

Light at the end of the Easter tunnel:  
the best of the summer festivals

# VARSITY



BEN JONES

## Report states black students underperform

Rachel Cooper

A REPORT has revealed that Cambridge students of Black Caribbean, Bangladeshi or Pakistani origin are "much less likely" to get a First or 2:1, but student representatives have condemned the report, saying that it "fails to tackle the issue".

Researchers from the Education Faculty discovered that only 60 per cent of students of Black Caribbean, Bangladeshi or Pakistani origin will gain a First or 2:1 compared to 74.5 per cent of White, Chinese and Indian students.

The number of Black Caribbean, Bangladeshi and Pakistani students being awarded 2:2s or Thirds is 20 per cent higher than for other groups of students.

The University's Council and General Board welcomed the findings of the research as "generally positive" but Temi Olatunde, Chair of CUSU's Black Students' Campaign, has voiced concerns about the report's angle and scope, saying it focused "too much on the background and external factors that may account for undergraduate achievement amongst the specified ethnic minority groups".

Both Olatunde and Drew Livingston, CUSU Academic Affairs Officer, condemned the report for failing to directly ask students how they felt their ethnicity affected their academic performance.

Olatunde commented this "would have been a more revealing and open way of tackling the issue". Livingston added the report "didn't seem to tackle the issue and its end recommendations seem weak".

The small size of the sample has also been criticised: only 133 students were identified as belonging to ethnic minority groups being studied and only 79 completed a questionnaire. In-depth interviews were carried out with 50 students.

Duncan McCallum, Deputy Academic Secretary said "the size of the sample did not constrain the research particularly," adding that the response rate was relatively good.

The Black Students' Campaign now intends to carry out its own survey in order to raise more solutions and recommendations; Olatunde said she hoped it would generate "more accurate responses".

The report stressed "ethnicity itself is not a factor determining academic performance at Cambridge", stating social and financial factors play a greater part.

Of those students who said they worry a lot about money, only 51 per cent got a first or 2:1 compared with 89 per cent of those who said they 'do not worry about their financial situation'.

The report also discovered that those from ethnic minorities were more likely to rate 'extrinsic' motivation as one of the main reasons for entering higher education and applying to Cambridge.

>>continued on page 2



Flanked by her two sons, Alethea Foster enters court to hear charges of the attempted murder of Lucy Cavendish's Julie Simpson

## Lucy Cav trial begins

### Alethea Foster denies attempted murder of student

Raj Bavishi

A 61 YEAR-OLD MOTHER of two is on trial at Cambridge Crown Court, accused of the attempted murder of a Politics and History student at Lucy Cavendish College.

The jury has heard how Alethea Foster, a retired clinical podiatrist, repeatedly stabbed Julie Simpson, 44, in the face, eye, back and arms with a kitchen knife in Simpson's room, having learnt of Ms Simpson's 16 year affair with her husband, John Foster.

One blow, to Ms Simpson's right eye, led to blindness and another, to her back, collapsed her lung. Wearing sunglasses, Ms Simpson told the court, "I thought I was probably going to die in the corridor."

The jury heard that Simpson and Mr Foster first met in 1985, both working for the BBC. They became close, with Ms Simpson visiting the Foster family house on



The knife used by Foster to stab Simpson

numerous occasions before the two became lovers at the end of 1989.

Mrs Foster learnt of her husband's affair after he failed to shut down his Hotmail account in April 2005. In an email, he bemoaned to Ms Simpson, "My denials that we had or are having a sexual relationship are not believed."

Subsequent investigation confirmed Mrs Foster's fears that the two had been lovers. On October 3, Mrs Foster contacted Ms

Simpson requesting to meet her to discuss the situation. Before leaving her home in Bromley, Kent, Mrs Foster placed a kitchen knife in her purse.

In a police interview after the incident, she claimed, "I thought if I talked to her and could not see a solution I would just kill myself there and then, because I would not care about anything again. I didn't want to live without John."

But the final entry in Mrs Foster's diary, dated October 3, contained no mention of this claim, merely saying, "Now it's 12.35 and I'm on the Cambridge Cruiser. I'm seeing her today. I feel very ill and confused and very upset."

Ms Simpson told the court she met Mrs Foster at the Porters' Lodge and took her to her room. Mrs Foster asked her whether she and her husband were still sleeping together. Ms Simpson claimed she replied, "I don't

>>continued on page 2

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### All Gone Googley

Vint Cerf is a self-proclaimed "founding father of the internet," and now evangelises on it for Google. He defends their Chinese censorship and tells us why he wants to meet more Cambridge CompScis.

>> page 9



### Who ya gonna call?

Cambridge Paranormal Research Society hunt the county's ghosts so you don't have to. They show us their ghost-hunting gear and explain why the ghosts disappear when the tape starts rolling.

>> pages 10 & 11



### Your cheating hearts

Read our guide and then *definitely* ignore it

>>

### All about the Benjamin

The poetic Mr Zepheniah reveals all

>>

### Water under the bridge

Light Blues lose out again in Boat Race

>>

## Bike theft halved

Bike crime reported in Cambridge has more than halved since police launched a crackdown last year. Around five bikes are now reported stolen in the city every week, compared to a rate of 12 per week at the end of September last year. Police have a close working relationship with cycle shops and a new link force website which posts pictures of recovered bikes has received more than 10,000 hits in March. Detective Inspector Martin Brunning, who is leading the initiative said, "We are delighted Operation Cyclone is having an impact in Cambridge and we hope it stresses the message cycle crime is being investigated."

## AIDS day of action

Today, as part of the national day of action in the fight against AIDS, Cambridge University 'Stop Aids Society' are stepping up their campaign against unscrupulous pharmaceutical companies. There will be a stall in Market Square where students can add their signatures to a letter asking companies to supply drugs to those in greatest need. Will Horwit, President of the society, said, "The more signatures we get, the more impact our campaign will have. We urge everyone to do their bit."

## CUR1350's bid for FM licence turned down

Cambridge's student radio station, CUR1350 has had its application for an FM licence turned down. OFCOM, radio's supervisory body, turned down the application due to the small numbers of the station's target audience. Joe Braidwood, Head of Publicity for the station, said "essentially OFCOM assessed it on target audience numbers, which worked against us." But Braidwood stated the station's intention to reapply, explaining that the station was planning "exciting developments". This term, CUR1350 is launching a new competition entitled 'X Marks the Spot'. Dubbed by the station as 'Cambridge's biggest cash quest', the new competition will involve cryptic clues being given on-air as to where the £150 cash prize might be hidden. Clues will continue to be given daily until the cash is discovered.

## Listen



You can hear Varsity on the radio, on Mondays at 7pm  
**CUR 1350**

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# JCAP findings continued

>>continued from page 1

meaning they choose their degree subjects on the basis of parental influence and benefits of a degree for their career. The report's authors concluded that this could result in students taking the 'wrong' subject which could have a detrimental impact on their academic performance.

Concerns about 'fitting in' socially could also have a negative impact on academic performance; almost all Muslim students questioned said the predominance of alcohol-based events made college social life difficult and cited the lack of halal food in Colleges as a problem.

But, Olatunde criticised the nature of the report, claiming "questions asked in interviews focused almost entirely on students' backgrounds, their upbringing and parental background". She added it "seemingly tailored responses to come up with a conclusion that socio-economic and financial factors were responsible".

She condemned the report for making "very little attempt" to explore "internal factors integral to the system of Cambridge such as the lack of personnel such as fellows, lecturers or even porters who act as representatives from the ethnic minority groups".

McCallum responded that

"the nature of the interviews were felt appropriate, given the Project's Terms of Reference", adding that it might possibly have been beneficial to explore staff ethnicity but said that if this had been an issue, "the students would have made this clear in interviews".

The report made recommendations on how the academic performance of certain minority ethnic groups could be improved, stating additional funding options could be explored for those worst off, as well as ways of offering accommodation outside of Term to allow students to supplement their term-time studies.

The Senior Tutors' Committee and Bursars' Committee are considering the



Temi Olatunde, Chair of the Black Students' Campaign

findings but Livingston expressed concern that he had "not heard any plans on how to take it [the report] forward" but he added that the "senior tutors are usually quite helpful". He stressed that the university "can't be allowed to forget it", adding that he will continue to put pressure on University committees to implement the report's recommendations.

In light of the report, CUSU are formulating their own policy on how to improve the experience of ethnic minority students; on Wednesday, Livingston tabled a motion to a CUSU exec meeting stating that better provision should be made for social activities for students who do not drink alcohol.

# Lucy Cav trial continued

>>continued from page 1

want to answer that, I'd rather talk about where to go from here." She told the jury, "[Foster] I thought she had a good marriage."

She added that she had said "the most exciting things we do now are occasional meals, the odd gin and tonic and arguing over the *Telegraph* crossword."

She told the jury, "[Foster] said 'I need to get something from my bag' and lent forward. Then, she suddenly jumped out of her chair and hit me here [pointing to her solar plexus]."

She then withdrew about a foot and that was when I saw the knife in her hand." She alleged that she then said "Jesus, Ally" to which Mrs Foster replied, "Yes! See how it

feels". When asked by the judge in what way she said "Yes", Ms Simpson simply said, "triumphant. She looked really pleased with herself. I would say she was gleeful, really."

Ms Simpson recounted how she held up her arms to defend herself before fighting her way past her attacker.

"When I got into the hallway, I shouted for someone to call the porters. She followed me into the corridor. I was tired and thought I was going to die in the corridor."

She added, "the last time I saw her was when she was standing over me, watching me bleed, and, I believe, waiting for me to die."

Student Nina Rzechorzek told the court how Mrs Foster

taunted Ms Simpson "like a cat playing with a mouse" after she had knifed her 17 times.

Ms Simpson was taken to Addenbrooke's and underwent surgery for her injuries, whilst Mrs Foster was arrested and taken to Parkside police station, where she told officers she never intended to harm her husband's mistress and did not remember what had happened.

She said "when you ask me what happened, I can't tell you." When asked by officers why she had bought a return rail ticket if she had planned on killing herself, she replied, "I hadn't thought about it". Mrs Foster denies attempted murder and the alternative charge of causing grievous bodily harm with intent. The trial continues.

# Essays come at a price



Philip Malamatinas, co-founder of Oxbridge Essays

## Matilda James

ONE MONTH after Professor Alan Grafen, Oxford's Senior Proctor, admitted that plagiarism was "rife" among the undergraduate population, students from Cambridge and Oxford Universities are being urged to sign up as writers of 'bespoke' essays for students at other universities.

Birmingham-based company Oxbridge Essays, marketing itself as "the world's first vendor of luxury and custom-made essays", has been running a leaflet campaign across the two cities claiming that Oxbridge students can earn up to £1000 a week as writers of commissioned essays. The company, established by brothers Philip and James Malamatinas, students at Birmingham University and King's College London, claims to counter the "lottery" that students face when buying essays online from unregulated coursework sites.

Instead of purchasing essays which could have been written by "a student in some obscure corner of America", the company's website promises to give clients essays, model exam answers or full dissertation drafts, at undergraduate, Masters or PhD level, written by "experts...in the top 0.01% of all university students in Britain and the world".

The company also offers services for A-level students and potential Oxbridge applicants, with its 'Oxbridge Gold Candidate Service' offering to produce "model examples of application essays, application forms and any other work that

would be useful for students in preparation for their Oxbridge application and interview".

The cost of such a service is substantial – an undergraduate 2500-word essay of guaranteed 2:1 standard for next morning delivery costs £600, whilst a First-class 10,000 word dissertation draft is £2000. Oxbridge Essays defends its prices, arguing, "if you are willing to pay a considerable sum for such a service...then surely it makes sense to pay a little extra to guarantee that your work will be researched and written by the very best writers there are".

Whilst the website emphasises that the essays it provides are "for research uses only" and "intended to be used by their clients as inspiration for their own work", it admits that if anyone were to hand in the work as their own, it is unlikely that the deception would be discovered. Company policy states that the commissioned essays will not be republished, with clients' details held in complete confidence.

With the high financial rewards, it is perhaps unsurprising that the scheme is proving popular with students at both universities, despite the angry response that the company has prompted from academics. A spokesperson for Cambridge University said "We would strongly disapprove of present or former students writing essays for other people or using essays written by others."

Not only is it cheating, or complicit with cheating, but it goes against the entire purpose of a university education, which is to develop one's own ideas and skills."

# Sleep, eat and buy yourself a new CD

## Queens' Welfare Officer advises on how to cope with exam stress

Exams are a necessary evil and although most of this information might have been preached to you since GCSEs, these tips can help you minimise stress:

1) Plan your time effectively. Work out how many days there are till your exams start, how much you realistically plan to do each day and what there is to cover. Allow time for meals, sleep, lectures, supervisions, fun and some flexibility.

2) Aim for at least seven to eight hours sleep a night in order to be able to work effectively. If you are having trouble sleeping make sure

you stop work at least an hour before going to bed.

3) You always have time to eat and your brain needs energy to operate. Schedule enough time in for three decent meals a day and try to make sure you get at least five portions of fruit or veg to keep yourself healthy.

4) Exercise helps improve concentration and can reduce stress levels. Whether it be a jog, do try and keep active during exam term.

5) Do at least one thing you enjoy each day. Find time to do things you like maybe coffee with friends or buying yourself a new CD.

6) Keep revision interesting. Vary the ways in which you revise, try making concise notes, use colour, practice questions, test yourself, or revise out loud. Find out what works for you and don't be afraid to try new techniques. Different methods of learning help information stick in different ways, so mix it up.

7) Get hold of past exam papers and practice answering questions under exam conditions. This will help to familiarise you with the exam format, planning and structuring answers under time pressure and give you more

confidence about what will be required of you on the day.

8) Work somewhere that suits you. There is plenty of desk space available so find somewhere you feel comfortable and that is free of distractions.

9) If you start finding things really difficult this term, don't bottle it all up inside. Don't be afraid to talk to friends or family about how you are feeling, and there is a lot of support available

10) Believe in yourself. Remember, you did not get in here by fluke- you are capable of succeeding in your exams, so good luck!

>>page 13

**Jonny Ensell**

On wheeling and dealing



The Week in Weather



# Lessons in how to be happy at top school

## Cambridge doc teaches Wellington College teens the art of positive thinking

Rebecca Greig

A psychologist at Cambridge has devised happiness lessons for a leading boarding school. Dr Nick Baylis, a lecturer in positive psychology and well-being at Cambridge since 2001, has developed the lessons in collaboration with Wellington College in Crowthorne, Berks.

Headmaster, Anthony Seldon, who joined Wellington this year, said "helping to produce happy young adults when they leave the school at 18 is my highest priority as head".

It was when Seldon came across Nick Baylis, who wrote a successful column in the *Times* on "The Science of Happiness" that he realised his ambition wasn't "just an airy-fairy aspiration" but an actual possibility. "I have been very impressed that Cambridge University is taking happiness and positive psychology so seriously and that at Harvard University it is the most popular course, so clearly intelligent people see we have something to learn here."

Wellington is to become a pilot school in a long-term study undertaken by Dr Baylis and his Cambridge team. From September pupils aged 14 to 16 will have one lesson a

week, where they learn the skill of being happy alongside the more familiar subjects of sex and drugs that are taught in personal, social and health education lessons. Classes will offer skills on how to manage relationships, physical and mental health, negative emotions and how to achieve one's ambitions. Wellbeing refers to any positive and sustainable state in which people thrive and flourish, and the new subject not only encompasses positive thinking but goes well beyond it to study the

physical, social and environmental sources of happiness. The lessons will enable students to learn more about what it is that causes them pain and how they might

avoid or minimise these emotions. The aim is for pupils to learn more about themselves which will be information that "they will be able to use for the rest of their lives". The long-term effects of such lessons are emphasised by Dr Baylis who describes positive psychology as "the scientific pursuit of the most promising routes to a happy, healthy, and accomplished life". Baylis believes that it is a benefit not only to individuals but also to the larger communities in which we live and work.

