

## Arts Picturehouse

### Friday 10th March

Broken Flowers (15): Late Show 23:00  
Spinal Tap (Re) (15): Late Show 22:50  
Syriana (15): 12:30, 15:00, 17:30, 20:00  
The Child (12A): 12:10, 14:20, 18:30, 20:45  
The Proposition (18): 13:30, 15:50, 18:10, 20:30, Late Show 22:40  
The Road to Guantanamo (15): 16:30

### Saturday 11th March

Broken Flowers (15): Late Show 23:00  
Spinal Tap (Re) (15): Late Show 22:50  
Syriana (15): 12:30, 15:00, 17:30, 20:00  
The Child (12A): 12:10, 14:20, 18:30, 20:45  
The Proposition (18): 13:30, 15:50, 18:10, 20:30, Late Show 22:40  
The Road to Guantanamo (15): 16:30  
Valiant (U): Kids' Club 11:00

### Sunday 12th March

Lucia (18): 15:00  
Syriana (15): 12:30, 17:30, 20:00  
The Child (12A): 13:00, 18:30, 20:45  
The Proposition (18): 13:30, 15:50, 18:10, 20:30  
The Road to Guantanamo (15): 15:15

### Monday 13th March

Syriana (15): 13:20, 16:00, 18:30, 21:00  
The Child (12A): 12:10, 14:20, 19:00, 21:15  
The Proposition (18): 13:30, 15:50, 18:10, 20:30  
The Road to Guantanamo (15): 17:00

### Tuesday 14th March

Dirty Pretty Things (15): 16:15, 21:15  
Nights of Cabiria (Re) (PG): 13:30  
Syriana (15): 13:20, 16:00, 21:00  
The Child (12A): 12:10, 14:20, 19:00  
The Proposition (18): 15:50, 18:10, 20:30

### Wednesday 15th March

Broken Flowers (15): Big Scream 11:00  
Syriana (15): Big Scream 11:00, 16:00,

18:30, 21:00  
The Child (12A): 12:10, 14:20, 19:00, 21:15  
The Proposition (18): 13:30, 15:50, 18:10, 20:30  
The Road to Guantanamo (15): 17:00  
Timecode (15): 13:00

### Thursday 16th March

Syriana (15): Silver Screen 13:20, Silver Screen 16:00, 18:30, 21:00  
The Child (12A): Silver Screen 12:10, Silver Screen 14:20, 19:00, 21:15  
The Magic Box (PG): Silver Screen 17:00  
The Proposition (18): Silver Screen 13:30, 15:50, 18:10, 20:30

## College Films

### Trinity Films

8 1/2  
Fri 10 Mar, 20.30  
Beckett's Endgame  
Sun 12 Mar, 20.00  
The Mirror  
Mon 13 Mar, 20.30

### John's

King Kong (12A)  
Thu 9 March, 21.00  
The Chronicles of Narnia: The Lion, the Witch and the Wardrobe  
Sun 12 March, 19.00, 22.00

### Christ's

Broken Flowers  
Sun 12 Mar, 20.00. 22.30

### Christ's

Ferris Bueller's Day Off  
Fri 17 March 20.30

### Robinson

Wallace & Gromit: Curse of the Were Rabbit  
Sun 12 Mar, 21.00  
Wedding Crashers  
Thu 16 Mar, 20.30

screen

## Speaker: Shaykh Ibrahim Mogra

Chair, Mosques and Community Relations Committee of the Muslim Council of Great Britain. Bring thorny questions.  
**Cambridge Union, 6pm, Monday 13th March**

## Fair Trade Fortnight

Two weeks of events including film showings, fairtrade cafe crawls, and bake sales. Get twee. Get twee for chardee. See [www.srcf.ucam.org/poverty/](http://www.srcf.ucam.org/poverty/) for more information.  
**4th - 19th March**

## Slade Lectures

The last of the famous Slade lectures in Cambridge. Catch Birkbeck Professor of Film and Media history talk on 'Digital Delight: a World of Images?'  
**Mill Lane Lecture Rooms, Mill Lane, 5-6pm, Tuesday 14th March**

## CUMS Concert

Programme to include Elgar's 'Pomp and Circumstance March No. 4', Gershwin's 'Piano Concerto No. 3' and Rachmaninov's 'Symphonic Dances'. Stirring stuff, right?  
**West Road Concert Hall, Saturday 11 March, 8pm-10pm, £4**

## THBT: Self-inflicted illness is not the responsibility of the NHS

Constructed controversy at the Union; go along, be offended, or cause offence. Speakers include Sarah Pobereskin, and the Assistant Medical Director of BUPA international.  
**Cambridge Union, 7.30pm, Thursday 16 March**

## Black Mountain Music Weekend

A weekend exploring the rich musical legacy of Black Mountain College - celebrating Cage, Harrison and Wolpe's highly individual styles. Promises to be amazing. See [www.kettlesyard.co.uk](http://www.kettlesyard.co.uk) for more information.

**Kettle's Yard, free entry, Friday 10 March, 7.30pm £6, Saturday 11 March 12.00pm and 7.30pm £4, and Sunday 12.00pm**

## Media manipulation by archaeologists

Carenza Lewis, C4 Timeteam and Maev Kennedy, Archaeology Correspondent for the Guardian will be getting all Foucault on yo' ass.  
**Department of Archaeology, Downing Street, Monday 13th March, 5pm, Free entry**

events

**high contrast**  
welsh d+b wonder smashes you in the face  
9-12.30, £4  
Clare Cellars

**cellar sessions 3**  
d+b, and the bar is open which is all that matters  
9-12.30 £1/2  
King's Cellar

**dj white russian**  
great hiphop, grime, d+b - with cheap drinks  
9.30-1, £3.50  
John's Boiler Room

**open mic night**  
bring weapons  
8pm, free entry  
Newnham Bar

fri

**Indie in d bar**  
cider and corduroys  
7-12pm, £2  
Emma Bar

**cool kids can't die**  
indie-electro fashion posturing, look into the middle distance please  
10-12.45, £2  
King's Cellar

**instinct**  
london based hiphop funk collective rip something or other up  
9-4am, £6/£11  
The Soultree

**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

**acoustic sunday**  
ROCK ON!!! WOOT  
8pm, £4  
Clowns Cafe

**sophie solomon**  
violinist from Oi Va Void debuts with new album, followed by breaks  
9-1, £4/£5  
Fez

sun

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

**international student night**  
wave your flags  
9.30-2, £5  
Life

**deeper breed**  
dance trance, break-beat, psy-trance like a throbbing womb  
9.30-2, £2  
The Kambar

mon

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

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

**precious**  
new LGBT night - promises great things. or at least cheap drinks.  
10-2, £3  
Life

tue

**love! ends disaster**  
pastiche of Sonic Youth, British Sea Power and Talking Heads, and none the worse for it.  
8-3, £4/£5  
The Soultree

**rock the kambar**  
the vapour trail + dave's cousin's band + DJs - and cheap drinks thank god  
9-2, £4/£5  
The Kambar

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

wed

**the video club**  
live bands and good djs - the last one, fill it up  
9-3 £3  
The Kambar

**RAG Battle of the Bands**  
guitars scream for charity, and pity  
9.30-2 £3/£4

**international student night**  
waive your flags  
9-2 £4  
Ballare

**urbanite**  
philosophical  
9-3 £3  
The Soul Tree

thu

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## Emmanuel - “Manhattan”

For some immediate relief to those predictable Suicide Sunday headaches, Emmanuel June Event invites you to “dress up to go downtown”, and fully immerse yourself in the tawdry glamour of the ‘70s New York disco scene. After a day of garden parties, a night of disco balls, dancing girls and VIP treatment awaits, all in the intimacy of the Emma courts and gardens.

While “Revive”, the 2004 June Event, offered a post-exam pick-up party,



## King’s Affair - Cirque de la Lune

True to the underground spirit of King’s, this year’s Affair promises to transport you to the shady delights of the seedier side of Victorian life. Following the success of last year’s Wonderland, the 2006 event will be the darkest, dirtiest all-night party of May Week.