Seldon's interest in the project looks beyond good grades and league tables, as he says he has seen "far too many tortured and unhappy pupils who have achieved four or five A grades at A-level." He decries the British system which so reveres the league table, which says nothing about the quality of the teaching or the intake and provides no information on

whether a school "is turning out resentful and ill-balanced young adults, or whether it is helping to produce men and women who are happy and who know themselves and what they want to do in life". But Seldon is not averse to admitting that alongside the intrinsic benefits of being content, happy lessons will create happy children who he contends are likely to perform better in exams.

He has hopes that within five years "all schools... [will] begin to teach positive psychology and happiness".

Baylis too is adamant on the positive effects of staying positive.

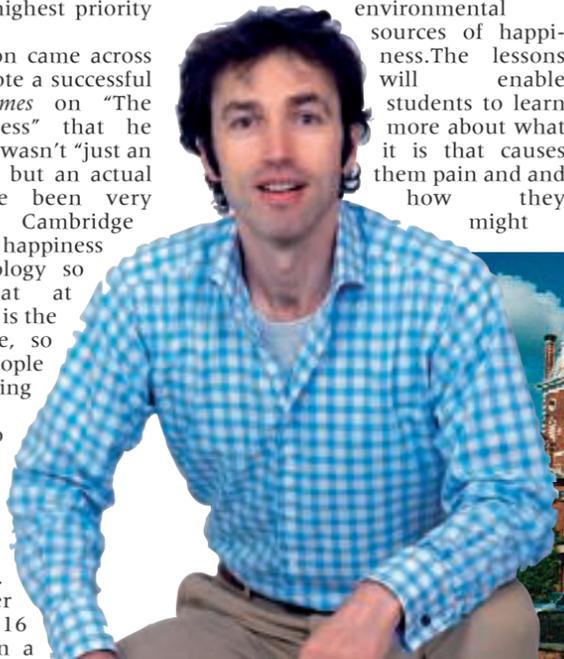
"It's not that there's a right way to live, or some sure-fire formula for success, it's just that some particular approaches, skills and experiences do undoubtedly increase the likelihood of things working out rather well".

In a country where

increases in income and material

possessions have not been matched by commensurable

increases in the levels of satisfaction, Baylis' words and Seldon's actions might just show people that you can't buy happiness, but you can learn it.



From left to right: Dr. Nick Baylis, Cambridge psychologist; Wellington College, where pupils are to be taught happiness; Wellington's head, Dr. Anthony Seldon

## CUSU at bloggerheads

Jamie Munk

CUSU ACADEMIC Affairs Officer-elect Dave Ewings has been heavily criticised by a fellow CUSU Executive member for his conduct as a Cambridge delegate at the NUS Conference at that end of March. Ewings was lambasted for missing key debates and elections, while devoting his time to buying the Cambridge nightclub Po Na Na.

The accusations were posted earlier this month on Jacob Bard-Rosenberg's web log "500 eclectic words a day", under the heading "Some brief reflections on NUS conference". Bard-Rosenberg proceeded to accuse Ewings of "the most sickening display in conference". He recorded that Ewings "spent very little time on conference floor, missed all the of the elections, and only engaged in a single debate."

Bard-Rosenberg saw the fact that Ewings was negotiating to

buy the Cambridge nightclub Po Na Na whilst attending the conference as evidence of his lack of dedication. "It's not like he had his mind switched off while we were in Blackpool", he told *Varsity*.

He concluded his blog by expressing "It honestly makes me sad (and extremely worried) that we elected him to such an important and crucial position in CUSU for next year".

One delegate did confirm that Ewings did not spend much time on the conference floor and did not attend many of the votes.

Drew Livingston, present Academic Affairs Officer, did not wish to comment on the extent of Ewings' participation at the Conference. But he did stress the importance of NUS conference for the sabbatical post and believes that "it's really important to be involved with what's going on nationally, from the AUT strike to the National Student Survey".

As each member of the dele-

gation represented 1400 Cambridge students at the conference, Bard-Rosenberg feels that it is important to communicate issues such as Ewings' alleged lax attitude.

Ewings was critical of Bard-Rosenberg's approach - "I'd have preferred it if he'd come and said it to my face at the time". He admitted that he did not attend every discussion or election, but noted "I was there for all the major debates".

He was forthcoming about his absences from the conference floor. He admitted to missing the final day of the three day event. He explained how "I had to go to the van to wait for the AA" as both van needed repairs before the delegation returned from Blackpool. He expressed frustration at the fact that "a lot of time was taken up talking about structures", adding "I'm for getting on and doing stuff".

He conceded that he had spent some of the time engaged in other pursuits during the conference, going out both nights with the Cambridge delegation as well as being engaged in discussions over buying the Jesus Lane nightclub, Po Na Na. The idea of purchasing the club "has been on the back-burner for a while", he told *Varsity*. He spent a few hours away from the conference floor on the phone about the venture, but "it didn't work out as a deal".

He asked that he not be dismissed before he had even taken up his sabbatical post, appealing "give us a chance".

## Fitz vase-breaker arrested

Joe Gosden

NICHOLAS FLYNN, the 42 year old whose "unfortunate slip" destroyed three rare Qing dynasty vases at the Fitzwilliam Museum in January, was arrested over Easter on suspicion of criminal damage.

Cambridgeshire police said that he was also arrested in connection with an alleged assault in a shop on King's Parade in February.

Flynn had to be forcibly removed from the museum on 29 March after trying to gain entry to the press conference where the reconstruction of the vases was being announced. Flynn, who claimed that he had come along "to check that there were no hard feelings", is not formally banned from the museum, but director Duncan Roberts said that it was felt Flynn's presence would have been "somewhat inappropriate" at the event.

Flynn maintains "with my hand on my heart" that breaking the vases was a "mistake" caused by tripping over his untied shoelaces. He added, "I don't think a movie stuntman would have been able to tumble down stairs, destroy the vases and come out unscathed".

The restoration of the vases is being undertaken by world porcelain expert Penny Bendall, who holds a Royal Warrant and has



Penny Bendall undertaking the long, painstaking restoration

worked extensively on other such porcelain collections around the world. Bendall said that she could see "foresee no major problems" with the reconstruction and was "looking forward enormously to getting to work" on the project.

After the incident, during which 13 stone Flynn managed to spread shards of pottery over "no less than 28 steps" of the museum's imposing marble staircase, the position of each of the fragments was carefully

photographed and documented for three days before being removed to the Bendall Ceramic workshops in Suffolk.

A spokesperson for the museum told *Varsity* that the restoration of one of the vases was "nearly complete", and said it was hoped to have them back on display as part of a conservation exhibition to be launched in July. Flynn has been bailed until June 28 when he will appear before Cambridge magistrates.



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Po Na Na (left), Laura Walsh and Dave Ewings at NUS (right)

## On Campus

### Registrary's 500th birthday

One of the longest-held offices in UK higher education has celebrated its 500th birthday. The office of Registrary of the University of Cambridge dates back to 1506 and the title is unique to Cambridge. The Registrary is the senior administrative officer of the University and manages the non-academic business of the University. The present Registrary is Dr Timothy Mead, who manages an annual budget of approximately £27 million and is responsible for over 750 staff. He is only the twenty-fifth Registrary since the creation of the post.

### CUSU Welfare elections open

Nominations are now open for CUSU Welfare positions that were not filled in the recent elections. Positions available include the full-time paid sabbatical position of Welfare and Graduates Officer; and the part-time positions of Welfare Awareness Officer and Mental Health Officer. Nominations close on Tuesday 2 May at 12 noon and voting will be held on Tuesday 9 May in colleges alongside elections for University Council, General Board and the Graduate Union.

### Cambridge Wordfest

Literary stars descended on Cambridge last weekend for the annual Wordfest, the city's literary festival. Now in its fourth year, the festival provided a packed weekend of workshops, seminars, panel events and readings. The poet Carol Ann Duffy launched the festival and authors attending included Richard E Grant, Sandi Toksvig, Kate Adie and Lionel Shriver.

### Trinity college loss

Dr Raj Chandavarkar, SPS DoS at Trinity College and lecturer in Indian history and politics died unexpectedly on April 23. The History Faculty has withdrawn its special subject papers taught by Dr Chandavarkar on Gandhi's politics 1930-48 and the history of the Indian sub-continent from the late eighteenth century to the present day. A Trinity spokesman said "He was a valued member of the teaching staff and will be greatly missed by fellows, junior members and staff".

### Autism research

Cambridge's Autism Research Centre will receive almost £500,000 in funding to investigate whether earlier identification and treatment improves the prognosis of an autistic child. The study will investigate the detection of autism in children aged 18 months compared to those diagnosed at 3 years.

## Cross Campus

### Drunk Oxford Boat Race captain arrested

Barney Williams, captain of Oxford's victorious Boat Race crew, was arrested and fined for being drunk and disorderly on the night of the victory. The captain and a friend were arrested in Oxford city centre after people were spotted on CCTV acting in a disorderly way in the city centre. The celebrations followed the Oxford team winning the 152nd Boat Race. Both men were released after spending several hours in the cells, and Williams received a fixed penalty fine of £80.

### University lowered pass mark to 26%

Leicester's De Montfort University students were given pass grades with exam marks as low as 26 per cent. Marks were raised for five modules of a pharmacy course in 2004; in one, they were raised by up to 14 percentage points. Staff had been told that failure rates of 50 per cent could put their jobs at risk. The following year, the Royal Pharmaceutical Society of Great Britain placed De Montfort "on probation" after investigating allegations of "marking irregularities". This year, it found "assessment procedures were appropriate." The university said it had every confidence in its pharmacy course.

### York's expansion plans opposed

The University of York has decided to spend more than £500 million on expanding its facilities. Expansion would allow the university to take on a third more students. The proposed new campus would include a joint arts and science block, priced at £38m.

### Sussex VC criticised

Plans to axe chemistry at the University of Sussex have been criticised by a House of Commons committee. A draft report from the committee reprimanded the university's vice-chancellor, Alasdair Smith, for failing to make any attempt to save the respected department. University management is also condemned for taking a "negative view" of declining student numbers rather than building on the department's successes.

### OUCA disrepute

Oxford University Conservative Association President-elect Charlie Steel has run into problems in his campaign to be elected to local government in Oxford when a *Cherwell* investigation revealed that some of the signatures on his nomination form may have slightly spurious origins. This has raised concern that OUCA may be pioneering a return to the good old days of Tory sleaze.

## Vice-Chancellor Richard sees red in China

### Amelia Worsley

CAMBRIDGE UNIVERSITY'S treatment of international students was the subject of an embarrassing attack by a former Prime Minister of Singapore at a gala event in Hong Kong this month. Vice-Chancellor Alison Richard, who had to sit through the scathing diatribe from Lee Kuan Yew, admitted that "there is room for change". Mr Lee, Singapore's first Prime Minister and a graduate of Cambridge, recounted the negative experiences of a Singaporean student who said she felt "invisible" during her time at Cambridge. The criticism came during a dinner held to celebrate the University's 800th-anniversary £1 billion fundraising drive. The 800th campaign website stresses its intention to promote international links as part of its fundraising efforts, claiming that "the success of the 800th Campaign is key to securing Cambridge's future in the top rank of universities worldwide. Building on a long

history of benefaction at Cambridge, the campaign aims to mobilise still greater... support from alumni and friends worldwide."

But guest speaker Mr Lee criticised the University's fundraising methods. He described how a Singaporean student had complained that after leaving, the only communications she received from the University were demands for donations. "It is really off-putting if the only communication an alumnus gets is a begging letter," he said.

Mr Lee urged Cambridge to follow the example of US universities such as Yale, Harvard and the Massachusetts Institute of Technology, representatives of which were also present at the event. He compared the offer letter that another Singaporean student had received from Cambridge that tersely detailed conditions of entry with the praise given by US universities in their offer letters. He urged the university to help students feel a greater sense of belonging and to communicate better with alumni.

Professor Richard, who sat



Cambridge Vice-Chancellor Professor Alison Richard

next to Mr Lee at the dinner, admitted to other alumni at the meeting. "I know we must do better at our communications with you." But she stressed that she did not see Cambridge could ever follow the American example. "I can't imagine Cambridge ever writing letters like the ones we heard [from US admissions offices]", she said. The universities were gathered together in Singapore to launch the 10-member

International Alliance of Research Universities (IARU). Together they will undertake research projects and collaborate in order to attract talent and funding. "The seriousness of the commitment around the table was palpable. People really did become engaged with one another. We are a team now and it would be embarrassing to let the side down," Professor Richard said.

## Punting giant buys out local rival

### Sarah O'Connor

CAMBRIDGE COMPANY Scudamore's has been accused of monopolising the punting trade, following its buy-out of main rival Tyrrells which has ended fifty years of competition between the two companies. Known as the "warzone" by punt chauffeurs, the Quayside was the focus of aggressive touting by both Tyrrells and Scudamore's, who, during summer, put up to twenty touts onto the street to persuade passers-by to take a punt-tour with them.

Scudamore's manager Alan Dickinson explained that due to the six-figure buy-out, the situation this summer should improve. Without a main rival at the site, Scudamore's can reduce the level of touting, which Dickinson hopes will make the area more pleasant to walk through. He also stressed



Punts moored at the quayside

that it is "not our intention at all" to raise prices in response to the drop in competition, pointing out that Scudamore's prices this year are identical to the preceding one.

Nick Maseychik, ex-manager of Tyrrells and now an independent punt chauffeur, calls this "horseshit". "They're canny, but in a few years of course they're going to raise prices", he said. As well as

being bad for customers, Maseychik argued that the take-over was also bad for workers; punting is seasonal work, but this summer there won't be as many jobs for punt-chauffeurs, predominantly students, to come back to. Scudamore's admitted that it will take on only the most capable of Tyrrells staff.

Maseychik also alleged that Scudamore's desire to cut down on touting was motivated by profit rather than concern for customers. If workers don't tout, they cannot earn commission, earning a minimum wage. He even suggested that an internal strategy was to employ more Eastern European immigrants who have lower wage expectations.

Cambridge's biggest punt company, Scudamore's now occupies six of the nine punting sites along the Cam, with Cambridge Chauffeurs,

Granta and Trinity Punts remaining as competitors. There are also a number of independent chauffeurs who operate at different points along the river, including the Quayside. Scudamore's are trying to get Cambridge City Council to crack down on these individuals, arguing that they operate illegally. Nick Maseychik believes this attempt to be "the final piece of the puzzle": part of a long-term strategy to "consolidate a monopolistic position" along the Cam. He and other independents are considering bringing a case to the local government ombudsman.

In response, Alan Dickinson, informed *Varsity* that independents like Maseychik operate unfairly, paying no overheads or taxes and taking cash-in-hand, whilst Scudamore's "is a legitimate company that subscribes to a tight Code of Conduct."

## Law dons force 'dictatorship bill' backdown

### Tom Parry-Jones

SIX CAMBRIDGE Law professors have been instrumental in forcing changes to the government's controversial Legislative and Regulatory Reform Bill. In a letter to *The Times* on 16 February Prof. John Spencer QC of Selwyn College and his colleagues argued that the bill would allow the government to "curtail or abolish jury trial" as well as make other fundamental changes to the law and legal system whilst completely bypassing Parliament.