Although King’s perhaps won’t be risking invoking the wrath of Women’s Council by inviting pole dancers again this year, Cirque de la Lune will offer a heady mix of opium dens, freak shows and possibly absinthe – licensing laws permitting – as King’s is transformed into a grimy Victorian street fair. Strewn with fairy lights and bunting, the college’s normally sedate front court will become a chaotic carnival complete with acrobats, contortionists and fire-breathers. King’s Affair Chair, Sarah Pope states that the plans for a night of dissipation are going “really well”. Describing last year’s event as “amazing”, she says that if she can make this year’s affair as good, she’ll be happy.

What really makes the King’s Affair different is the focus on music. The committee is not concerned with spending the



“Manhattan” aims to provide a more refined, wide-ranging, experience, building on the success of the board-game antics of last year’s “Monopoly” May Ball. While the same high quality ents and drinks will be present, for the first time these will be complemented with a range of wines, cheeses and canapés, only on a smaller scale compared with the ball.

As well as that true New Yorker staple, the Subway sandwich, a spread of barbecued

burgers and crepes will keep revellers going through the night, supplementing an indulgent chocolate fountain and a plethora of Manhattan cocktails, beers and spirits.

Party-goers will be able to play fairground games in Central Park, divine over their fortune cookies in China Town, or be pampered with a full make-over on 5th Avenue. Live music in a marquee and the Old Library will be provided by an up-and-coming indie band and an eight piece funk group, amongst others, while DJs hand-picked by the kids from Funk Da Bar will be throwing out beats in the bar through the night.

Good sponsorship deals on food and drink have allowed for more of the budget to be freed up this year to splash out on other areas, and the committee hopes to offer guests a dazzling experience with which to kick-start their May Week.

*Emmanuel College June Event  
Sunday June 18 2006  
9pm – 3am  
Tickets - £49*

## New Hall - “Shipwrecked”

If you thought for one moment that the bookish, cobblestoned environs of Cambridge seem strangely incongruous with the sand and the sea, think again. As Cambridge cannot reach the waves, New Hall’s tropical-themed garden party promises to bring the beach to us. This year’s merriment at New Hall is forecast to be a summer delight. According to those running ship, ‘the garden party last year was hugely successful, the alcohol did not run out for the entire event and the ents committee really believe that this year’s tropical theme promises to make it better than ever.’

If thoughts of sun, sand, palm trees and barrels of rum don’t sufficiently seduce you in the direction of Castle Hill, shipments of pirates decked out for a wild afternoon of adventure and amusement are bound to rock your boat.

Guaranteed to tickle your taste buds, for the price of £10 you can be guzzling as many cocktails and claiming as much booty

## Hughes Hall - “Masquerade”

Hughes Hall May Ball 2006 promises a night of “sin and surprises” in a decadent Venetian setting. The committee intend their chosen theme to pervade all areas of the night. All attendees can choose to either wear a mask or have their face painted to set the scene for a night meant to be dominated by darkness and intrigue. The dining menu will also be Venetian, and the snacks available throughout the night are intended to be a “smorgasbord of all things Italian - cheeses, olives, meats and, of course, ice-cream”.

Last year’s gangster themed ball was deemed a success by the current year’s president, Olga Ulybina, and she hopes to build on that success by retaining Hughes Hall’s unique status as a small, graduate-dominated ball while encouraging a larger number of undergraduates to make the trek to this ‘friendly, international college’ for the night.

She is surely helped in her quest by the fact that this is by far the cheapest ball in May Week; at £65, it doesn’t cost more than most events. Olga is

adamant that you don’t need a big budget to make it a great night - by avoiding the big spectacles of fireworks and middle-of-the-road music headliners, the committee will focus on providing, “quality, high-class entertainment throughout the night.”

The halls of Hughes will be transformed into a facsimile of old world Venice for the night, with bridges, theatre scenes and gondolas. Planned ents include the usual live comedy



and swing boats as well as more theme specific fire-eaters, jugglers and, unusually, a falconry show. There may also be planned games on the night, though how successful a game of ‘Assassins’ will be when played by a group of drunken ball guests remains to be seen. Finally, the planned music seems to be eclectic, with a night-long mixture of orchestral music, a brass band playing Italian music, swing, jazz, soul, dance, house, all complemented by the obligatory chill-out lounge.

Perhaps not the most high-profile of May Week events, Hughes Hall at least has the virtue of sounding a little bit different, and, being the best bargain of all the black tie events you could attend that week, is possibly worth a (gondola) ride.

*Saturday 17 June  
8.30pm – 6am  
£85 Dining, £65 (Non-Dining)  
Concessions: 5% until the 13th of March on groups of ten or more.  
Free mask with all tickets bought before the 13th.  
www.hughesmayball.com*

# Preview

## St John’s May Ball

As you may know, *Time* magazine famously dubbed our very own St. John’s Ball “the seventh best party in the world”. It might seem odd, then, that the official website for this year’s event proudly announces that its theme will be the Victorian age, pointing more toward propriety and decorum than to the hedonistic decadence suggested by *Time* magazine’s praise.

But ticket buyers, fear not; if the epicurean reputation of the ball is anything to rely on - our point being that it is - the night will see very few stiff upper lips.

The ball is, of course, sold out – the ticket system handled 1500 requests in its first six minutes. What those lucky 1500 may see is the annual hog roast; guests indulging in the array of limitless cocktails, and the intro-

duction of a newly added champagne breakfast. After you’ve been well and truly nourished, the entertainment line-up ranges from jazz bands and cabaret singers to bouncy castles, and in the early hours, to a feverish drum and bass tent packed full of sweaty libertines.



Last year saw Roysopp take to the main stage, and the year before that, the Scissor Sisters, so where the emphasis of other balls is often on nostalgia, at St John’s it is firmly on contemporary acts.

This is an extravagant, sprawling ball, and there’s every chance that you’ll overeat, over sweat, or simply get lost. But there’s a reason ticketless crashers attempt to haul themselves inelegantly through windows, or make unsuccessful pacts with the security guards to join in the revelry, and it won’t be for the portraits of Queen Victoria emblazoned on the walls.

*Tuesday 20 June  
8.30pm - 6am  
Sold Out  
www.stjohnsmayball.com*

## Trinity Hall June Event

With a high reputation in the June Event stakes, the pressure is on the Trinity Hall June Event committee to deliver: 1500 tickets to sell, expectations to live up to and even surpass.

With his year’s theme,

“Bazaar”, the organisers intend to bring a “rich mix of the urban and the magical” to the centre of Cambridge. With hustling and bustling market places together with areas of tranquillity, the Event promises a vast range of entertainments and activities to suit the diverse tastes of their guests.

A plethora of food is promised, ranging from the June Event stalwarts and pizza and chips to barbecues to Indian wraps with a vegetarian option for every meat dish. Snacks, as always, will be on offer throughout the night and will include doughnuts, ice creams and candy floss.

A similarly exciting variety of drinks will be on offer,



with May Week favourites such as cocktails and Red Bull available. Unfortunately, there will be no wine, but with all that is on offer, this is unlikely to be greatly missed.

Last year’s four ents stages have been cut down to three; an urban stage sponsored by the Fez, a jazz/funk stage in the main hall and of course, an indie stage. Among the performers are a DJ for BBC 1xtra, a finalist from the UK Beatbox Championships and an upcoming solo singer songwriter who has just signed a four-album deal with Universal Records. Most

excitingly, they are also confident of securing a band from the Kaiser Chiefs’ label who have been described by many as “the breakthrough band of 2006”.

Replacing the fourth ents stage is an ‘Experience Area’ which the committee are keeping secret. Belly dancers and fire performers have been mentioned, so this will definitely be something not to miss.

This is always the perfect mid-week event, especially after the stiff collars and long ball gowns of some preceding events when all you want is to slip on some jeans and spend time with your friends at a cosy, relaxed and fun Event.

*Wednesday 21 June  
£50  
Smart Casual  
www.thjuneevent.com*

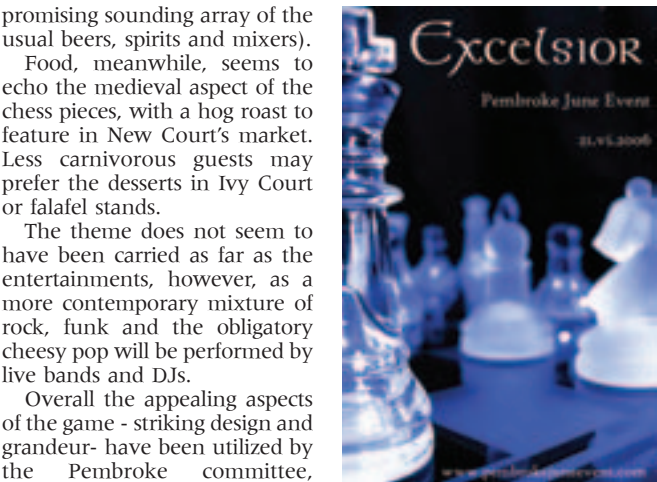
## St Edmund’s May Ball

The St. Edmund’s Ball is back by popular demand, after last year’s successful conversion in style from a June event. This year’s 1001 Arabian Nights theme promises to be as popular as last year’s night of 1920s action. The Arabian flavour will be provided by the entertainment, the food, and of course, the decorations. The entertainment will range from live acts to DJs and belly dancers who will be performing, and teaching the braver ball-goers. For those who are less forthcoming, there will be more relaxed types of distraction in the secluded corners of the college. Other highlights include a chocolate fountain, a vodka luge, and all the

food and drink you can manage all night. Laura Draper, the Ball’s President, is more than pleased with the ball’s progress; “the Ball is coming along fabulously and exceeding all of my expectations. We are not one of the bigger Balls, but for the last night of May Week, there is no better way to celebrate.”

*Frida 23 June 2006  
-Dinner at 7:00pm. Ball 9:00pm - 6:00am  
£75 dining and £55 non-dining  
Two discount offers (both exclusive of each other):  
Early bird prices: If you purchase your tickets before 31 March, you receive a £5 discount  
“Bring 10 Friends”: If you purchase 10 tickets at regular price, you receive the 11th ticket free.*

*www.stedsball.co.uk*



*Wednesday 21 June  
£53 after 6 March  
www.pembrokejuneevent.com*

## Robinson May Ball

Robinson May Ball has a reputation for offering that May Week rarity, value for money. With a non-dining ticket costing £77, Robinson offers an experience that is somewhere between a traditional May Ball and a June Event, but which is always memorable. As James Baggaley, this year’s president, says, “Robinson has a well-deserved reputation for being a fun ball. It’s a great ball to go to with a bunch of friends”.

This year’s theme is ‘Vintage Hollywood’ which, Baggaley says, “immediately conjures up images of luxury and indulgence”. American cinema may have lost some of the glamour and mystique it had in the 1950s, but Robinson will do their best to recapture it. The ball will feature a red carpet, and there’ll be a limo service for

guests who book online. In addition, all the traditional Robinson favourites will make an appearance; there’ll be dogdams and swing boats, comedy and magic shows. An extra £20 will buy a dining ticket, and with it a delicious menu including lobster, rack of lamb and guinea fowl.

In the past, Robinson has managed to attract some great musicians before they’ve been discovered by record labels. Athlete, N-Trance and the James Taylor Quartet have all played the ball. This year’s line-up is still to be confirmed, but it should combine the best of Cambridge talent with some of the music industry’s rising stars.

*Friday 16 June  
£77 non-dining and £100 dining  
www.stud.robinson.cam.ac.uk/mayball*





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# THE VARSITY TRUST

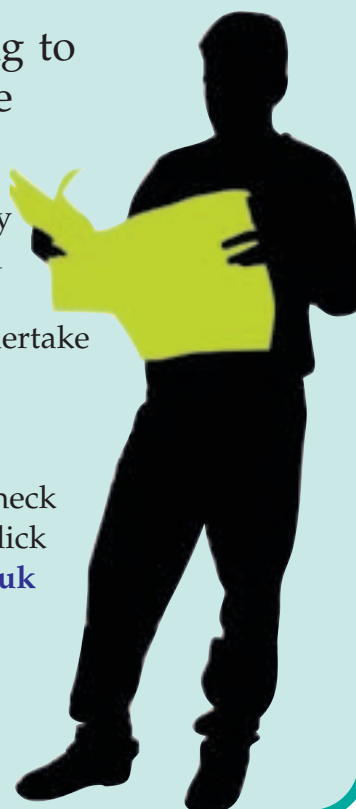
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Deadline for Applications:  
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**DEADLINE: MONDAY**



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Deadline:  
Monday  
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CUBC President  
Tom Edwards

AFTER SEVEN MONTHS of training totalling well over 1000 gruelling hours, the 2006 Boat Race will start at 4.35pm on Sunday April 2. For each of the 650 strokes taken during their 18 minute marathon, the rowers will have spent two hours on the water or in the gym, pushing themselves to the limit in preparation for the herculean effort required. No-one is more aware of this than President Tom Edwards, who has been guiding his squad through the long winter months.

Edwards' softly spoken, controlled and personable demeanour thinly veils a steely determination, astonishing toughness and absolute single-mindedness, characteristics he shares with his team-mates. He is well aware that "the race is won in the months leading up to it, not just on the day itself. Anyone can say on race day that they want to win, but that desperation has to be there in the months before." This resolve is constantly tested throughout the season by a punishing training schedule, which contributes to the team bonding process, "the guys need to see that they can trust each other, that they can count on each other on the day".

Preparations have been going well, despite what Edwards describes as a "tough patch a couple of weeks back where we were training hard and pushing hard but not quite gelling. We realised it was going to be tough and it wasn't going to happen automatically despite the wealth of experience and talent in the boat." At that point "things could have gone either way, but rather than being divided by it we persevered and are now starting to get a glimpse of the rewards for all the months of hard work through the winter".

When asked how he inspires his crew, the answer was emphatic, "I don't think of myself as being responsible for that". Instead, he sees the crew as a group, achieving goals together, and looks to solid performances on the water to reward and encourage them. Recently the boat has established a consistent rhythm that is "motivational in itself, it feels fast". The crew is "experienced enough to know when we have that. When you're in a fast boat that's highly motivating".