Changes to the bill were announced this week after the Commons Public Administration Committee endorsed the criticisms made by the Cambridge professors

and concluded that the bill "gives the government powers which are entirely disproportionate to its stated aims". The Committee stated that the government "must" amend the bill to "ensure that ... it provides adequate safeguards against the misuse of order making powers it contains".

Parliamentary Secretary Jim Murphy MP noted "concern about the order making power of the bill" and although he dismissed some of the criticisms as "hysterical" he agreed to table the proposed amendments. The key change to the bill is that the power of veto will be given to the parliamentary committees, substantially reducing the government's scope for forcing through legislation.

The bill had been intended

to cut red tape and remove redundant regulation, but had drawn flak from both opposition parties for the threat that it posed to the British legal system.

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

The announcement comes shortly after a letter from Lord Grocott to the Prime Minister expressing his concerns that "by failing to consider further change we are missing our last opportunity to avoid a major defeat". Although the amend-



Professor John Spencer QC

ments to the bill were welcomed by the Conservatives as "a major victory for freedom and parliamentary democracy", concerns remain over the bill until the changes are revealed in full.

# Ex-CUSU Pres in NUS homophobia row



Former CUSU President Pav Akhtar at NUS Conference

## Jamie Munk

FORMER CUSU President Pav Akhtar was narrowly defeated at the end of March NUS Presidential elections in Blackpool amidst controversy that he had lost out on account of his sexuality. The Federation of Student Islamic Societies (Fosis) were widely expected to back the gay Muslim candidate, yet pledged their support at Conference for third place Presidential candidate Sian Davies, which aroused suspicion.

Akhtar trailed victor Gemma Tumelty by just 28 votes. With Fosis' support of 120 delegates, Akhtar would have easily triumphed over Tumelty. "I was the obvious choice", said Akhtar, adding "the only way Fosis could hold its line - and to make its delegates vote against me - was to use my sexuality against me".

Akhtar claims that the Fosis leadership alleged to its delegates that a fatwa, a religious ruling, had been issued by a leading Islamic cleric "telling all right-minded Muslims to vote against me due to my sexuality". In spite of this "bigoted block voting against me", he estimates that around 40 of the 120 Fosis delegates still voted for him.

Akhtar believes Fosis used his sexuality against him as part of a political deal with Sian Davies, another presidential candidate.

He alleged that Fosis had arranged to support Davies in return for votes for their own candidate, Jamal El-Shayyal, from Davies' support base. El-Shayyal stood unsuccessfully to be National Secretary.

Fosis have denied that they were motivated by homophobia. Jamal El-Shayyal, Fosis policy advisor and Co-Covenor of NUS' Anti-Racism and Anti-Fascism Campaign on the National Executive Committee commented, "we don't discriminate against anyone on behalf of their sexuality". Concerning the allegations of the fatwa regarding Akhtar's sexuality, he told *Varsity* "That's a lie. By no means did that happen." He explained that within Islam "homosexual acts are not permissible. But he added, "it is also not permissible to discriminate against anyone based on their sexuality".

El-Shayyal works closely with Akhtar on the NEC. "I think he's done a great job over the past two years." He added "At the end of the day, Fosis thought Sian was the best person to back." In terms of their relations with Akhtar, he argued, "they wouldn't have worked with him for two years if they had a problem with his sexuality".

When asked about the allegations of Fosis' homophobia, Wes Streeting, CUSU President 2004-5, and elected Vice-President Education at the Conference, said, "I

certainly hope that isn't the case", but added, "there's a general suspicion that it was". Fosis' lack of support for Akhtar came as "a bit of a shock to all of us". "He has worked incredibly hard for Muslim students", he added; "everyone expected Fosis would give Pav their first preference".

CUSU Academic Affairs Officer Drew Livingston, who was on the Cambridge delegation, said, "I don't know what to make of it. If it is true, it's disgraceful". Current CUSU President Laura Walsh commented, "it was a shame for Cambridge that Pav didn't get elected".

Dan Swain, a Cambridge delegate for Student Respect, who backed Akhtar's campaign, said, "It was disappointing that Pav lost so narrowly in the end. He ran an excellent campaign and has been a committed campaigner against war and oppression." He believes that Fosis should have backed Akhtar for his work in anti-racism and on the Black Students' Campaign, and were wrong not to. "If it was for reasons of factional support it was irresponsible. If it was because of his sexuality it is reprehensible."

Swain said that Student Respect would continue to work with Fosis on campaigns such as anti-racism, but added, "we will continue to argue with them about gay liberation".

# Jury discharged in Trinity Hall grope case

## Gabriel Byng

THE JURY in the trial of a Trinity Hall fellow for sexually assaulting a former student was discharged on Monday for legal reasons. The 24-year-old had accused Dr Peter Hutchinson, 61, of groping her in his college rooms last October while making a "pervy, Benny Hill, lascivious, groaning sort of noise".

The prosecution lawyer, Christopher Morgan, told the court how the graduate, now a trainee police officer, had found the lights in Hutchinson's room dimmed when she arrived for a drink. He poured her a gin and tonic and asked her to look at his mouse mat. Morgan continued "The defendant gave what was

described as a 'saucy chuckle'. Then she was aware of the fingers of his hand cupping her right buttock."

She moved away and tried to change the subject when Hutchinson ran his fingers through her hair and kissed her. Morgan said, "his hands start moving down - whereupon [the woman] starts pushing him away". She put her arm against his throat and told him, "Get off me. What the fuck are you doing? I will punch you and kick you".

In his defence, Hutchinson told the jury "I was flabbergasted", adding "I couldn't understand her reaction". He explained how he had asked if he could buy her a drink at the bar but that by that time she had

gone. He sent her an email afterwards, saying "wish I had played our last two minutes differently".

When Morgan asked the academic, who is deputy head of the university's German department, if his normal method of greeting was a slap on the bottom, he responded, "it is only for females I have got on extremely well with. I am always delighted to see them and give the playful pat on the bottom."

Although the woman claims he had never petted her before, Hutchinson accused her of lying, adding "I slapped her on the bottom a couple of times in a carefree way. I had the same relationship with some of my other ex-students. Only five-years ago there was someone who graduated in 1987 and it

was going on, I would give her a playful slap on the bottom - not to undergraduates."

The two had kept in touch by email since she graduated a few years ago. In a response to an apologetic email Hutchinson claims to have sent after patting her bottom at a University function, the woman told him she was "flattered" by his attention. In others, she referred to him as "Hutchy" and "big man".

Hutchinson did acknowledge that he had been flirting, but claimed email statements like "give your cat a stroke for me" and "I go a bit weak at the knees with blondes with certain colour of eye who are just wonderful people as well" were never intended as sexual in nature.

The retrial is set for October 9.



Trinity Hall's Dr Peter Hutchinson outside court last week

# Oxford student airport arrest

## Raj Bavishi

A STUDENT at the University of Oxford was stopped and questioned by the police at Southampton Airport last month on suspicion of terrorist involvement. He was interrogated for fifty minutes before being released without charge, and claimed he was told by authorities that his appearance had raised suspicion.

Nineteen year-old Tom



Southampton Airport

Glasspool, who was returning from a two-week holiday in Morocco, was dressed in a traditional Moroccan outfit, and had a full beard, which he had not shaved whilst on vacation.

Glasspool, a first year student studying Arabic at St Catherine's College, was approached at the airport terminal by two plain-clothes police officers, one of whom was armed, before being taken to a holding room for questioning.

"They told me I has being held under the new terrorism laws", Glasspool told *Varsity*. "I was asked to step into a small room, where the officers asked me some questions about the nature of my trip to Morocco. They then searched my bags, photocopied my travel documents and examined my holiday photos". He added, "due to the draconian nature of the present law, I was obliged to answer every question and not allowed to say 'no comment'".

They went on to ask him whether he had ever considered converting to Islam if he or his parents had ever had relations

with a non-national after finding a copy of the Qur'an with his belongings. Glasspool told *Varsity*, "I had a copy of the Qur'an because I study Arabic and need to translate parts of it for my degree. Having my own copy makes this easier for me."

Glasspool alleges that after being released without charge the officers told him, "it is our job to question someone with your appearance."

A spokesperson for Hampshire Constabulary Special Operations said, "Hampshire Constabulary does not have a policy of stopping people on the grounds of what they are wearing. "We are sorry if Mr Glasspool was distressed or offended by the stop and account, but we hope that he understands the importance of such security checks being carried out."

Glasspool said, "I'd rather that they did check, but a person blowing up a plane is not likely to be wearing Arabic national dress." His two travel companions, who were both dressed in western clothing, were not detained.

# Quiz victory for Trinity Five

## Carly Hilts

FIVE STUDENTS from Trinity College beat over three hundred other teams to become *Daily Telegraph* Pub Quiz Challenge Champions of 2006.

Over a four-week period from January to March, teams from all over the country competed to test their knowledge and skills. The quiz, in which three hundred and fifty three teams from twenty different universities took part, consisted of four weekly rounds of challenges. Questions set by *Daily Telegraph* correspondents included naming the footballer who scored the FA cup's 10,000th goal and ten counties that the M1 passes through.

The winning team, 'Team Raymond Terrific', captained by second-year historian Richard Speight, accumulated some two hundred points to take first place. A team from Oxford University, 'Hacked Off', came second, and 'PPP' from Loughborough University came third in the

individual teams competition. St Andrews was the winning university overall.

'Team Raymond Terrific' won £8000 which Speight said, would go towards paying off his overdraft but added he "might find some way of spending a bit of it on beer".

Speight said that team-mate Jon de Souza's Madonna knowledge made the difference. "There was a section in which you had to name 10 of something. In the first week it was 10 counties the M1 went through and we were rubbish at that, but the next week it

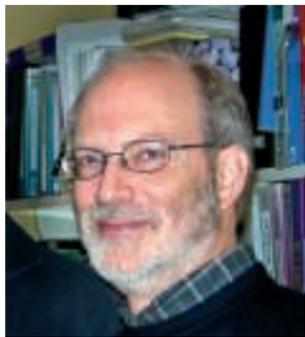
was to list Madonna's Top 10 hits before 2000. Jon De Souza was able to name all of them. He is the Madonna man."

De Souza believed "Having such a well-rounded team was the key to our success, with each member of the team playing a vital role."

He added, "What particularly appealed to our team about the Quiz was the fact that it tested a wider range of knowledge and skills than comparable nationwide student quizzes, most notably University Challenge, whilst still requiring great depth of knowledge."



The victorious 'Team Raymond Terrific' outside Trinity



**weekdays**

**MARK PHIPPEN**  
DIRECTOR OF UNIVERSITY  
COUNSELLING SERVICE

## Tuesday

Back to work after Easter and catch up on post, emails and Service news. In the afternoon, I see some students for counselling which helps me not to lose sight of the people amongst the papers; and hopefully helps them too!

## Wednesday

Periodically we have a team planning day; it's today. A lot to consider in this meeting, particularly around our policy and practice in keeping counselling notes. We also consider the draft Strategic Plan for the development of the Service in the coming five years. Meeting the increasing demands on the Service whilst keeping the costs manageable is difficult.

## Thursday

A day of counselling; I am moved at the resilience people show, sometimes in the most difficult of circumstances. Also, I fit in time for a meeting at the International Office to explore how we can improve the support to international students. I spend time with two colleagues preparing material for an article on group counselling for the Association for University and College Counselling Journal.

## Friday

Meetings with two of the senior counsellors in the Service to consider the development of the staff counselling work we do (yes, we see University staff too!), and the work of our cognitive behavioural therapists – a growing aspect of the Service's work. I spend time writing the Strategic Plan paper and getting the supporting documentation in order. but I also have to attend to a colleague's computer problems – looking forward to our getting a part-time Computer Officer next year!

## Monday

Talk to my supervisor about the Service management issues. Over a sandwich lunch, I meet with our visiting psychiatrist and talk business. I continue with the Strategic Plan, which is coming together. and finish the afternoon by meeting with our Senior Secretary, checking how our new cleaner is getting on, and preparing for tomorrow's counselling.

# Complaint resolved after three years

Rachel Dival

IN THE FINAL issue of last term, *Varsity* highlighted inadequacies with Cambridge's student complaints procedure. One of the anonymous case studies featured was that of Dr Heather Peto. Following a 3-year struggle to resolve her complaint and clear her name, the University has finally cleared Dr Peto of all allegations against her. Dr Peto and CUSU LGBT have welcomed this development, but have both expressed their unhappiness that the University continues to refuse to admit its mistakes. *Varsity* can now exclusively reveal details of Dr Peto's case and expose the significant flaws in its handling.

In 1999, two students told CUSU they felt they were being pushed to cut corners when handling radioactive material. CUSU advised them to take their concerns to their Department representative, Dr Peto, who accordingly took up the issue with the Department. *Varsity* has learnt that a member of the Department read some of the emails being exchanged with the union, and mistakenly believed Dr Peto had informed the student press of the matter. This prompted a series of rumours and attempts to discredit Dr Peto, including one that she was a paedophile. Details about where Dr Peto could be found working late at night were also circulated.

In 2003 Dr Peto became the first student ever to make a complaint under the University's new student complaints procedure, and was assured her case would be dealt with quickly.



Dr Heather Peto, the first student to use the student complaints procedure

However, the University waited 18 months before holding a hearing, and failed to appoint an anti-harassment investigator to collect any evidence. A Former LGBT Chair said when the hearing did take place it was "highly insulting", telling *Varsity* "allegations against Dr Peto were heard in secret, she was not allowed representation or to see the evidence."

The hearing originally dismissed Dr Peto's complaint, claiming any evidence to substantiate her claims had been delayed in the post. However *Varsity* have been told that an internal memo

exists showing that the University did receive Dr Peto's submissions in good time. At this hearing evidence was submitted to show that the University had been reading CUSU emails and *Varsity* has seen a document in which it is admitted that this fact is "now generally accepted" within the University.

Dr Peto said "We became suspicious when a computer officer made claims about a health and safety incident which could only have been known about by reading legal advice sent by CUSU via email. From that point on we

only discussed student concerns using non-university account."

Following the original hearing Dr Peto had the option of making an external complaint, but was verbally assured that if she kept the matter internal a number of issues of concern to students would be addressed, including the particular failings relating to the handling of her case. She chose to remain within the University appeals procedure and take her case to the Commissary. Dr Peto alleges that once again the University failed to pass on all the relevant evidence. She was finally cleared in February 2006, but despite the Commissary expressing concern at the handling of her case, she is yet to receive any form of apology.

A spokesman for the University told *Varsity* "as far as the University is aware no internal complaints by Dr Peto against the University have been upheld. After the introduction of the new National Service of the Office of the Independent Adjudication (OIA), the University Council and the Student Matters Committee are reviewing the present internal complaint procedure to simplify it and to speed it up."

However Jordan Holland, President of CUSU LGBT, remained concerned about the University's lack of any apology, particularly with regard to the reading of students emails. He told *Varsity* "I find the idea of the university reading student email absolutely appalling. It's not only shocking, but also an infringement of basic human rights, Dr Peto's treatment by the University is sickening and I fully support her quest for justice."

## CUSU backs lecturers' pay demands



Students and staff striking last term at the Downing Site

Emily Blakeley

CAMBRIDGE AND Oxford students' unions have broken ranks to express their support for lecturers' continuing industrial action. The Association of University Teachers are currently locked in a pay dispute and refusing to mark exams until their wage demands are met.

CUSU and OUSU have decided to back action by the AUT despite calls from some students' unions for lecturers to abandon their pay demands. The move follows a dramatic U-turn by the National Union of Students, which has appealed

publicly to the AUT to end its assessment boycott and prevent disruption to exams. Previously, the NUS was supporting AUT industrial action; it still supports the pay claim but wants the AUT to scale back its action.