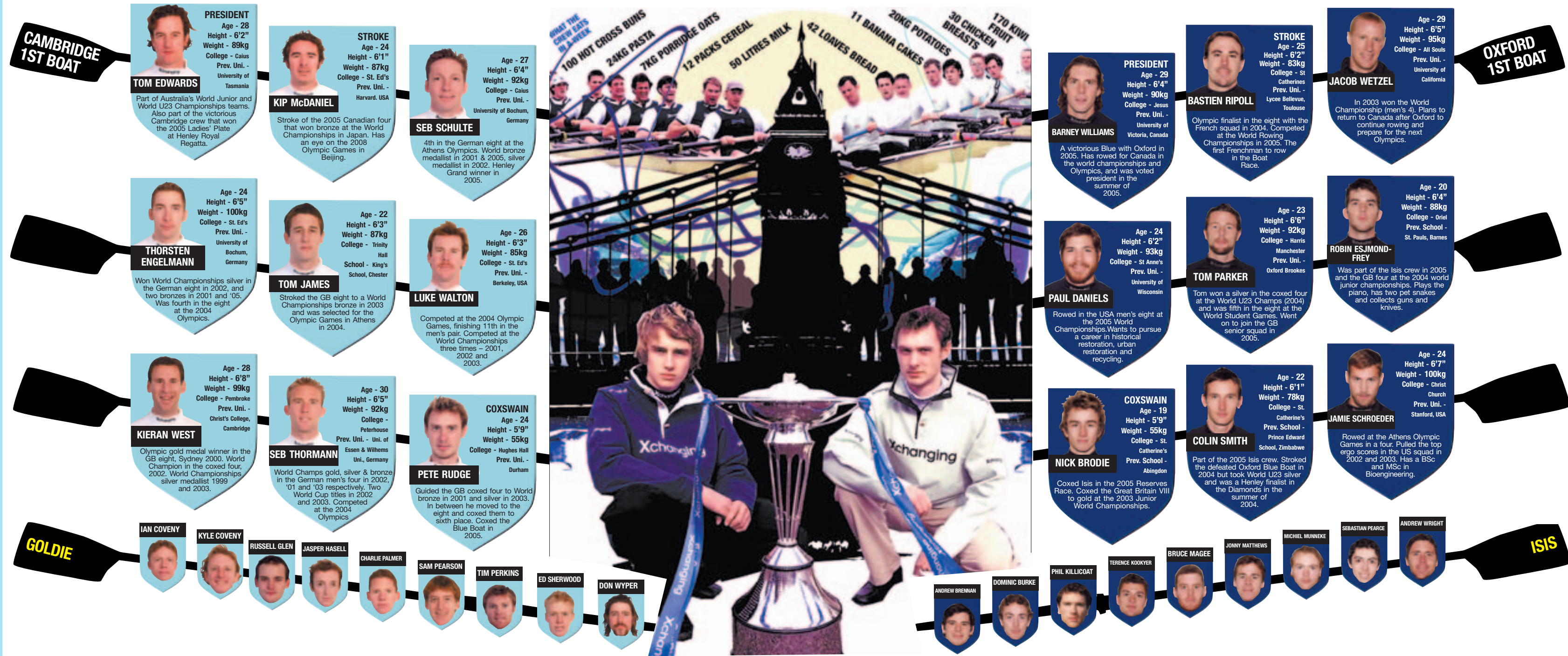
Oxford are also looking good. They were only narrowly defeated by a powerful US 8+ this weekend containing several World Champions. Edwards expects them to be "strong, determined, fast" and, though he doesn't like to speculate on the outcome of the Boat Race, recognises that "it'll be a close one". As for what he'll be thinking on the start line, "hopefully not much, if you've got all sorts of crazy things going through your mind at that point you haven't prepared yourself mentally". There will be a "scripted, familiar, and structured plan on the day building steadily to the actual start", when he'll allow himself to "look around and take it all in for a split second" before "focusing on the handle and the man in front. Then the first stroke. One stroke at a time, that's all you think about."

For Edwards, the reality of the Race is stark. "It's a high stakes race, there's no other like it. There's no second place, you win or lose. You put everything on the line in an unpredictable race against a relatively unknown opponent, with a bunch of mates who you've lived and socialised with in the same small town, fighting to get good degrees as well as row." A win would be "amazing, unbelievable"; an edge of emotion creeps into his voice. "I don't like to dwell on it as it won't just happen. Every now and then I allow myself to imagine what it might feel like, but that won't help me get there, it's a hollow thought, a bit nebulous and transparent. I prefer to think about how to get there." The idea of a loss is "something I've thought about even less. It's not going to help me win." And in this game winning is, after all, everything.

Sophie Pickford

# TITANS CLASH ON THE THAMES

The countdown begins to 4.35pm on Sunday April 2 and the 152nd Oxbridge Boat Race



CUBC Coach  
Duncan Holland

WHEN NEW ZEALANDER Duncan Holland signed up in 2005 as the new head coach of Cambridge University Boat Club, he had big shoes to fill. Outgoing coach Robin Williams presided over eleven races between 1995 and 2005, seven of which went in Cambridge's favour, an impressive tally. Whilst Williams has moved on to coach the GB women's and lightweight squads, Holland has stepped into the breach for Cambridge. With 20 years of experience behind him, including working with the Dutch, Swiss and New Zealand national teams, Holland is well-versed in the art of training elite rowers. With his easy-going, friendly Antipodean manner, he has proved popular with the triallists, but runs a gruelling training regime not for the faint-hearted.

Cambridge's season to date has been highly successful. A win at the E.ON Hanse Cup against national crews from Germany, the US and the Netherlands was "a first and a major triumph", according to Holland, whilst the British Indoor Rowing Championships and Fours Head "went well". "But", he continues, "our season is defined by the Boat Race. Win the Boat Race equals a good season, lose equals a disaster." No other sport or event is so painfully black and white. Perhaps this is one of its great draws, the all-or-nothing appeal of a race that captures the imagination of millions. "The Boat Race is superb," Holland enthuses. "It's one of the great sporting festivals. It's a huge event and part of our heritage." "The prize-fight brutality, the history, the sheer class of the crew and the volume of pre-race publicity" are some of the factors he believes contribute to its international popularity.

To reach the start line, Holland has prepared his men both physically and psychologically, running a punishing schedule of weights, ergs and water-based sessions. He is full of praise for his rowers, each of whom has "trained extremely hard" through the season. "We've got a superb group of athletes with World and Olympic medals coming out of their ears." The work is, however, far from over. "I'm confident we have the nine best individuals in the boat, now it's a process of moulding them together. Like any team full of talent there are some rough edges to be knocked off." Are they ready? "Not yet, but they will be on April 2."

Towpath chat, idle boathouse gossip and newspaper banter is the norm in the run-up to the big day, but to Holland, others' views on Cambridge's chances are "irrelevant". His single-minded, tunnel-vision approach is impressive. "We work to be our best", he says, "any information about relative speed of the two crews would not change how we strive for excellence". His pragmatism is refreshing. "I am confident we'll go fast on the day, but I'm also confident Oxford will go fast on the day. We're controlling the controllables and will see what happens." Nevertheless, Oxford are looking "big, strong, fast. They are good, we aim to be better."

The Cambridge rowers will draw their inspiration "from the race, from the team spirit" in the lead-up to the big day. Being calm has little to do with it. "Calm? I want them excited and raring to go." When asked how personally invested he feels in the race, his answer is absolute. "I am committed. Think eggs and bacon. The hen is involved, the pig committed." Whether he is the hen or the pig I wouldn't like to speculate, but his point is clear: he will be rowing the race with his crew, every stroke they take he will be there with them, their invisible 10th man on April 2.

Sophie Pickford

## The making of the Boat Race

Russ Glenn is this year's Goldie Coxswain.

IT ALL STARTED in the balmy spring of 1829, when Charles Merivale of Cambridge and his friend Charles Wordsworth of Oxford – nephew of our own, more poetic William – had the bright idea to challenge each other to a boat race. Initially held at Henley and later transferred to London, from these lighthearted beginnings has sprung one of the longest running sporting events in the world. With estimated spectator figures of over a quarter of a million people lining the banks of the Thames, in addition to over half a billion viewing the event on television, the race is also one of the most popular in sporting history.

Since 1856 the Boat Race has taken place on the now infamous Putney to Mortlake stretch of the Thames, known as 'the Tideway'. Lining up side-by-side in the shadow of Putney bridge, Oxford and Cambridge each field a boat consisting of eight oarsmen plus a coxswain, whose job it is to steer the boat down the gruelling four-

and-a-quarter-mile course.

Following Oxford's win in the inaugural 1829 competition, it has been traditional for the loser of last year's race to challenge the winner to the next year's competition. Last Monday, Cambridge University

### "Both sides boast an astounding array of talent"

Boat Club's President, Tom Edwards (Gonville and Caius), challenged his opposite number to the 2006 event. While Cambridge leads the series 78 – 72, Oxford has won four of the last six races, and the stage is set for another close battle.

Both sides boast an astounding array of talent, reflecting the increasingly international student base at both institutions. In the Oxford Blue Boat, Frenchman Bastien Ripoll joins Canadian OUBC President Barney Williams,

as well as North Americans Paul Daniels, Jake Wetzel, and Jamie Schroeder. All of these men have represented their respective countries at international level. Cambridge is no less star-studded, with a host of World Championship and Olympic competitors. GB rowers Pete Rudge, Tom James and Kieran West are supplemented by Canadian Kip McDaniel, American Luke Walton, and a trio of Germans – Sebastian Thormann, Sebastian Schulte and Thorsten Engelmann.

Swayed by Cambridge's dominating season and bevy of returning talent, most news sources back the light blues as the slight frontrunners for 2006. However, one of the quirks of the Boat Race is that one never truly knows the measure of the opponent until the race has begun, meaning that both Cambridge and Oxford, and reserve crews Goldie and Isis, will continue to train upwards of 30 hours a week this month in search of those last elusive inches that could bring victory.

## THE COURSE WHERE TO WATCH RACE HISTORY PAST WINNERS

**Putney:** We recommend The Dukes Head and Star and Garter – though crowded, they are near the TV cameras, crews, boathouses and most importantly, the start.

**Putney-Hammersmith:** Try Crabtree Tavern – a nice pub with decent food, and there's only a short stroll to the river.

**Hammersmith:** Lower Mall is crowded, though The Rutland or The Blue Anchor would be good. You could also try The Dove or The Black Lion.

**Barnes:** The Bull's Head is a good choice with excellent view of the race at an interesting point.

**Barnes-Mortlake:** Try either The White Hart - just west of Barnes Bridge, or The Ship Inn at Mortlake.

1829	Oxf	1882	Oxf	1925	Cam	1969	Cam
1836	Cam	1883	Oxf	1926	Cam	1970	Cam
1839	Cam	1884	Cam	1927	Cam	1971	Cam
1840	Cam	1885	Oxf	1928	Cam	1972	Cam
1841	Cam	1886	Cam	1929	Cam	1973	Cam
1842	Oxf	1887	Cam	1930	Cam	1974	Oxf
1845	Cam	1888	Cam	1931	Cam	1975	Cam
1846	Cam	1889	Cam	1932	Cam	1976	Oxf
1849	Cam	1890	Oxf	1933	Cam	1977	Oxf
1849	foul	1891	Oxf	1934	Cam	1978	Oxf
1852	Oxf	1892	Oxf	1935	Cam	1979	Oxf
1854	Oxf	1893	Oxf	1936	Cam	1980	Oxf
1856	Cam	1894	Oxf	1937	Oxf	1981	Oxf
1857	Oxf	1895	Oxf	1938	Oxf	1982	Oxf
1858	Cam	1896	Oxf	1939	Cam	1983	Oxf
1859	Oxf	1897	Oxf	1946	Oxf	1984	Oxf
1860	Cam	1898	Oxf	1947	Cam	1985	Oxf
1861	Oxf	1899	Cam	1948	Cam	1986	Cam
1862	Oxf	1900	Cam	1949	Cam	1987	Oxf
1863	Oxf	1901	Oxf	1950	Cam	1988	Oxf
1864	Oxf	1902	Cam	1951	Cam	1989	Oxf
1865	Oxf	1903	Cam	1952	Oxf	1990	Cam
1866	Oxf	1904	Cam	1953	Cam	1991	Oxf
1867	Oxf	1905	Oxf	1954	Oxf	1992	Oxf
1868	Oxf	1906	Cam	1955	Cam	1993	Cam
1869	Oxf	1907	Cam	1956	Cam	1994	Cam
1870	Cam	1908	Cam	1957	Cam	1995	Cam
1871	Cam	1909	Oxf	1958	Cam	1996	Cam
1872	Cam	1910	Oxf	1959	Oxf	1997	Cam
1873	Cam	1911	Oxf	1960	Oxf	1998	Cam
1874	Cam	1912	Oxf	1961	Cam	1999	Cam
1875	Oxf	1913	Oxf	1962	Cam	2000	Oxf
1876	Cam	1914	Cam	1963	Oxf	2001	Cam
1877	draw	1920	Cam	1964	Cam	2002	Oxf
1878	Oxf	1921	Cam	1965	Oxf	2003	Oxf
1879	Cam	1922	Cam	1966	Oxf	2004	Cam
1880	Oxf	1923	Oxf	1967	Oxf	2005	Oxf
1881	Oxf	1924	Cam	1968	Cam		

## Lucky charms and broken blades

Andrew Shamon was CUBC President, 2004-05

THE SEVEN MONTHS are almost over. With less than four weeks before the umpire drops the flag for the 152nd time, all athletes will be on a heightened state of alert.

Hundreds of training sessions will have taken their toll on them; the immune system breaks down, tiredness is a constant, dull pain and supervisions pile up. The rowing pattern is now second nature and fitness is nearing its peak – coaches will turn their attention to foibles of individuals and crews to maximise boat speed. These aspects are the hardest to spot and eradicate. The hunt for the last percentage of performance becomes increasingly draining; the level of attention demanded is exhausting. It is now that the crews will bond: they are all fighting towards the same goal.

When realised, when all feel the boat going one length faster, it is unifying, a triumph for the crew, knowing they are one step closer.

The acute awareness of each that a simple cold could put them out of the boat for a couple of days turns

up the focus on hygiene. Hands will be washed more often and more thoroughly, out of date food found in the fridge thrown out, vitamin supplements taken. Friends with a cough will be avoided, and scarves standard, regardless of the weather.

### "Athletes will be on a heightened state of alert"

Priority will be given to hydration, eating and sleeping, maximising recovery between training sessions.

Race scenarios will be dreamt of: *what happens if... how will we cope with... what if we...?* You name it, it has happened in the Boat Race: crews hitting bridges before starting, people falling sick the day of the race, crew shuffles, broken oars, re-starts. All these possibilities and more run through the minds of the squad. Fears can only be allayed by detailed plans.

Lucky charms and superstitious habits will become commonplace: wearing lucky socks or not getting

your hair cut, for fear of Samson-like results, for example.

Crew dinners will be organised and friendships cemented. Nine individuals slowly form a team. The squad will split into two distinct entities, the Blue Boat and Goldie. Training becomes adversarial, the two boats racing side-by-side. Although the Blue Boat should 'win', Goldie will occasionally 'beat' them.

The club has ensured that the rowers are in the best shape they can be, both technically and physically. Mental preparation is aided by a psychologist. Now it's down to the individual to get happy with themselves, to begin believing that they are the best, knowing they will give it everything when the cox asks.

This process all began in September. The development of each individual provides the basis of their confidence - belief in the crew adds to the jigsaw. On the day no one in the crew will feel nervous. They will know the result; they will know that they have all the tools to win. The most nervous people will be the coaches and loved ones on the bank.



# Blues let down by Oxford

COMBINED OXBRIDGE TEAM BEATEN 9-7



## Felix Smith

LAST SUNDAY, a team of six Cambridge players travelled to the All England Lawn Tennis and Croquet Club, teaming up with an Oxford team to take on some of the members of the most exclusive tennis club in the world. The Blues team has so far had a very successful winter season, losing only one match since the beginning of the year to the current County Champions, Hertfordshire. Following a draw at the Roehampton Club in Lent term, the team, captained by Paddy May of Selwyn, have enjoyed victories over, among others, the University of London and the All England Club. But for this match only, the Oxford and Cambridge players were forced to put rivalry aside in preparation for the forthcoming Prentice Cup tour, involving a three-day match at Wimbledon against a combined Harvard-Yale team who will be touring the UK this summer. The Cambridge team raced to a brilliant start in their singles matches, with Jon Tassell of Girton, Paddy May, RJ Lange of King's and Ben Cole of Robinson all winning their respective matches. Meanwhile, their Oxford counterparts lost three out of their four singles, giving the Oxbridge team a 5-3 lead going into the doubles. Following lunch in the member's enclosure at the back of Centre Court, Cambridge brought in doubles specialists, Tim Murray and Blaise Goswami. The doubles proved to be a sterner test, with the All England Club fielding two former Davis Cup players. May and Murray salvaged one of their matches, with Goswami and Tassell losing narrowly to strong opposition in both their matches. Overall, the Oxbridge team lost narrowly by nine matches to seven. But that should by no means mask that Cambridge won half of the match, and Oxford managed two victories all day. May, attributing a lot of this year's success to a combination of intense training and a good team spirit, believes that the result gives Cambridge a definite psychological edge over Oxford prior to this summer's Varsity Match, which is to take place at The Queen's Club in late June.