Both CUSU and OUSU have a policy to support their lecturers and tutors and refuse to join fellow students unions in demanding lecturers return to work if a deal is not reached before the examination period. CUSU President, Laura Walsh said, "Students do not want this boycott to happen; the lecturers don't want this boycott to happen. The quickest and best way for this to end is to stand side by side with the

AUT and pile on the pressure on the vice-chancellors and the real people who have the power to end this now; those holding the purse strings."

Speaking to *Varsity*, Walsh said the AUT will only call off the boycott if they get a fair deal on pay. She said that "Cambridge University does not have that many AUT members" making it unlikely that industrial action will have a wide-ranging impact on exams in Cambridge. But she stressed, "Lecturers and students are on the same side, we must not let ourselves be divided by others. We can end this by uniting together and weakening the position of the negotiators, not the position of the AUT". Walsh fears that targeting the AUT could "only prolong the process and mean that exams not being marked becomes a reality rather than just a threat". Nick Savage of Cambridge AUT said he was glad that students have realised it is the vice-chancellors who can solve the situation most readily.

## American loans offer

Rashid Jarvis

AN AMERICAN company is proposing to offer Cambridge students commercial loans of up to £20,000 each year.

Sallie Mae, who are the largest education finance provider in the US, want to pilot the scheme in Cambridge and



GU President Alex Broadbent

are aiming to have it in place by Autumn 2006. They would offer undergraduate students a total of £30,000 over the course of their study, and postgraduates up to £80,000.

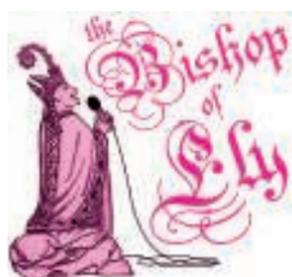
Responses to the proposal have been mixed. Vicki Mann, CUSU Welfare and Graduate

Officer, said CUSU wouldn't endorse the scheme at this stage, but would be "open to a meeting with representatives from Sallie Mae". Mann expressed concern that the scheme could lead to such loans being "the 'norm'" and that this would "have a detrimental effect on Access work done by the university and CUSU, and would lead to students finding themselves in greater debt."

Alex Broadbent, President of the Graduate Union, was more optimistic, telling *Varsity* "if graduate students will be borrowing money anyway, then it is probably better for there to be purpose-built educational loans available, as well as bank loans, overdrafts and credit cards."

He promised to "consult the graduate population at large" on the issue.

A meeting between members of the CUSU and GU exec is scheduled to take place today, and Mann and Broadbent plan to meet with Sallie Mae and the Board of Graduate Studies on May 10.



A final sermon before our man's summer sabbatical

More comedy capers from everyone's favourite pseudo-Union. Getting a bit lost on a jaunt to the seaside is just one of those annoying mishaps – ending up in a different country is perhaps somewhat more annoying, as student representatives from one of the world's leading Universities found that reading a map is pretty challenging over the Easter break. Perhaps it's those pesky Welsh road signs.

This week sees a fitting end to a memorable year for everyone's second-choice student

rag. As the Second Floor of Trumpington Towers became a whirl of activity earlier this week, things were eerily silent in our rival's office down the stairs.

Speculative checks found no evidence of journalistic activity of even the vaguest kind, and after some polite queries were made, confessions that the team had simply 'forgot' to make a newspaper. Oh well, no news is... no news.

Here at the Bishop we like to think we're hip, cool and down with da kids, so we like

to keep our eye on this twang-fangled 'Facebook' thing. We were excited to learn that we are the only student newspaper to have a group formed solely for members to state their hatred for our little publication.

Beautifully illustrated with a sketch of a man pissing on a newspaper, the 'Varsity is worse than CUSU and the Union combined' group is for 'anyone who dislikes Cambridge's 'premier' student journalists, and/or the 'newspaper' they produce', and features guest appearances

from senior members of the aforementioned organisations.

Our own team members managed to lurk undercover for several weeks before being ceremoniously kicked out. It was fun while it lasted.

So, as another year of Bishop draws to a close and we gently weep into our coagulating Dojo boxes, we bid you farewell until May Week. And remember to keep those eyes peeled for Cambridge's most shocking titbits of scandal and send them straight to [thebishop@varsity.co.uk](mailto:thebishop@varsity.co.uk)

# THOSE WHO CAN: CHEAT



TOM KINGSLEY

**TOM KINGSLEY** did much more research for this article than he did for his dissertation

In the real world, you're encouraged to do research – to read other people's work, to discuss your conclusions with other people, and to look up important things in a large book on your desk rather than trying to remember them. But in exams, they call that 'cheating'.

They say that when you cheat, you cheat yourself out of a proper education. Which is true if you plagiarise your weekly supervision essays. Cheat in those weekly essays, and you miss out on the chance to learn how to write properly, organise your ideas, and work independently. You do get pretty good at research though.

But cheating in exams is different. Exams don't test your education, they just test the accumulation and regurgitation of facts. Now some facts will always prove useful, especially if you're doing medicine. The idea of your dentist having cheated in their qualification exam is quite painful to contemplate. But less practical subjects, like every single Arts subject for example, don't require you to know anything that's going to prove especially vital in later life. So if you do cheat in the exam, it's not like you're missing out on anything apart from frantically memorising your statistics the night before.

Some argue that cheaters cheat their fellow students from getting the grades they actually deserve. And that's certainly the case in universities where students compete for a fixed number of top grades – but in Cambridge, candidates are marked on their own merits. In most subjects, everyone could get a first if they met the absolute standards for being clever, and so the cheats can't hurt anyone else.

Yet despite cheating being manifestly moral, mysteriously few Cambridge students dare to do it. "There are only a few cases each year, and of those only one or two would be taken to the Proctors," says the man from the Examinations Board contentedly. The board is made up of a select handful of people who are quite busy enough organising the actual exams rather than worrying about a few people who secretly hide answers on the palms of their hands. So it turns out that the Examinations Board has no-one officially responsible for the prevention of cheating in university exams. Invigilators are instructed to search the toilets before each exam, and maybe give them a good clean while they're at it, but otherwise the board sounds quite casual about the whole thing.

"Where there are..." he pauses ominously, "extenuating circumstances, people sometimes just drop down a class or two. We rarely send people down, more often there is a disciplinary hearing." Even if a student stupidly



**The Underwater Jamboree**  
Slide your notes under the label, facing inwards. Then peer in and read your notes through the plastic.  
**Problem:** Staring seriously into a bottle for ages is kind of suspicious.



**The Wound Peeler**  
Stick your notes to the underside of a plaster, leaving a sticky strip round the side so it still sticks. Then you peel it off and pretend to check out a scab.  
**Problem:** You look like you like blood.



**The Chewing Gum Switcheroo**  
You alter the wrapper from a chewing gum packet on Photoshop and replace the massive list of E-numbers with a selection of helpful facts.  
**Problem:** Photoshop's a bitch.

leaves his crib sheet behind in the exam room – and there's a "sprinkling" of these incidents every year – they're not automatically punished. "The examiner will still mark the script and then we assess what relevance the notes would have had. It would then go to the proctors and they might have an interview with the student."

The rudest recent case of cheating at Cambridge involved "someone who'd snuck back into the building after their final medical exam and swapped their cover sheet with that of a student who they knew full well to be good." But luckily this didn't work in the end, since the stronger student queried his unexpected grade and then found the wrong handwriting on his exam script.

It turns out that Cambridge has a very low percentage of cheats. Not even a percentage. Even fewer than some foreign universities, such as India, where students in livelier parts regularly bring assault rifles to exams to prevent being stopped from cheating.

Even though the situation is quite a lot calmer in English universities, Gregory Cizek's landmark slab of a book *Teaching in Tests: How to Do it, Avoid it and Detect it!* tells how nearly 5% of candidates cheat in every exam – and are never ever caught. Presumably other people cheat and are caught, the muppets, but it's still quite a small statistic. That's perhaps explained by the fact that across the country, most cheating crimes are perpetuated by those at the very bottom or very top of their year. People tend to fight to win first

place and to avoid last place – but the people hovering happily in the middle don't really mind where they come exactly. And since the vast majority of people get satisfactory second-class degrees, there doesn't seem to be much to be gained from cheating.

There's a third possibility, which is quite fun – that examiners and invigilators just think of cheating as a bit of a laugh. Richard South, a student at Edinburgh University, was given a high 2:1 for an English exam in which he made up quotes for imaginary literary critics, including the fictitious Professor Levi Erskine-Bloom, Emeritus Dean of Scatology at Trinity College Cambridge. Clearly very embarrassed when the student revealed he'd made it up, the university cheekily announced that it was "inconceivable" the examiner was unaware the essay was a hoax, and that he was actually giving it good marks for the "originality" of the approach.

And why not? Cheating gives you a chance to break out of the restrictions of the syllabus and do something creative for one last time before you get a job.

The recent reports of school children destroying the rigid conformity of the multiple-choice test by developing truly inventive ways of cheating are truly uplifting. The plucky little smashers used laser pens to write on the wall behind the teacher's desk, signalled to each other by clicking biro's, or – and this is the most beautiful way of cheating – laying out differently-coloured M&Ms neatly on their desks. These cheaters are legends, every one of them.

## CHEATING TIPS + TRICKS

### Avoid eye contact

Cheaters only get caught when they're shaking nervously and death-staring the invigilator. The invigilators have a couple of hundred people to look at – the chances are they're never going to see you if you keep your head down.

### Type crib sheets

It's hard to copy what other people are writing during the exam, and they're probably quite stupid anyway. So you need a tiny crib sheet.

You can't write very small or very legibly, but computers can – so this has got to be typed. Times New Roman is the easiest font to read at small sizes, and 6pt is the smallest size you can get away. Practice reading it before the exam – if you try and fit too much on it can become illegible, and crossed-eyes attract attention.

### Wear tights

Write notes on your thigh, under your tights. The material becomes transparent when you pull it taught, revealing the notes below. Invigilators can't look closely in case you sue.  
**Disadvantages** – Male students who try this tend to arouse suspicion. Or just arouse.

### Elastic band up the sleeve

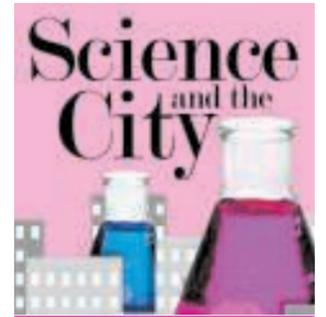
Tie your crib sheet to one end of the elastic band, and then tie it up your sleeve. When an invigilator comes close, the crib sheet is released, and whizzes away up the sleeve.  
**Disadvantages** – Hard to get it back out of the sleeve again.

### iPod schmiPod

Record your notes onto different tracks on an iPod which you hide in your pocket, feed a headphone up your sleeve into the palm of your hand, and then tiredly rest your ear on this hand during the exam.  
**Disadvantages** – It's tricky changing tracks when your hands are busy writing or holding the earphone.

### Write a Varsity article about cheats

Then people assume you wouldn't be so stupid as to cheat yourself, and don't bother watching you suspiciously. And in the article, don't mention all the ways of cheating – keep the best one secret for yourself.



## THE DESTINED DOOM OF Y

The male-determining Y chromosome is shrinking. It has secretly been shredding its genes for 100 million years, and researchers now fear its demise is inevitable. In a society where women are getting increasingly independent, is a world without men the biological future? I couldn't help but wonder: is this just another science terror theory or does the male sex really have an expiry date?

Sex evolved so that the pairs of 23 chromosomes we receive from either parent can recombine and exchange genetic material, which has the advantage of producing new combination of genes. The Y chromosome, however, is not subjected to such recombination and in its absence mutations begin to appear, genes are lost and the whole chromosome starts to degenerate. The result is a male chromosome likened to 'a graveyard of rotting genes', according to Dr B. Sykes, author of *Adam's Curse: A Future Without Men*. Dr Sykes believes that the Y-chromosome will be extinct within 125 000 to a few millions years.

But if the Y vanishes, will that be the end of men? Not necessarily. According to Dr Sykes, the male-determining genes may escape from the doomed Y to resume their functions from another chromosomal location, or a different gene might take on the responsibility for switching on the male programme. Indeed, this has occurred in mole voles; the Y chromosome has been shred, and the new gene directing male development now resides on a different chromosome.

Since it takes two to tango, another implication of a dying male chromosome is the extinction of our species as a whole. But, a world of only women is biologically feasible. There are numerous species in fact, referred to as hermaphrodites, which have no males at all. Also, by transferring DNA of one female into another female's egg, researchers recently produced a mouse with two mothers; i.e. procreation without any genetic contribution from a male, resulting in a perfectly normal female offspring.

Females are, by virtue of the reproductive machinery which defines them, biologically superior to males. Although the destined doom of Y may not lead to the descent of men, considering the pace of modern technology men could well end up being a superfluous sex in the future. What can I say guys? Rather be an X-chromosome than an ex-chromosome.

**Christina Geijer**

Emily Stokes asks

How are you, Roger Michell?

RM: Very well, thanks for asking.

ES: When did you realise that you wanted to direct films?

RM: When I was an undergraduate, in the days before DVDs or video, the Arts Cinema in Cambridge ran a different European classic every weekday at 11pm. I went practically every night. I think it was probably around this time I started to get properly interested in film.

ES: What was the first film that you made, and are you still proud of it?

RM: It's an adaption of Jane Austen's final novel *Persuasion*, and I am very fond of it.

ES: You have made adaptations of well-loved books by contemporary authors, Hanif Kureishi and Ian McEwan: *The Buddha of Suburbia* and *Enduring Love*. Did you find it a pleasure or a burden to work alongside authors?

RM: I very much like both Hanif and Ian, but on balance I preferred working with Jane Austen.

ES: What makes some books 'adaptable' for films, and others not? What do you look for?

RM: Very good question to which I have no decent short answer.

ES: *Notting Hill* was the UK's most commercially successful film. What do you think made people go to see it over and over again?

RM: An indefinable longing to see Ryhs Ifans' buttocks.

ES: How would you respond to the criticism that films like *Notting Hill* portray a rather romanticised version of British Life that is unfamiliar to most people?

RM: Without much rancour or much energy... the film is a rom-com, after all. There are plenty of very different versions of British Life on offer and all are selective and editorialised.

ES: How do you feel about other *Working Title* films written by Richard Curtis: *Four Weddings, Love Actually* and *Bridget Jones*?

RM: I look forward to seeing them... Have they come out yet?

ES: Who will be the next Hugh Grant?

RM: Why? What's happened to the first Hugh Grant?

ES: What do you think is the future of British Film?

RM: Boom and bust, triumph and disaster, the usual bollocks.

ES: Are there any young British Film directors you are watching at the moment?

RM: Justin Chadwick, Jo Wright, Julian Jarrold ... it's clearly a "J" thing.

ES: How important are Oscars and BAFTA to you?

RM: Oscars can set an agenda for the year ahead. Thus this year mildly provocative and independent films were rewarded, which is good news for film makers like me, as it will encourage studios to make bold choices, however briefly. BAFTA has thrown in the towel and just wants to become an offshore

mini-me version of Hollywood. This is a shame as we should be proud to encourage British talent.

ES: What are your most enduring memories of your time in Cambridge as a student?

RM: I read English at Queens' and worked incredibly hard ... at putting on plays. I directed around twenty including three productions in my final term. Thus the pathetic 2:2. I did virtually no academic work at all and relied on stuff I'd learnt at school to squeeze my way through exams. Most of the people who taught me were bored to death with students and their lack of enthusiasm was infectious.

ES: Lots of talented people leave Cambridge feeling a bit lost. What did you do when you left Cambridge?