# Blues Athletes continue to impress

Injuries fail to dampen the mood as the Blues shine again in VFEAR

## Bilen Ahmet

THE INTER-VARSITY Field Events and Relays Matches were held on Sunday March 5, at Wilberforce Road, Cambridge, and after a good start to the athletics season Cambridge looked hot to win the fixture were it not for some notable absences and injuries. In the first event of the day Oxford had a comfortable win in the men's pole vault, but they were defeated in the women's hammer throw with Louise Steele and Jo Melliush leading the team to victory. The next event was the men's long jump, where Cambridge brought the scores back to level despite having lost one of their best jumpers due to injury. Humphrey Waddington and men's captain Dan Bray both jumped well to secure the event for Cambridge. Unfortunately, it was not to be Cambridge's day in the men's field events, the only other victory coming in the high jump. This was despite great performances put in by Mike Collins, Cambridge's resident decathlete, who scored in all four throws, the long and triple jumps, and a host of track events. He injured himself on the day, but continued to compete well until the competition had finished. Humphrey Waddington helped Cambridge to victory in the high jump and were it not for injury would surely have secured victory in the triple jump and performed well in the javelin throw. Andy Bennett and Matt Haslett both just missed out on Blues height



Phylis Agbo competes for the Blues at Wilberforce Road, where injuries took their toll

in the high jump. However, due to a lack of heavy throwers, Oxford cruised to victories in the hammer, discus and shot, and Cambridge were unable to come back from these defeats. The final score was 6-2 to Oxford. The men's track events told a different story with Cambridge dominating from the first event, the men's 4x200m hurdles, until the final event of the day, the 4x400m. Here Cambridge managed to put out two guest teams, while Oxford failed to pull together a team that was even close to challenging the foursome of

Dan Bray, Ben Carne, Mike Collins and CUAC president Andy Owen. Outstanding performances were made by Ben Richardson, who gave the Cambridge team significant early leads in both the 4x100m hurdles and 4x200m hurdles, and the entire 4x800m and 4x1500m teams, which dominated their respective races. The 4x1500m race was a particularly one-sided event as Cambridge put out both a scoring team and a guest team that were superior to Oxford's offering. Paolo Natali and Richard Ward cruised round comfortably and a fantastic run

from the likes of Steve Benson, Lee Harper, Andy Owen and Lee Harper (again) almost resulted in a Cambridge guest team beating the Oxford scoring team. Oxford only managed to score a single point in the men's track events, very narrowly beating a tired Cambridge 4x100m team. The women's track events started very well with Clare Palmer, Katie Irgin, Alison Hackney and Phyllis Agbo winning the 4x200m hurdles by a considerable distance, but they were unable to capitalise on this early lead, and a series of close defeats led to an

Oxford victory. Women's captain Clare Palmer and Phyllis Agbo both performed well in a number of events, with Agbo scoring in a total of eight events on the day, and Alison Hackney also ran well until illness got the better of her and she had to pull out of the 4x400m. Claire Day produced outstanding form in the 3x800m, just missing out on taking the victory on the final straight with a very gutsy run in the closest event of the day, and generally the women's track events were much more closely contested than the men's. The women's field events, however, were a comfortable win for Cambridge with early victories in the hammer throw and pole vault, in which Sarah Iams and Claire Nixon both performed better than any of the Oxford women, giving Cambridge a lead from which Oxford could not come back. In the jumps Sarah Fielding-Smith and Emma Perkins both performed well, and Phyllis Agbo and Clare Palmer managed to retain their form despite competing in a wide range of track and field events on the day. Overall the result was pleasing, but one can expect both the men's and women's teams to dominate more thoroughly come the Varsity Match on the 20th May. The men's team looks set to storm to victory in the track events, the field events also look more promising, and the women's team will surely be dominating the field - and with luck, track - events come May.

# Pembroke stun Jesus



Fitz's John-Michael Cheshire (right) in his side's 1-0 win

Fitz 1-0 St. John's  
Jesus 0-4 Pembroke

## Adam Edelshain

JESUS' DOUBLE hopes were ended last weekend, after a powerful semi-final display by Pembroke that rocked the Cup holders. An especially strong defence and powerful midfield helped the Second Division side overturn a team that

might yet be First Division champions if they win their last game against Churchill. However, Pembroke were solid and never really looked like conceding. Jesus started comfortably enough, confident they would be progressing to defend the trophy in the final. Even the first goal, scored with only 15 minutes gone in the game, wasn't any major concern for Pembroke. But, mid-way through the first half a mistake from Jesus goalkeeper James Loxam led to Pembroke adding an important second.

They dominated the next 15 minutes and when a corner just before the end of the half was headed into his own net by Geoff Stanning, there was

“A ray of sunshine in a season shrouded in gloom”

no way back for Jesus. The last 20 minutes saw Pembroke run riot, and there can be little doubt that the better side on the day will be heading to Grange Road. In the final Pembroke will meet a Fitzwilliam team, who overcame a very strong St. John's side in the other semi-final at Sidney Sussex pitches. A game of few chances was eventually decided, perhaps inevitably, by a goal from Fitz' Blues forward Brendan Threlfall. Fitz defended very well throughout, and held firm in the final stages to advance. They have now earned the chance to win Cambridge college football's most prestigious prize. Given their disappointing league form this year, this could yet prove to be a ray of sunshine in a season shrouded in gloom.

# Lax results mixed



The women's lacrosse team battling for victory over Oxford

WOMEN WIN 9-4  
MEN BEATEN 9-6

## Charlotte Hill

THE SUN was shining on Cambridge's lacrosse women, as right from the first whistle they went out fighting for possession. This was rewarded with the first goal of the match, scored by Liz Morris - who had struggled throughout the season with injuries. With a goal under her belt though, her confidence grew and she truly sealed her place on the team. Captain Charlie Hill added two goals, with her usual patience and determination. The first half ended 7-3 to Cambridge. They came out fired up for the second half, but

the first goal went to Oxford. Cambridge hit back immediately with two quick goals, and many felt that the game was all but won. The Light Blues' fitness has been a big strength this season. Yet having given so much in the first half, strain began to show in the second half. But, Goalkeeper Maughan pulled off some great saves. V-C Smith had a solid game at the back, organising the defence well. Cambridge benefited from having Welsh International Ros Lloyd back in the squad this season - this was as apparent as ever during the match. A huge strength in attack, and an inspiration, she scored two of the goals, deservedly receiving the Most Valuable Player award. There was little cheer for the men, however. Despite a spirited performance, the Blues went down 9-6, and the Eagles also lost, 11-8.



# Footballers prepare for Old Enemy

Beautiful Game owes a lot to Cambridge's footballing forefathers

Gavin Reedy

THERE ARE many things that make the Cambridge experience so special. One, of course, is being part of an institution that is steeped in history and tradition. There can be no doubt about the University's impact on the academic world, but its influence on the sporting world is similarly impressive.

Think of Cambridge sport and one is invariably drawn to images of the Boat Race on the Thames, and rugby at Twickenham.

In a place so proud of celebrating past glories, it is remarkable that undoubtedly the most significant influence this University has ever had on the sporting world has gone quietly unnoticed, and that, believe it or not, was in football.

Football has been played in this country for centuries. By the 1800s, many forms of the game existed, each reflecting the different codes that had evolved independently in the Public Schools of England.

Cambridge was thus a melting pot for football with much of the action taking place on Parker's Piece. In the 1840s, the Cambridge University footballers, frustrated by a lack of coherence in their sport, took the initiative and set about unifying the game. In 1856 they published a set of agreed rules, "The laws of the University Football Club".

Differing somewhat from those we know today, the rules were nonetheless the first successful attempt to standardise a sport that had lacked direction. They were based on the three principles of being practical, fair and reasonable.