RM: Took a load of plays up to Edinburgh and won a Fringe First Award. Then used this as a battering ram to become a theatre director.

ES: You have directed several award-winning plays, like *Under Milk Wood* and *My Night with Reg*. How has directing plays affected your films, and vice versa?

RM: I am fortunate enough to be able to move from one to the other. They both have their ups and downs.

ES: What do your children think of your films?

RM: They like them, particularly the scenes in which they appear, which they nearly always consider to be the best bits.

ES: What would be your advice to Cambridge students who want to direct films?

RM: Buy a camcorder, download some editing software, and off you go.

ES: Will you ever return to Shakespeare?

RM: One day.

ES: What is your next project?

RM: A film called *Venus* starring Peter O'Toole and Leslie Phillips and Vanessa Redgrave. Out in September.

ES: What was your favourite film as a student?

RM: Fellini's *Amarcord* (1973)

ES: Who would play you in a film of your life?

RM: Stephen Frears.

Michell joined the Royal Shakespeare Company in 1985 and was the Resident Director there for six years. His feature film *Persuasion* earned five BAFTA awards. Other films include *Changing Lanes*, *The Mother*, *Notting Hill* and *Enduring Love*.



# SEEN

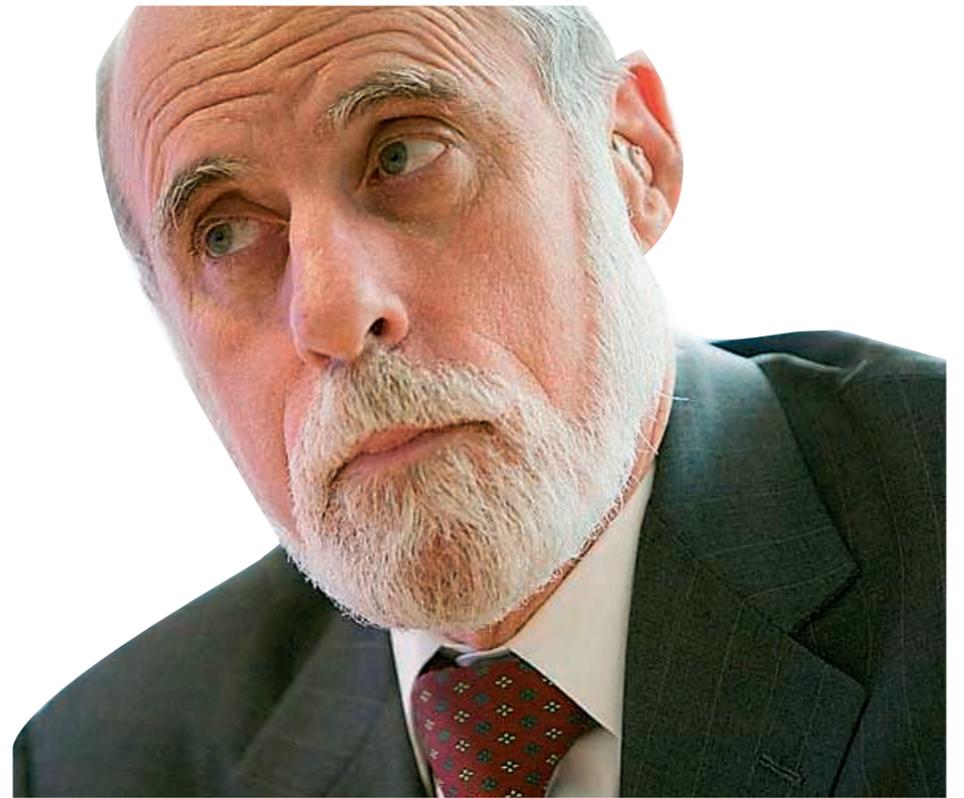
Illustration Abi Millar  
Words Joe Thomas

# The Cam Friday 3.20pm



# CERFING THE WEB

**VINT CERF** was a founding father of the Internet. Now he's **GOOGLE'S** Vice President. And "Chief Internet Evangelist". **JON SWAINE** meets him amidst the Googleplex's Giant Jenga and Juicebars



As I'm marched across the first floor of Google's London HQ, I begin to wonder whether I haven't been lured into an elaborate, Truman Show-like GoogleRuse. Giant Jenga set here; rows of leather recliners there; chrome juice bars and tubs of nutritious cereal bars everywhere. "How's life, Steve?" asks one employee to another. "Great," Steve replies. "Great," repeats the questioner. Great.

Betraying the mood of someone who has run straight from overslept bemusement onto a train, forgetting to buy a ticket and being caught by the inspector even after hiding in a lavatory cubicle for half an hour, I'm already becoming slightly exhausted by the sheer glee circulating the GooglePlex (yes, it's called the GooglePlex).

Can all these people really be this happy to be at work, even if their company is as cuddly as the plain-paged benevolent behemoth is taken to be? Apparently so.

It's as if I've entered a utopian bubble immune from all real-world concerns. Has no one here read this morning's headlines? Arsenal and England footballer Ashley Cole is threatening legal action against them. A flurry of internet speculation has seen Cole nominated as the unnamed subject of a *News of the World* article alleging Premiership players performed 'sexual acts' on each other.

So many frustrated, scurrilous minds have used Google to seek background on the story that any unsuspecting football fan searching for "Ashley Cole" is helpfully asked whether they might have intended to type "Ashley Cole Gay". But Cole says he isn't, and, like Tom Cruise and

Robbie Williams before him, feels so offended that people might think he is that he wants to go to court.

As I'm sat down opposite Vint Cerf, the company's Vice President and 'Chief Internet Evangelist,' I ask whether this problem of responsibility in an essentially anarchic realm is a pressing one for Google. Cerf, 62 and immaculate in tailored suit and clipped white hair and beard, smiles.

"Well, it's not Google's job," he says. "I don't consider us to be a police force."

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**WE LOOK FOR ONE MAJOR FACTOR - WHETHER YOU'RE GOOGLEY**

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Obviously there might be times when information under our control needs to be taken down, like libel, and also copyright violation. But the main solution is to teach people how to think critically about the information that they get," he adds, "a tremendously important lesson for a parent raising a child." Before I can

ask him whether he has just appointed Google as online *parents du monde*, he is away.

"Our primary job is to index information - your job is to decide what to use or not use." As I suggest a comparison with problems of libellous entry vandalism recently experienced by Wikipedia, a visible twinge of envy passes over his face. Regret that someone else actually thought of something before Google did, perhaps.

That said, world-changing open source encyclopedias aside, there's little web-wise that Cerf and co. haven't achieved. Since Google's birth in 1998, a constant stream of groundbreaking ideas has flowed from their Californian Mountain View home.

From their original page allowing people to search the world-wide web, to last year's Google Earth allowing people to search the world-wide world, more and more time spent online has come to be defined by Those Four Colours and a dash of white space.

Despite a tendency to keep half-operational products half-finished for years ("Google's style is to try things out," Serf confirms, unapologetically), the bizarre results they occasionally retrieve (cf. Image Search's second result for "Beer Can"), and those awful 'special occasion' logos, Google's story is one of relentless success, lifted straight from a CompSci's dreams. Within a decade, this side-project of Stanford PhD candidates

Larry Page and Sergey Brin has become a multi-billion dollar corporation.

So successful has their venture been that they are now employing people like Cerf, famous for his co-designing the TCP/IP protocols that were used to develop the Internet's underlying architecture in the late 1970s and early 80s.

He is now Google's "Chief Ideas Man," meaning that while helping to develop new projects, he is also being flown around the world to spread The Word. He's in the UK to spearhead a

recruitment drive at our universities.

Which, in short, is why he wanted to talk to *Varsity*, why everyone is being so nice to me and why I leave the Googleplex with a ridiculous party bag containing a Google t-shirt, mouse-

mat, notepad and biro.

But with success, stock market flotation, big profits and avowed competition with industry giants like Microsoft has come fears that the "Don't Be Evil" business ethic which gained the company so much early affection might be lost.

Such concerns were brought into relief earlier this year, when in launching Google.cn, the company accepted censorship imposed by the Chinese government. Congressman Chris Smith spoke for many when he accused them of "collaborating with persecutors" who imprison and torture citizens "in the service of truth". Cerf is unrepentant.

"The amount of information suppressed by Google.cn is less than one percent," he says. "I'm not trying to make a quantitative argument here," he continues, "or saying that censoring is okay up to x-percent. We don't like it at all. But on the other hand, China is a fifth of world's population - bringing information to a people that has been isolated from information for so long is very important to us, as well as being an important market for us from a business point of view."

I ask whether they couldn't be doing more to challenge the Chinese. But he maintains they're doing the right thing. "We negotiated to ensure any search encountering prohibited material produces a message stating 'this information has been suppressed'," he says.

"Information is kind of like water," he continues, looking slightly emotional. "If you run water on things long enough it wears sediment away. Over time, the ability to put information on the net will have this effect on Chinese culture. We saw a similar example in the USSR. Sharing information in Soviet society led to Communism's demise."

It's hard to disagree with his argument. Provided Google pays attention to principles as well as People's Currency, increased awareness of the democratic outside world can only be a good thing. But time will tell.

As talk returns to matters closer to home, Cerf is joined by three of Google's UK chiefs. They tell me how especially keen they are to meet Cambridge students.

But surely they don't want just anyone, I ask. "We do look for one major factor in everyone we hire," admits one. Just the right mix of humour, creativity and drive. We call it being Googley."

They're deadly serious. And, much as working amidst their relentless cheer would definitely drive me to dangerousness, if you're a smiley, creative, humorous CompSci who also enjoys squeezing juices and playing giant board games in massage chairs, it might be the best place for you. It might be the *only* place for you.

## A brief history of

Google

**1996** Larry Page and Sergey Brin, two PhD students at Stanford, begin "BackRub," a project hypothesizing that a search engine analysing relationships between websites would produce better results than existing engines, which ranked results via how many times the search term appeared on a page

**1998** Larry and Sergey continue developing their technology, now known as "Google" a play on the word "googol," the number represented by 1 followed by one hundred zeros. They receive \$100,000 investment from Sun Microsystems and with six others, form Google Inc.

**2000** Having moved to Mountain View, California with \$25 million from Silicon Valley venture capitalists, Google.com receives over 100m search enquiries a day.

**2001-02** Google Image Search, Google News and Froogle are launched, applying Google's search systems to photos, news sources and online shopping outlets

**2004** Gmail is launched, offering a gigabyte of free storage for each user. Google also buys Picasa, helping users to organize, manage and share their digital photos. The company floats on the stock market, rousing fears that its 'cuddly' image will be replaced by tougher corporate concerns

**2005** Google Video is launched, capturing TV programming and making it searchable. Google Earth is also unveiled in June. The technology enables users to fly through space, zooming into specific locations they choose, and seeing the world in sharp focus.

**2006** At the massive Consumer Electronics Show in Las Vegas, 'Google Pack' - a free collection of the best of Google's products is launched, and Larry Page delivers a keynote speech





## THE SOCIETY OF PSYCHICAL RESEARCH

Henry Sidgwick was an impressive man. In the late 19th century, he was a fellow at Trinity College and professor of philosophy. But rather less famously, he was also founder of the Society for Psychical Research (SPR), supporting and publicising research into anomalous phenomena.

Psychical research (or parapsychology, as it is often called) sounds like something out of Ghostbusters: poltergeists, telepathy, apparitions – and maybe a good dose of ectoplasm. But a large academic subculture exists around the study of paranormal phenomena. Firmly on the fringes of science, these researchers crave the academic acceptance that other subjects enjoy.

Parapsychology is tolerated, rather than respected, by mainstream psychology. As a result, largely separate institutions have been developed to support and fund their work – notable among these being Sidgwick's SPR. Though it has always been based in London, the SPR has its origins here in Cambridge. This link with Cambridge lives on: a large part of the society's extensive collection of books and papers resides in the University Library.

Given the lack of recognition by funding bodies, cash is a scarce commodity in psychical research. The main source of money for psychical research in Britain is the will of eccentric novelist Arthur Koestler, which funds the well-equipped parapsychology lab at Edinburgh University. But alongside its goal of promoting understanding of the subject, the SPR also provides research grants and scholarships. One project they are supporting is "instrumental transcommunication": the hypothetical communication of spirits with the living world.

Transcommunication, extrasensory perception, psychokinesis – each sound like the ramblings of a charlatan to many. Yet parapsychologists crave scientific acceptance. Their experiments are accurately designed, their results are scrupulously recorded, and like in any mainstream science, all of their papers have to pass through rigorous peer review before being published.

"Methodologically," says Paul Stevens, a researcher at Edinburgh, "we're brilliant." Stevens is an example of just how "scientific" parapsychology can be. Whereas most of those who work in the field are psychologists – a "soft" science, critics argue – Stevens is a physicist, keen to find forces at play in anomalous phenomena. He would never be caught relying on a psychic.

So is it science or pseudoscience? Parapsychology labs, with banks of digital displays and electronic sensors, certainly look the part. But the experiments carried out in them have come up with ambiguous results at best. All we can say for sure is – the truth is out there.



# GHOST HUNTERS

RUBIKA BALENDRA meets Cambridge's spooky Paranormal Research Society

Every time a car drives past we try and catch a glimpse of the people inside: Do they look like the sort who hunt for ghosts in their spare time?

We have arranged to meet the Cambridge Paranormal Research Society but do not know what to expect. That is, until a car whizzes past bearing the license plate 'GHOSTEY'; it has to be them. We meet Paul, Martin and Elaine who are half of the group of six who form the CPRS. As Martin puts it, "Some people think we go around in white suits and backpacks, ready to suck up ghosts. We aren't Ghostbusters." The group's objective is to gain evidence that there is "something out there beyond what is classed as normal." They started out four years ago after Martin placed an advert on a website and now investigate cases of paranormal activity, visiting supposedly haunted places in Cambridge and the homes of members of the public. Their ultimate goal is to measure the "optimal ambience for paranormal activity to happen" using what they call "scientific and alternative-scientific methods."

What a load of absolute and utter nonsense.

This is, unsurprisingly, the reaction they get from most people. But they are pretty clear when it comes to dealing with sceptics, or as they put it, 'closed-minded people'. They have no desire to convince others that the paranormal is out there, but will describe what they have found: the open-minded people, at least, are prepared to listen then make up their own minds, even if it is to disagree. But the 'closed-minded people' do not even care to hear.

But occasionally, reasons for being closed-minded are deeper than simple disbelief. They describe a mansion in Cambridge whose owner contacted them to investigate a haunted room. They were let in by the caretaker, "a big 6-foot, East London geezer. He made it clear that he thought what we did was a load of rubbish. So we

**THE PROBLEM IS THAT PHYSICAL ACTIVITY ONLY HAPPENS ONCE ALL CAMERAS ARE OFF**

//

started asking him, in a big house like this, have you ever turned off the lights, locked up and come back the next day to find them on?" After initial refusal to answer he let on it was worse than this. "Sometimes while I'm walking down the stairs after turning off the lights, they turn back on." Despite being unable to explain this, he still felt the concept of paranormal was nonsense. "After delving even further we eventually found out that when the caretaker was 18 he had seen a full-bodied apparition. Since then he had blocked out any concept of the paranormal, unable to deal with his vision."

So what, exactly, have they found? By their own admission, not very much when it comes to the scientific aspects of their work. They conduct overnight vigils in haunted buildings, moving around in pairs measuring changes in temperature, humidity and geo-magnetic fields to see if these changes are consistent where they observe physical paranormal activity (i.e. movements, ghost-sightings, sounds). The main problem seems to be that the physical activity only happens once all the cameras and sensors have been switched off. They describe an incident in a house. It was the end of the session, they had packed up after detecting nothing as usual and the entire group was seated in the lounge. Through the open door they heard distinct footsteps on the wooden steps, "like a fat person running down slapping on the wooden stairs, bang bang bang bang!" No one else was in the house.

One of the most haunted places in Cambridge is the Peterborough Museum which they have visited many times. At the end of a night's vigil the pairs reconvene in the most paranormally-active room to debrief and see if anything more can be detected. On one occasion they were heading to this room following each other – or so they thought. The first person in line was certain he was following another member of

the group; but he was the first in line.

They entered the room and sat down waiting for the last member to enter, who they could hear was still in the corridor. They then realised the entire team was already in the room. Running into the corridor was futile; whatever had sounded like a person in an empty museum had disappeared.

They are often contacted by people who believe their homes have a paranormal presence. They explain that when paranormal activity has truly occurred, such as a ghost-sighting, other creaks and squeaks then seem spooky. So a major part of their work is "educating the public to look for the natural reasons initially." They then ask the person to report back every time something happens and often "we never hear from them again."

They also use 'alternative science' methods, bringing in mediums who can supposedly sense spirits and convey their thoughts. "One house-owner said her bedroom was freezing compared to the rest of the house. So we went up and she was right; they had the radiators on so high they were too hot to touch but the room was so cold." They brought in a medium who conveyed that the 'spirit' in the room was wondering why the owner had a blue kitchen canister in her knicker drawer. "Sure enough, the owner did have a canister in the drawer. It seemed the spirit was not happy with the room décor. In addition the spirit wanted to come to a birthday party in three weeks time. It turned out the house owner's birthday was in 3 weeks. The medium asked the spirit to leave for the time being, but permission was given to attend the party. The room stopped being freezing and sure enough three weeks later it became cold again." But, funnily enough, in this case the owner decided she wanted the spirit to stay in the end. Apparently this often happens; once the owner has had contact

they accept the spirit's presence.

We have now spoken to the CPRS about their findings for an hour. Two points seem to be crucial: Can we trust what they tell us? And do we believe what they say?

Despite being influenced by their belief in ghosts, they appear to conduct their work in an objective and honest manner. They admit they have as of yet found nothing from their scientific investigation. In addition, emails from the public through their website do not go to the three members "most-sensitive to paranormal activity", as they may be influenced by what they read and be less objective when making an assessment.

So the problem appears to be that they have not seen anything very tangible themselves as a lot of work is through mediums. But they have a theory about the detection of paranormal activity which could be used to reconcile most people's opinions on the subject. They believe that "it is all in the mind. Some people see the paranormal more than others because they have a sixth-sense, especially mediums. In others it is not mature or focused enough to detect activity, in the same way that some people can't see very much unless they are wearing glasses whilst others have perfect vision." They are not talking necessarily about hallucination, but when a normal person is in a particular frame of mind, they are "more open to messages." This apparently, is the reason they do most of their research at night, because at 3am they become receptive to paranormal changes.

So take it or leave it, maybe it is all in the mind. If you want to tap into your sixth-sense potential, get yourself somewhere dark and spooky, let your brain chill out, then just wait and see.





*Wind Sensor:* If you feel a sudden chill, this tells you whether it's a ghost or actually just a draught >>

*Temporary HQ:* processing information during the night's investigation W

<< *EMF survey:* checking a haunted room for changes in local magnetic field

*Compass, obviously:* Ghosts sometimes affect the local magnetic field, which points the needle in unexpected directions W

*Infra-Red gun:* Measures temperature changes at specific points - like, where a ghost is standing >>

*Camcorder:* The external light stops strange reflections that misleadingly appear to be ghosts >>

<< *The EMF machine:* If ghosts alter the electro-magnetic field, this'll spot 'em

*Dictaphones:* Left on their own, they might capture ghost voices >>

*The Ghost-Hunting Toolbox:* There's a Ouija board hidden behind the pens W

▲ *The Ghostmobile:* Cambridge Paranormal Research Society's Car. "We originally wanted *Ghostly*" says Ellie, "but it was taken."

## WHEN SCIENCE MEETS THE PARANORMAL

Professor Josephson relates psychokinesis to quantum physics

**B**rian Josephson is an exceptional scientist. In 1973 he was awarded the Nobel Prize in Physics for his work on the properties of a supercurrent through a tunnel barrier. He carried this out when he was 22 years old, studying for a PhD in Cambridge. But since then his work has moved on in a very different direction; some of his peers would say in a downhill one.

He leads the *Mind-Matter Unification Project* at the Cavendish Laboratory, which aims to understand intelligent processes in nature, associated with brain function or some other natural process. The most controversial aspect of his work is in the field of parapsychology, trying to explain paranormal phenomena scientifically.

### What are your research interests?

I am trying to understand the brain in conceptual terms to uncover the fundamental principles underlying its design. I am also interested in paranormal phenomena and 'cold fusion', which is of importance in energy supplies. The scientific community a long time ago came to the conclusion, by now disproved in hundreds of experiments, that the phenomenon was unreal.

### What research have you done relating to paranormal phenomena?

In 1991, myself and a colleague demonstrated how you could recon-

cile the paranormal effects of psychokinesis (moving objects with the mind alone) with quantum physics. Quantum physics says that there is contact between systems at a distance but in standard theory it is not possible to use this to send signals. We showed there is a way you can modify quantum physics to allow this; it is possible to change the statistics, implying a fluctuation that ordinary physics does not take into account. It established a general principle, but did not provide a specific model. In this respect one might compare it with the high energy physicists' 'string theory', a theory that has nice mathematical properties, but minimal connection with the real world!

### Why is there so much controversy surrounding your work?

It's a manifestation of 'Pathological Disbelief', where despite a claim being valid there is strong opposition to it by the scientific body. Some people claim telepathy is nonsense, but there is experimental evidence to show it exists. If a person is asked to mentally transmit one of four photographic or video images to another, the receiver correctly identifies the image about one third of the time, not a quarter of the time as would be expected through chance alone. But this work cannot be reproduced reliably in the same way as normal scientific phenomena.



### Is the opposition you face frustrating?

More frustrating is the pressures that are put on students not to work with me. People at my college, Trinity, are open-minded about these concepts; the Society for Psychical Research started here, which I am a member of. I was first introduced to the paranormal by the Trinity Fellow Dr. George Owen who was interested in Poltergeists. Funding has been a real problem as there is local prejudice against me.

### Do you believe in ghosts?

I wouldn't say 'believe in', as it suggests there is an aspect of faith to one's beliefs! I am inclined to think they exist, but have not gone into the subject at all.



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**Great things come from great relationships**



# What We Don't Know Can't Hurt U.S.

## Free expression of ideas is so 19th century

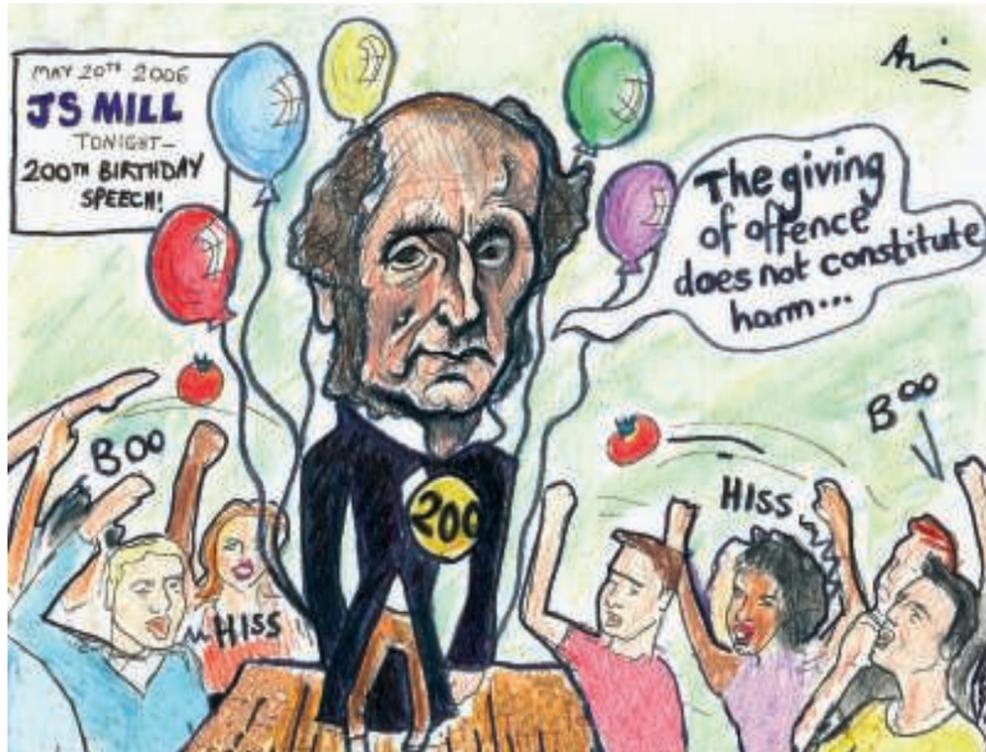
Ed Blain

This year's Oscars were hailed as the moment Hollywood went political. Not in a Ronald Reagan, failed-actor-running-the-world kind of way, but with a good dose of Vanessa Redgrave-style left-wing political protest. George Clooney's *Good Night and Good Luck*, an attack on McCarthyism and the Bush administration, was nominated for Best Film. Never mind that *Good Night and Good Luck* was fifty years out of date and essentially amounted to a less subtle version of *The Crucible*. It was progress.

But now we hear that American self-censorship has struck again, and British students can return to feeling smug, worldly-wise and superior. *My Name is Rachel Corrie*, a new play premiered at the Royal Court in London, cannot find a venue in New York.

It's not a bad play, and has so far stood out as the highlight of the Royal Court's fiftieth anniversary year. It takes the writings of a 23-year old American girl killed by an Israeli bulldozer in Gaza and dramatises them without drawing conclusions. The play is anti-Israeli only in the sense that *Saving Private Ryan* is anti-German. It presents war from one side's viewpoint but, as a monologue, it never pretends to be doing anything else.

When she died in 2003, Rachel Corrie was a controversial figure in her home country. Edward Said, then the most famous Palestinian living in America, called her "heroic and dignified at the same time". Anonymous pro-Israeli bloggers hoped that she would "burn in hell for an eternity". Now it



seems that American self-censorship is determined to consign her to the purgatory of the forgotten.

The New York Theatre Workshop, which had originally agreed to provide performance space, first postponed then cancelled the offer. It felt that heavily Jewish New York would not appreciate, or even permit, an unashamedly pro-Palestinian play.

Back in Cambridge we sit back and feel culturally superior. But we have no right to think ourselves better than self-deluding New Yorkers. We too impose our own censorship. Though Cambridge censorship

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**WE HAVE NO RIGHT TO THINK OURSELVES BETTER THAN SELF-DELUDING NEW YORKERS**

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tends to target the opposite people from the New York variety, it is just as potent and wrong-headed.

Next week, for instance, Vanessa Redgrave and Moazzem Beg, the recently-released British Guantánamo inmate, are both coming to speak at the Union. Both will no doubt castigate American foreign policy, as well they might. But it would be in Cambridge students' interests if the other side were permitted occasionally to make its case.

When American government representatives do come to speak, as one did at the Union last term, they are mocked and

heckled before they even open their mouths. We might dislike their views just as much as New York Jews dislike Rachel Corrie's, but it would do us well to be more grown up about it.

Part of the problem lies with the timidity of student societies, who are discouraged from inviting controversial or unpopular speakers because they fear disruption, either spontaneous or organised as part of CUSU's misguided No Platform policy. Recent experience suggests that their fears are unfounded. Sarah Pobereskin, last term's Union president, expected protesters when she arranged a debate on Zionism. In the event, the only disturbance was a long-winded rant from an audience member who sat down when told to.

CUSU's policy, criticised in *Varsity* last term, is more worrying because it can be used to prevent anyone branded extremist from speaking in Cambridge. Fortunately, it has not been used for some time. If we are prevented from engaging with the enemies of student liberalism by unadventurous society organisers then we must lobby for change.

In a few weeks' time we will celebrate the bicentenary of the birth of John Stuart Mill, Britain's most famous champion of free speech. He famously argued that the giving of offence does not constitute harm. Let's encourage societies to invite speakers we disagree with, and let's listen to them politely. Save the heckling for after they've finished talking. Then we really will be superior to the narrow-minded theatre goers of New York.

ON  
COPYING



Rachel  
Willcock

What I find shocking about the Oxbridge Essay scandal - having just handed in my 7000 word labour of love - is that there are some students who are willing to sell an essay that takes weeks to produce, only for some other bugger to get the credit.

Where do these 'Oxbridge students' get the time? Judging from the amount of people in the UL over Easter, we all had enough of our own work to be getting on with. Having reached a crisis level, British Universities are finally getting their act together about plagiarism.

With the cross-checking now in use, it seems the only way to cheat is to pick up some vulnerable geek to do the groundwork for you. The problem for us students is that as detection and punishment of plagiarism is getting more serious, we are not becoming more enlightened about the whole issue.

We all know our DOS wouldn't approve of us buying an essay, but the shades of grey are never far away. English faculty guidelines advise citing all factors affecting and developing your thought on dissertation work; lectures courses, supervisions and so on. Yet surely the whole Supervision system rests on a gradual building of original thought, encouraged and fostered by others?

I started to feel that my bibliography might turn into a dreary Oscar style speech... 'I want to thank my Mom and my Dad for teaching me to read...'

We live in a society of free discourse where a spoken idea becomes a public idea - a culture of exchange. Language and Literature themselves are hybrid, saturated bodies, passed to us and informed by the previous generation. I

In the past, creative writers - Shakespeare for one - took for granted the lifting of plots and characters from other writers as long as it was re-invented originally. It is only in our lawsuit culture that we can have writers suing Dan Brown for being influenced by conspiracy theory books on Jesus - Jesus! What about the Bible itself?

This is not to say I disregard or take lightly the crime of plagiarism. I could never sell an essay because I have a fierce possessiveness over my own work, and respect the rights of others over theirs.

Nevertheless, if Cambridge are going to clamp down justly on academic malpractice, they need to give clearer guidelines over what this actually is. It shouldn't only be for third year dissertations that students need to be aware of intellectual property and referencing practice, but something we should be informed about from the start. Misunderstanding cannot, and must not, be an excuse for academic theft.

## Noelus Ex Machina

### Deal No Deal: the game show as God

Jonny Ensall



With the distant memory of that awful *House Party* now happily reattributed to Barrymore, we've got a nice, clean, gunge-free Noel Edmonds, born again for a new television era, resurrected to combat the cynicism and apathy of a late afternoon audience which, like *Deal or No Deal's* contestant role, consists of students, the elderly and the unemployed. "We're witnessing something very special here this afternoon", Noel will proclaim almost every day of the week. It's a mixture of this chronic hype, the popular fantasy of miraculously appearing wealth and the willingness of people to believe in fate or intuition that, for many, has turned the show into a daily ritual of near religious importance; less Noel's *House Party* and more a service from the House of Noel.

Over-emphasising the patterns of chance to try and pretend that fortune does, indeed, favour the brave is a trait usually associated with compulsive gamblers, but if anyone on *Deal or No Deal* is thinking

this then the thought is lost amidst the rapturous (and ultimately pointless) cacophony created by a studio audience who think a mini-miracle has happened every time someone opens a box. For the people who play it, the show is not a gambling game, it's an example of the unknown forces of the universe in action, sweeping away the cynicism of secular society and directing succour to those in times of great need, such as the great need to pay off a credit card debt after a family holiday in Tenerife. However, the reality is that every contestant who 'wins' is being given something for nothing in a set-up that is more akin to a random act of ill-directed charity than a game show. After all, just what do these people think they're getting money for?