The Blues will face the challenge of reversing a poor recent record in Varsity fixtures

They established the maximum dimensions of the pitch, the duration of the game and the number of players, and defined a goal as being scored when the ball passed between two sticks 4.50 metres apart, with no height restriction. The ball could be stopped with the hands but not held or hit. Holding, pushing and tripping were forbidden.

The "Cambridge Rules" went on to be adopted by the world's oldest Football Association, the English FA, upon its inception on the 26th October, 1863. Mr J.F. Alcock from the Forest Leytonstone Club, remarked that the FA could not do better than fall into the views of the gentlemen at Cambridge whose Rules "appeared to be the

most desirable code of rules for the Association to adopt". The Cambridge Rules thus formed the basis of the game that would be played the world over.

It is therefore no exaggeration to say that the footballers of this University have played a fundamental role in establishing and defining a sport that has become nothing short of a global obsession.

2006 marks the 150th anniversary of Cambridge's contribution to football, and - many believe - the foundation of CUAF. According to FIFA, this could make your University team the oldest football club in the world. So as you settle down in front of the TV this summer for the

18th World Cup, as Ronaldo bags a hat-trick in the semi-final or as Beckham slams home another trademark free-kick to an audience of billions, take a moment and cast your mind back 150 years to our very own Parker's Piece and to the beginnings of "the beautiful game" as we know it.

Before the summer's action, however, there is the Varsity match to enjoy. As ever, this historic fixture will be played in a spirit true to the roots of the sport. The commitment, determination and pride of the Cambridge team will be every bit as strong as it was in their forerunners of 1872, year of the first Varsity Match. Now, as then, the only thought on their minds, is

that of victory.

So come and support the Blues, and in the process, share in the most criminally under-celebrated piece of Cambridge's sporting history, its unique footballing heritage. And if that isn't reason enough, there's always a cracking view of the Boat Race thrown in for free.

The Blues football squad travelling to Craven Cottage on April 2nd to face Oxford are:

**GOALKEEPERS:**

Tom Savill  
James Dean

**DEFENDERS:**

Nick Pantelides  
Will Stevenson  
Chris Turnbull  
Matt Ellis  
Jamie Brown  
Jonny Chavkin  
Ant Murphy

**MIDFIELDERS:**

Alex Coleman  
Jim Lockwood  
Davey Mills  
Gary Devine  
Mike Dankis  
James Rusius

**STRIKERS:**

Mikey Adams  
Alex Mugan (c)  
Rich Payne  
Brendan Threlfall  
Alex Morgan

*Sunday April 2nd, 1pm kick-off @ Craven Cottage, home of Fulham FC (Tube: 200m from Fulham Broadway, district). £10 entry includes unobstructed view of the Boat Race. Tickets and information: Alex Mugan, ajm236*



## Erinsborough Ethics

By Jonny Franks

Wow. What a horrible week for Susan Kennedy. In her life post-Karl, she had at last found a man who made her happy – Alex Kinski. Unfortunately, Alex was diagnosed with an incurable disease and has spent the last week sweating his way to his inevitable death.

He managed to stay alive long enough to marry Susan, but, to be honest, it was a rubbish wedding: Zeke looked a mess, the groom looked like a wet corpse, and the whole thing just felt wrong. Alex's death is a shame, for sure, but at least it speeds up what we all know is coming.

That's the strange thing about watching *Neighbours*: we sort of know what's going to happen, but we like to watch it happen anyway. We know that we will find out who blew up the plane; we know that Dylan and Stingray will soon get out of prison, and – of course – we know that Susan and Karl will (eventually) get back together. That is why Susan and Alex's marriage felt so wrong: it went against one of the laws of *Neighbours*: Karl and Susan belong together. Whilst Alex's death was sad, it was a necessary part of a chain of events. The little corner of the universe where Erinsborough is located runs according to these deterministic laws – everything has already been decided in advance. All we have to do is watch it unfold.

So why do we still watch, even though we know, ultimately, how these stories are going to pan out? I think the reason has to be because we care about the details of the story and we care about the characters involved in them. I like seeing Karl's longing, lusty looks at Susan, even though we know it won't be long before they're reciprocated. I like seeing Roo and Dylan square up to each other in that *Neighbours*-fighting-way (i.e. lots of pushing and shouting but no punching), even though we know that Dylan will soon be out of prison and strutting about in a wife-beater. And I like seeing Connor growing rounder and greasier with each episode, even though we know he will soon revert back to the drunken, joking, Irish stereotype he has always been.

The point, I suppose, is this: the devil is in the detail. Or at least the point would be that if I understood what that phrase meant. But I don't. The real point, I suppose, is that *Neighbours* might be like real life: things might really be determined for us – either in a strict physical law sense (if you're into that sort of thing), or determined, in a looser sense, by the limits of our culture and our ability. Whether our lives are determined in any sense or not, it is still the case that the journey to these ends is the part which we care about – the details of how we get there are what is important.

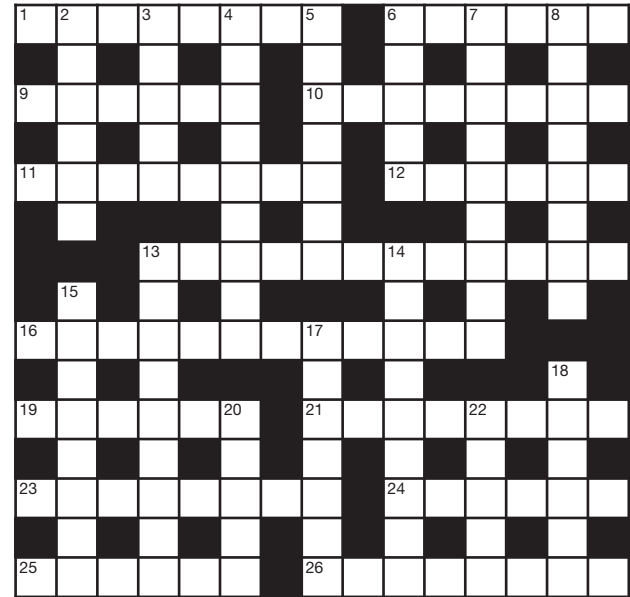
## Defeat in ice hockey



IN SATURDAY'S Varsity match, the Blues faced what was clearly a stronger Oxford opponent than in previous fixtures.

Cambridge did the University proud, putting on a determined display of hard-hitting, fast-paced ice hockey. The Light Blues were in contention well into the final period. Oxford then started to pull away - he final score of 6-1 does not do justice to the excellent defensive effort that kept the score so low for three quarters of the game. Calum Nicholson, the Cambridge goalie, was rightly named Player of the Match and Tom Pope was Cambridge's most valuable player.

On Sunday the CUWIHC womens's Blues faced their Dark Blue rivals in another well attended game. Oxford quickly took the initiative and though Cambridge fought valiantly and scored 4 goals, three from Cambridge Captain Barbara Richter, later awarded Cambridge Woman of the Match trophy, the final score was 13-4 to Oxford.