With such massive waves of positive energy pulsing through the studio, it falls to Noel to try and channel this support into the outcome of the game. A question that's been puzzling me of late is whether when Noel says "I feel that

this is a very special show" he really believes the show's own quasi-spiritual hype? The answer is probably, and sadly, yes, because Noel likes Cosmic Ordering - a trendy, scientific-sounding spiritual system that promotes the power of the focussed individual to shape the patterns of the universe. In other words, he thinks that by wishing for something hard enough it'll come true. So it would seem that Noel really does want to preach the gospel of the will to win, a thought which encourages, in my mind at least, a new model of the show as Noel and his apostles: the Cosmic Orderer and the Cosmic Ordeees.

I'm sorry to have to dissect what would otherwise be a wholly entertaining piece of crap, but having thought about it, the subtext of *Deal or No Deal* worries me a little. I much prefer quiz shows that present a more accurate model of the way the world works; quiz shows like *The Weakest Link* in which the people who screw you over are the same people you're working with to succeed, and

in which your failures cannot feasibly be attributed to anyone other than yourself. Sadly *Deal or No Deal* represents a step backwards to a belief system in which chance successes make the winner feel deserving and righteous whilst, by the same token, failures are put down to bad luck. It may sound like the sort of criticism your grandpa might level at you and your generation, but I think it is more than fair to say of *Deal or No Deal* that it makes people expect to be given something for nothing. The show is an arrogant idler's wet dream of a world in which success is neither arbitrary nor earned through hard work. Unfortunately, in the real world the chances of a lightning bolt of cosmos-directed wealth striking you are exceedingly slim, so I recommend you throw away your lucky charms and your lottery tickets because they don't mean shit. There's just one sure rule in gambling: the house always wins, and with six million devoted followers it must be high times in the House of Noel right about now.

# Israel and chips

LIVE!  
THIS BLOG CAN BE  
READ OUT LOUD, FOR  
ONCE. HERE WE GO...

Brunodogboy, that is the classic, bigoted view of the non-Narnia specialist who assumes that you can just read the novels without any grounding in Narnia folklore and without any understanding of the central size of the astonishingly large lion, Aslan. He is one of the biggest lions the world has ever seen, and anyone who believes otherwise is clearly living in the dark ages. **Wormman**

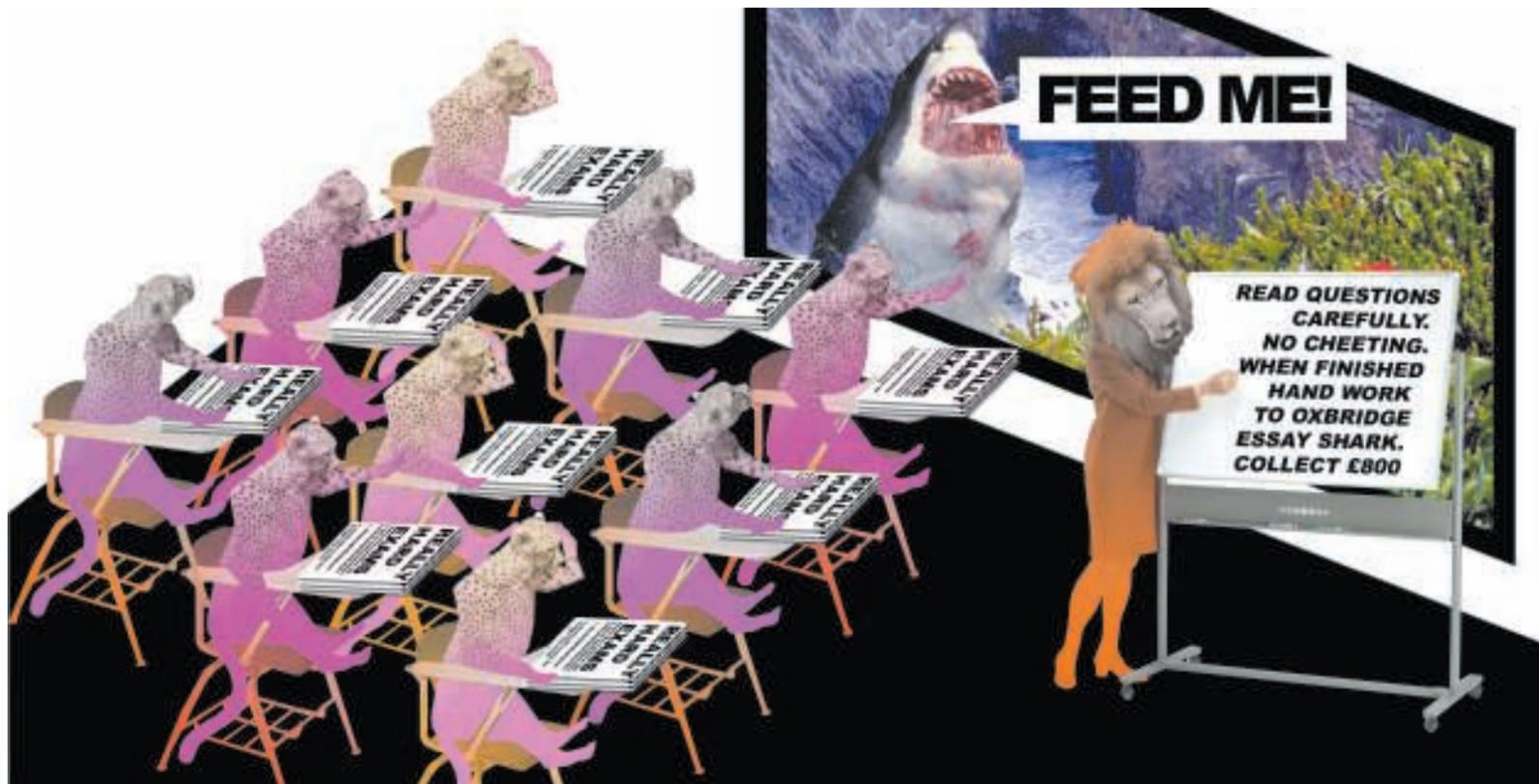
I notice that the talk is of the approximate ethical or moral weightiness of the characters in the Narnia novels. Could I point out that Aslan is almost certainly seen as a Christ surrogate. Therefore, colon, is he a lion question mark. Yes and no. Or should that be, to quote from my favourite Narnia novel "Growly Yes, said Aslan, as he herded the children into the comparatively warm glow of the West Narnian hills". I think this passage proves that, although certainly a lion underlined, he is certainly not underlined, just a dumb animal. But is he a human underlined question mark. Again, no, because if he is a human then why is he a lion question mark. E.g. why does he have paws and a long, swishy tail question mark, question mark, exclamation mark, question mark.

**JulianJoachimthesecond**

Julian Joachim the second, you say in reference to Aslan colon quote although certainly a lion underlined, he is, dot dot dot, a human in that case why is he a lion question mark end-quote. Because of the way I have paraphrased your argument it doesn't make sense any more. I think you need to take responsibility for this and in future only use arguments that make sense both forwards and backwards and in which all the words are the same. **Wormman**

Julian Joachim the second, I infer from the quote given in your entry and re-quoted by worm man quote Growly Yes said Aslan et cetera endquote which you refer to as coming from your favourite Narnia novel that this means your favourite Narnia novel is The Lion the Witch And The Wardrobe. I assume this is some sort of joke question mark. Is it a joke question mark. If it is not a joke then you are living in the dark ages. **JuniorHalifax**

Julian Joachim the second, I have been accused of living in the dark ages, but it is now obvious that you are the one living in the dark ages. You need to stop thinking with your stomach and start thinking with the part of your body that actually allows rational thought ie. Colon. Your brain. **Brunodogboy**



ADAM WELCH

## Confessions of an English *Daily Mail*-Eater

A plea for honest humility and open flexibility from a recovering Tory

We're too clever, you and I. We're young and opinionated, bold and sharp. Sounds good, doesn't it? Who would want to be stuttering and uncertain, vacillating and brow-furrowing, maybe even shoulder-shrugging? Well, I would for one. We need to learn humility. Everyone needs to learn humility, but brash, arrogant Cantabrigians need to learn more than the rest.

Any intellectual claims to authority we have are pretty weak. We're eighteen, nineteen, twenty, twenty-one years of age (apologies to mature students, multiple degradationists and child prodigies): we don't know anything yet. We can write passable academic essays in less time than most; we know the rudiments of one of the branches of science. So fucking what? All we have is a trifling skill in a narrow specialism; those who use it as a title to play the man of letters have just been seduced into a vain braggadocio.

Besides, your horizons are narrow: your gap-year country of choice aside, you haven't travelled; your experience of the working world is narrow, maybe even non-existent; you probably haven't experienced real hardship, death, true love or any of the other defining experiences of your life. But why should you have? You're still tracing your way through the *rites de passage*: go to University, get laid, get a degree leave home, get a job. Although we must never forget that Daddy cradled his dying best friend's head in his arms in 'Nam or that Granddaddy routed the Hun, we're not culpable for our inexperience.

We can't do much about our deficient booksmarts or our poverty of life experience, but we can realise that at our age we are still learning to be grownups. That consciousness of the really very little constrained freedom to make our lives, and ourselves, whatever we would have them be and the burdensome reverse side of the coin - responsibility for what we choose to do and be - are still relatively

fresh to us. And we deal with them under the all too legible, but all-too infrequently unread, influence of our socialisation. We are still far too much what our parents and our schools made out of us whilst our attention was distracted by socialising adjuncts like those Sesame Street confidence tricksters and that profoundly treacherous bear Paddington.

Let me tell you a shameful story: it will be cathartic for me, purgative. You will enjoy it because it will humiliate me. Several years ago I was just about the most strident, shrill and repugnant

“

LET ME TELL YOU  
A SHAMEFUL  
STORY: IT WILL BE  
CATHARTIC FOR  
ME, PURGATIVE

”

Conservative party member that you could imagine. Not just supporter: member. I believed that people were entirely responsible as individuals for their actions. All criminals were evil and fallen, deserving of secular hell-fire; all successful white middle-class types were worthy of all the status and money that they could lawfully get their hands on. How *dare* the government take away so much of the rich people's money? How could any reasonable person favour progressive taxation that took away the hard-earned money of the deserving and handed it apologetically to the improvident poor people? It made me really, *really* angry.

I now hate what I was. I hate my tribal loyalty to the Party and my soulless

economics. And most of all I hate the ridiculous and unfounded confidence that I had in my own views. In retrospect I can see why I was a little Tory bitch, a little Hague-vassal. Middle-class home; private school education; straight As; *Daily Mail* on the coffee table every day: it was almost inevitable. I eventually realised all of that and started the fiendishly difficult task of working out what I really thought about everything that had previously been answered by self-interest and Conservative cant. But most people never come to realise that they are full of shit. Most never realize that their views - political, ethical, religious - are just a facile and inadvertent hybrid of those of their parents and the orthodoxy of whatever groups or communities they have stumbled into.

I had dinner with former Foreign Secretary Douglas Hurd once. I asked him about all of this and he returned me the most complaisant, naïve and detestable answer that I think I have ever had proffered to a question of mine. "My parents taught me a set of values when I was young and I never felt the need to question them." Such a spirit of supine and unquestioning acceptance, I detest. But more than that, I hate those who combine a pre-packaged, readymade set of values and principles which they espouse with the confidence of the intellectual parochial who has never known anything else and who has never dared to look for anything else. Most people aren't as bad as Hurd; most don't stand for election expounding views that they have "never felt the need to question." But it seems to me that most see ignorance and rigidity as no barrier to living by their views and expostulating them as whim takes them.

I just wish that there was more humility. That intellectual sporting would give way to flexibility and self-examination. Perhaps most of all, though, I wish that it was a sign of wisdom and good sense to be seen to say "I don't know."

Adam McNestrie



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

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VARSTY

# VARSITY

## In Defence of the Internet

This last issue of *Varsity* has explored the parameters of plagiarism, the possibilities of cheating in University exams, and the potential for global internet search engine Google to both broaden our access to knowledge and restrict the ways in which we are able to use it.

For many of us, the academic singularity of purpose and intellectual daring paid lip service to at interview and seemingly epitomised in the famous one-word answer to the Finals Philosophy paper (Q: 'What's the most daring thing you've ever done?' A: 'This') have been relegated to the status of urban myth. The supervision system encourages students to expect personal and knowledgeable guidance during our course, but once we depart from the reading list to conduct our own research elsewhere, we find ourselves presented with an intimidating glut of electronic information displayed in a random and unstructured way. Falling into plagiarism seems inevitable when the definition of 'research' has changed so rapidly under the noses of those who set the University courses, and the new resources available still have a seductive newness to students who have grown up alongside the internet and feel a generational affinity with it.

The Internet has permanently changed the way in which we gather and process information, and we are able to collaborate with each other to a degree that has never before been possible. For a generation used to the rapid reshuffling and sharing of free, open-source information evident in internet communities, Wikipedia and Project Gutenberg, it's understandable that those who refuse to make use of this new apparent fluidity should seem like old-fashioned martyrs to their peers.

But rather than adapt the traditional curriculae and teachers' guidelines to a radically different world, the University is simply trying to deny that the Internet exists by imposing outdated definitions of 'research' and 'collaboration'. The latest bogeyman to strike fear into the hearts of undergraduates is the anti-plagiarism software employed in American universities and by an increasing number of faculties here. 'Turn It In' searches for six-word phrases which may have been plagiarised either consciously or unconsciously from other sources. Yet the problem that the Internet poses to academic integrity should clearly be addressed at an earlier stage in the learning process than at the point of examination; introducing more rigorous checks on cheats is a profoundly unintelligent and unimaginative way of handling the huge impact of the Internet on a community's intellectual life.

It is important to remember that universities were established with the primary aim of increasing the sum of knowledge, not merely with imparting that which is already known to the individual student. In many ways, projects such as Google Scholar have returned us to the utopian aims of our universities' medieval founders. The Internet is as much a place for criticism and constant revision as it is a place for passive consumption of information; the average sum knowledge of the group is, after all, always more precise than that of the individual.

The Internet: it may be a double-edged sword, but it's still a sword.

This is the last *Varsity* before May Week, and this team's final issue. So we'd like to give very many thanks to everybody who has been involved in *Varsity* over the past term. You know who you are.

**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). Applications close next Friday, the 5th of May, at 5pm.**

**You can also apply to be a part of the one-off team for our May Week special. See page 19 for info.**

**Opportunities at Varsity**



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

### A Matter of Manners

Dear Sir,

I am stunned and appalled by the actions of the Clare May Ball Committee.

Telling a prospective guest that one takes pleasure in ignoring them is not only an affront to decency, it also calls into serious question not only the judgment of the individual involved, but also of the competence of the entire Committee; Ball guests are being asked to place their safety and security in the hands of this group come June. Whilst being rude to customers and being incompetent are not the same thing, they are both core components of unprofessional behaviour.

Responsibility for communicating with May Ball guests is not an easy job – I should know, having done it for a Ball considerably larger than Clare. Guests will be demanding, as they have every right to be for what is likely to be one of their biggest purchases of the year, and there will come times when you are unable to fulfil their requests. The solution is to communicate as clearly as possible, and obey simple rules of

customer service. I fail to see the point in Clare's abusive emails towards their guests apart from cheap point scoring – surely this encapsulates everything that May Balls should not be?

I cannot imagine how any business could survive by treating its valued customers in this way. I very much doubt that those left freezing in the cold outside Clare will be on "Easy Street".