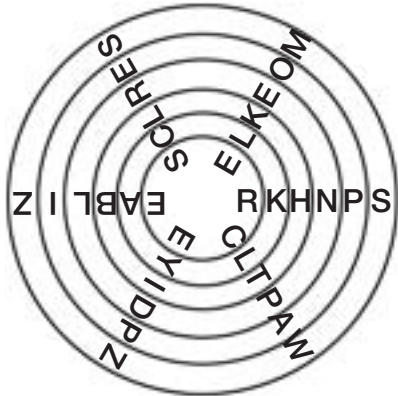
**Across**

- 1. & 7d. Dead opinions still motivate British attitude (8,9)
- 6. Weeps over thousand misdeeds (6)
- 9. Chess great knew a Russian's point of view, for starters (6)
- 10. Nurses Old Etonian out of psychological disorders (8)
- 11. I'll thrash around in French prison (8)
- 12. Shell-seeker? (6)
- 13. Disease indicates pip's malfunctioned (12)
- 16. Nursery's pleasanter given information about art (12)
- 19. Clumsy revolutionary trails German division (6)
- 21. Resent shift to accommodate eager regular (8)
- 23. Proxy Sam cast during violent controversy (8)
- 24. We agree about Christian Union leaders' perception (6)
- 25. Prepare to win games (3-3)
- 26. Unnecessary sharp points (8)

**Down**

- 2. Chart a run defined by three points (6)
- 3. Former postman living abroad (5)
- 4. Chemical agent in property. (9)
- 5. Tragically undone over note in jail (7)
- 6. Short French suit (5)
- 7. See 1a.
- 8. Explanatory note, say, found in flower by little sister (8)
- 13. Brazen scoundrel went back on debts, bearing gold (9)
- 14. Undo segregation and differentiation (9)
- 15. Viagra church prepared in rectory (8)
- 17. White LP Englishmen began and ended (7)
- 18. Revert to childhood without leader to find outlet (6)
- 20. College servant in alien's country (5)
- 22. Common man supports American university (5)

© Mathmo

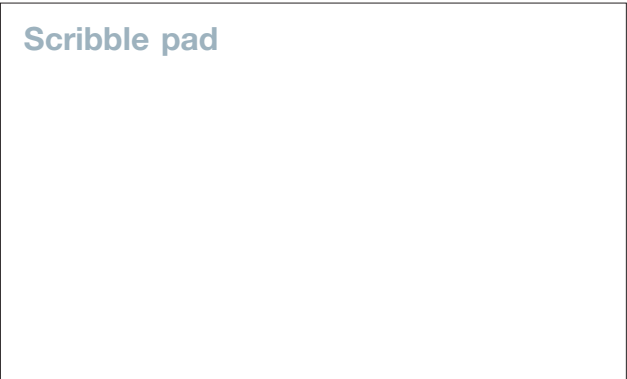


Re-arrange the letters by rotating the discs to create six separate six-letter words leading in to the centre.  
Email your answer to: competitions@varsity.co.uk

© Adam Edelshtain



### Scribble pad







CAPTAIN'S VIEW

ALEX MUGAN  
UNIVERSITY FOOTBALL

NO PRETENCE, no predictions of what will or will not happen at Craven Cottage on April 2. Having confirmed the venue in advance, I can at least write with confidence that there will be a Varsity match that day, but it is not the nature of Varsity sport to be more predictable than that. Look at our game last year, or the rugby union this year. Twenty minutes into both matches, the opposite result might have been expected, and look what happened.

As with all Cambridge captains, I am vastly proud of the team. Our home form early in the year was poor; we all know that. Since then we have improved dramatically; in our attacking style and defensive solidity, in our direction of play and self-belief. We have become a formidable side, and our results reflect that. Few teams have created chances against us, and fewer have stopped us hurting them. In comparisons with Oxford we come out favourably, getting good results against sides who have beaten them. However, such comparisons have little relevance to the important, direct evaluation in April.

In short, I am fully confident in the ability of this team to win a Varsity match against any of the Oxford sides I have seen previously, and against the one that waits this time. I know that we have players to stop them and players to break them, and we have such players in abundance. We have a massively competitive squad, and that is making for a heartbreaking selection decision for me. Finally, I know from personal experience that it only matters when you do it on the day, and that is what we are working towards. We are developing the belief and the mental toughness to reverse recent history, in front of the supporters of both teams, and take a victory any way we can.

I have been waiting for this game since the final whistle of last year's match. I can almost feel what it will be like to score, having failed last time. I know the others all want this as much as I do. We share that want, and the belief in our abilities to achieve it, and whilst I stand by my refusal to predict the outcome, I do not see how that team spirit, and that ability, can go unrewarded.



ROWING

The 152nd Boat Race

A preview of the year's most prestigious sporting event



ATHLETICS

Varsity Field and Relay Events

Injury-hit Blues emerge with plenty of positives



FOOTBALL

So much to answer for

A look at the beginnings of CUAFC, now 150 years old



LACROSSE

Success for Women

But Varsity defeats for both men's and mixed teams

# Caius dominate Bumps again

Downing women lose headship to Clare whilst Trinity men threaten



JAMIE MARLAND

This term's Bumps provided their usual mixture of entertainment, controversy and pile-ups for the watching crowds who braved the elements

David Lano

Gonville & Caius and Clare win headships

ROWING HAS an image problem with those who don't participate in it. Side-by-side or timed races are often boring for the uninitiated, contributing to the dull image of rowing amongst people who claim it lacks the drama or inspiration of their own pastime. However the Bumps never fail to provide drama, blood, tears, controversy and ultimately glory in large volumes. Rowing is unapologetically the most popular sport at Cambridge and it is growing.

As usual, a large proportion of the student population braved the freezing cold and snow to cheer on or fight for their college and friends. A huge range of skills is displayed, ranging from the Olympians who frequently participate to the truly comical who start rowing a few days in advance. All of these united in wanting to catch the crew in front or hold off the crew

behind at all costs; a nightmare for the people who have to pay or repair the damage that inevitably results from a race where the object is to crash expensive boats into each other.

At the top of the women's divisions Downing, after two years at head station, were quickly bumped by a commanding Clare crew who held on for the rest of the week. This marked them as the first Clare women's VIII to go head and provided them with ample revenge for last year's close finish. A lighter Caius crew, who had been favourites in the run-up after an impressive win in Pembroke regatta, failed to break their spirit or the 1.5 lengths separating the top two crews at the start to finish in second place. Further down a swift First and Third Trinity and King's were denied blades by quick bumps in front.

After four years at the top, a home-bred Caius crew, without the usual Blues or legends from the initial headship in 2002, looked invincible all year until a Pembroke defeat to a very experienced Trinity crew containing last year's lightweight president. After comfortable rowovers on the first three days, Trinity sprinted to the Caius boat, closing to within

half a length at Ditton corner. At this point, Caius regained the initiative to finish well clear. It marked the fifth time at the top and this finally sealed Caius' place amongst the greatest clubs ever to grace the Cam. A bizarre exchange between Jesus and LMBC, which ended with Jesus on top, was the only change in the top five.

Controversy was supplied by the Pembroke-Christ's-Clare sandwich on the second day where a Christ's crew (after a rare first division overbump) was about to bump the Clare crew when Pembroke were closing in on them. The anger from the decision being made in Pembroke's favour rages on, fuelled by the importance of Bumps as the most important indicator of a college's rowing success.

True carnage is generally reserved for the lower divisions but huge pile-ups resulting from crews failing to clear after they have bumped didn't materialise. Fitz and LMBC II commandingly rowed into the top division to go up four overall and Wolfson and Corpus fielded excellent VIIIs to earn their blades in the second division. Lower down Trinity IV, St. Edmund's and Selwyn III also capitalised by earning their coveted

oars after a flawless campaign. In the women's divisions only a Corpus crew who went up four can put down a claim to blades capping an excellent campaign for their college after years of disappointment. A few crews, most noticeably all of those from St. Catharine's, had to undergo the unfortunate experience of being bumped every day and receiving spoons.

Most importantly, however, participating in the Bumps is an experience that is hard to forget and inevitably, as boat club dinners go on into the early hours, lengths are transformed into inches or miles, successes are celebrated, defeats are ignored and everybody can rest for a day oblivious to the day to day grind of early mornings and the tripsos.

The nature of Bumps, where crews only compete with those immediately around them and the headship is only accessible to the top five crews, also allows any boat who got blades and many who didn't to lay their claim to being the rightful headship VIII for at least a little while. In any case, these Bumps were a memorable experience, and thorough congratulations go to all those who participated.

Next term

You could be editing or section-editing Varsity. See page 6

Hitori Medium

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.

1	4	4	6	5	1	7
5	3	6	7	1	7	5
2	5	7	3	4	6	5
2	1	5	2	7	4	5
1	7	7	4	3	1	6
4	5	2	5	7	5	1
2	5	4	7	2	3	6

Kakuro Hard

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](http://www.dokakuro.com)

				10	19				
		29	13			15	27		
		23							
		14			23				
		14			6		4		
		26				12			
				11					

Sudoku Easy

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.

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