Yours faithfully,

A.N. Other

have now been subject to the according sanctions.

Yours faithfully,

Tristan Pedelty  
Trinity Hall

### A Handy Tip

Dear Sir,

I'd like to second the points raised by *Varsity's* article on College thefts. Though we've only had one reported theft from a student room this year, it had indeed been left unlocked by the student in spite of repeated pleas to all students to keep their rooms locked at all times when not in the room.

I think that the main reason for our relatively good security record is that at Sidney Sussex we have a two-tier security system. Outer staircase doors have combination locks and the internal student rooms have individual locks. However, security is only as good as the people who use it and, if individuals leave the outer doors to their buildings unlocked, they not only leave themselves open to theft but they also

compromise the security of their neighbours. Combination locks will deter the casual thief from entering a staircase, but when doors are left open it becomes an open invitation to enter. What is more, letting a thief in once will almost certainly bring a repeat visit, as opportunist thieves (and their mates) will return time after time to the site of previous successful thefts.

The answer to the problem lies with the students and College staff themselves. They have the means to secure their rooms against theft and they must use them. Every time an individual leaves their room they must lock their door, no matter how short a time they intend leaving a room. It takes but a few seconds for a thief to enter a room and strip it of valuables. For as long as individuals approach security with a casual attitude thefts will continue.

Yours faithfully,

G.O.Wallace  
Head Porter  
Sidney Sussex

*Letters may be edited for space and clarity*



### Letter of the Week

### Reality Check

Dear Sir,

In your recent review of the Marlowe Society's Richard III, your reviewer made the pithy and frankly careless observation that, in the production, Richard was "conventionally costumed" with "one withered arm", and that "Shakespeare left the relationship between Richard's disability and character open".

Is this true? Has the reviewer read or paid any attention to the text? Richard refers to himself, in his opening monologue, as "scarce half made-up", "deformed, unfinished" and "not shap'd to court an amorous looking-glass". In Act 3 scene 4 he

exposes his arm to the gathered assembly and says "look how I am bewitched: behold how mine arm is like a blasted sapling, wither'd up". This explains the "convention" of Richard's costume – it is directly informed by the text!

The relationship between his disability and his character seem fairly clear from the outset: he is aware of and naturally embittered by his deformity but is happy to use it as a weapon to his advantage.

For your reviewer to have missed such an obvious part of the text and to pick up on it as a flaw in the production is, at best, an embarrassing oversight.

Tim Dickinson  
Trinity College



Letter of the Week wins a specially selected bottle from our friends at Cambridge Wine Merchants, King's Parade. Make a visit for all your May Week wine and champagne

## "Stop languishing in your aura of smugness" The Anonymous Student

This Week: The Arrogance that's so Cambridge

We stop on a bridge, and lean over, our arms crossed, to look down the river. Some guy on a punt loses his footing and, with Keaton-like grace, flops elaborately off the boat and into the murky shallows. Cue applause, and then a hint of a chortle from my companion. I recognise that laugh, and I know what's next. "Sooo Cambridge!" Those nightmarish words which resound through dinner halls, college rooms and sunny lawns. How am I supposed to respond? "Yes, yes, so Cambridge, as are we, Hector" and flutter my eyelids?

People comment on mundane occurrences with a sort of wide-eyed, chuckling wonder. It's just a university, a university which has by now

stripped away almost all the traditions and idiosyncrasies which have so characterized its image. I'm sick of otherwise normal people who think they're living in an Evelyn Waugh novel. It's all linked to the general Cambridge arrogance. I remember, in my very first term here, sitting across from someone in my year during lunch, and talking to them about a mutual friend. With perhaps a touch of Fresher-like exuberance, I ventured the opinion that the said friend was "a genius". My companion raised her eyebrow, looked around the dining hall, then leaned in close and confided with absolute sincerity, "Well, aren't we all?" Well, no, you're not.

I'm not claiming that the vast majority of Cambridge students aren't remarkably intelligent, and I'm certainly not pushing some ridiculous 'dumbing-down' argument. I'm just very aware of the Cambridge arrogance which seeps through all social groups in the colleges. This is not the fault of the much-maligned drinking societies: they were set to adopt that manner long before universit, and most likely by their educational background.

Cambridge arrogance is much more wide-spread, concealed, sinister. It's found in the libraries, the faculties, the 'nice' people who look at you wide-eyed when you tell them you haven't started your dissertation yet. It's a collective arrogance, a

sense of pride in oneself and in one's companions, riding on the wave of the group's cumulative intellectual capabilities.

You're at Cambridge, now get over it. You're most likely not the genius you thought you were, but someone who didn't enjoy themselves enough at school and is now making up for lost teenage drinking binges by sipping Earl Grey every afternoon with your trusty clique of bizarrely fashioned cranks. Mummy and Daddy are very proud of you, as, most noticeably, are you. Now stop languishing in your aura of smugness, go to your bookshelves of uncracked spines and look up 'Cambridge' in the dictionary. I assure you, it isn't an adjective.



# Write

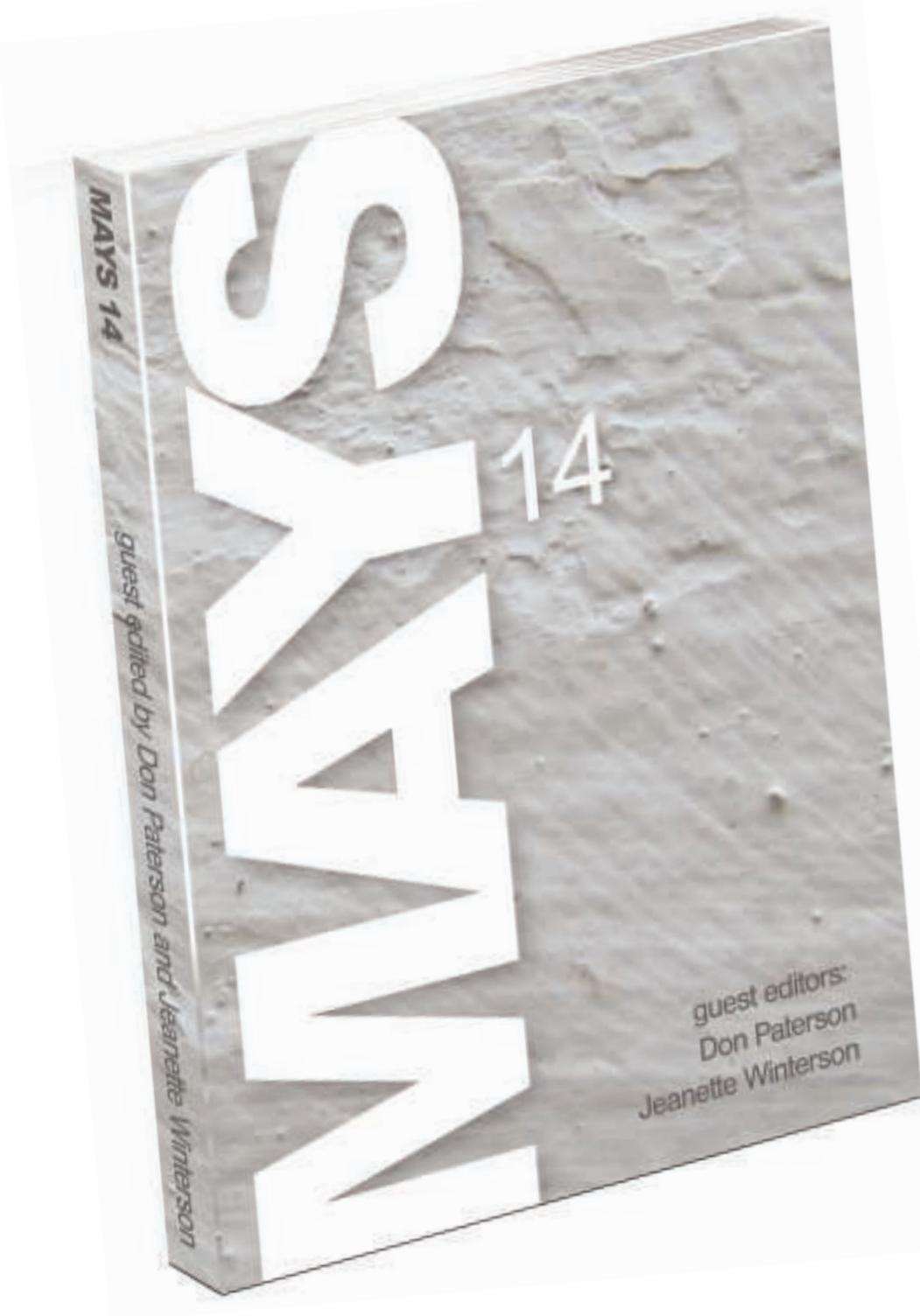
For fourteen years, *Varsity* has published an annual collection of new poetry and prose writing by students in Cambridge and Oxford - **The May Anthologies**, or just **The MAYS** as it has come to be known. The project has grown from a small batch of books sold in colleges to a full-scale literary project gaining national attention, with thousands of copies dispatched across the country, sold online, and distributed to every major literary agent. A team of student editors sift through thousands of submissions, aided by a notable guest editor, before finally selecting the very best submissions for publication.

*The Mays* continues to attract the finest writing talent in Cambridge and Oxford, and this year's selection certainly lives up to expectations. In an early edition in 1994, Stephen Fry called the selections 'magnetically readable, memorable and moving'. Ted Hughes praised the anthology's encouragement of 'exploration and independence'. Philip Pullman was encouraged to 'find such talent among the younger generation' whilst award-winning novelist Ali Smith neatly summarised 'it's all talent'. Zadie Smith, whose first published story was in *The Mays* as an undergraduate, later worried that 'maybe in a few years this lot will have me out of a job'.

Though none of the 2006 finalists are aiming to make our favourite *Mays* alumnus redundant, there's certainly the potential to match her success in this year's batch. This year, we received 1,100 entries. Not bad for a student publication. We've read poems about cheese and stories about Serbia. The overriding lesson learnt, even for those initially sceptical about the quality of student writing, is that the quality of writing within the universities is very high. After months of slaving away we now have 11 short stories and 12 poems. In a slight shift from previous years, we have two guest editors rather than one: Don Paterson for poetry and Jeanette Winterson for prose.

As the book is sent to press, *Varsity* profiles the guest editors, takes a sneak peek at extracts from some of the final selections, and gives you the chance to claim a free copy of last year's acclaimed anthology when you pre-order MAYS 14.

*MAYS 14 is in the shops at the end of May, £6.99, IS ISBN 0902240364.*



## The Guest Editors

Each year, the MAYS editorial team is joined by a guest editor from the literary world, who assists with the final selection and introduces the anthology. This year, not one but two illustrious literary figures join the team - award-winning novelist Jeanette Winterson and acclaimed poet Don Paterson.



### Jeanette Winterson

Jeanette Winterson wrote her first novel, **Oranges Are Not The Only Fruit**, when she was 23. It was published a year later in 1985. She then worked for her publishers at the time, Pandora Press, before publishing **The Passion** in 1987 with

Bloomsbury in the UK and Knopf in the States. At that point she became a full-time writer, publishing **Sexing The Cherry** in 1989, **Written on the Body** in 1992, **Art & Lies** in 1994, **Art Objects** (essays) in 1995, **Gut Symmetries** in 1997, **The World And Other Places** (short stories) in 1998, **The Powerbook** in 2000, a book for children: **The King of Capri**, in 2003, and **Lighthousekeeping** in 2004. Her latest book, **Weight**, was published by Canongate in 2005. In addition she dramatised *Oranges Are Not The Only Fruit* for BBCTV in 1990, and wrote a TV film, *Great Moments in Aviation* for BBC 2 in 1994. Jeanette Winterson has won various awards around the world for her fiction and adaptations, including the Whitbread Prize, UK, and the Prix d'argent, Cannes Film Festival. Jeanette Winterson joins the MAYS editorial team as Guest Editor for Prose.



### Don Paterson

Don Paterson was born in Dundee, Scotland in 1963. His poetry collections are **Nil Nil**, **God's Gift to Women**, **The Eyes** (all Faber & Faber) and **The White Lie - New and Selected Poems** (Graywolf) and **Landing Light** (Faber 2003), which was awarded the Whitbread Poetry Award and the T S

Eliot Prize, which Paterson is the first poet to have won twice. His most recent publication is a book of aphorisms, **The Book of Shadows** (Picador, 2004). He also edited **101 Sonnets** (Faber), a **selected Robert Burns** (Faber), and **Last Words** (with Jo Shapcott, Picador). He has been the recipient of several other literary awards, among them the Geoffrey Faber Memorial Award, a Forward Prize and three Scottish Arts Council Book Awards. He received a Creative Scotland Award in January 2002. He is currently Poetry Editor for Picador, an imprint of Pan Macmillan, and teaches on the MLitt in Creative Writing at the University of St Andrews. As well as poetry, he writes drama for the stage and for radio, and has worked as a book reviewer, columnist and music journalist for several national newspapers. *Orpheus*, his version of Rilke's *Sonnets to Orpheus* is published by Faber in October 2006. Don Paterson joins the MAYS editorial team as Guest Editor for Poetry.

# S of Spring

When the Muslim call to prayer, as if from absolutely nowhere, began to ring out one day over the famous skyline of Manhattan in the middle of January, in the year 20--, the immediate reaction was hysteria. Most people only dimly knew what it was they were hearing; those who did, or who grasped it soon enough, suspected the work of terrorists. It was so loud that all street life ceased.

from **The Minarets of Manhattan** by Ross Perlin

Polyeidos is my name. A seer by trade, but times are hard, and I'm not proud. I'll sing for my supper. What'll it be? How Rhea fed her man a swaddled rock and saved her son? No? A drinking song, to while away the storm? A story, then. Look no further, friend. I've got a few.

by **Anna Wilson**

Determinedly horizontal. Need to be vertical, or necessitate the assumption/establishment of verticality. Fuck's that moving around downstairs? Dog. Forgot that's still alive. Ugh. No food. Hard enough keeping me without feeding that. It could/might not/should fend for itself. Remove its collar and send it on its way. Sharp enough teeth. No trouble bringing down a cat or a child. Too early to do that. Can't be action yet – too soon. Need false sense of something first. Last evening's noodles'll have to do for now. But what of the future? What of it? Fucking southerners: Birmingham is not in the north. That is a linguistic fact. What is? All terminology, in the end. THE END. But it's not – let's face it

from **Vocation** by Niall Gildea

There is a particular area of the sea off the East coast of China where the currents are such that they cause the air to form itself into very distinct layers so that, on occasion, light can run inside one of these layers around the curve of the earth, as though through a fibre optic cable; & so there are villages in China where, every so often, the fishermen, on going down to the ocean in the morning, will see, rising above the water, mountains & forests & lakes & small towns, that, within an hour, will disappear, resolving themselves back into an empty horizon

from **Piece for an Unfinished Piano** by Ciaran O' Conaill

At night, the lights of industry transformed  
By dusk take on the quality of loss, of wraiths  
Across an estuary of vapours, shimmering.

by **Tom Wells**

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Established in 1947, *Varsity* has been Cambridge's independent student newspaper for almost sixty years. It has a great heritage of quality and intelligent journalism, attracting the best talent in Cambridge and ARU.

## Michaelmas Term Editorial Team

We're looking for passionate, dedicated individuals to edit the sections of the newspaper in Michaelmas Term 2006.

If you have a passion for writing, photography, production or design and have enjoyed reading *Varsity* this term - or have ideas about how you can make it better - then we want to hear from you.

No prior experience is necessary, just a genuine interest in journalism and the subject of the section you want to work in.

You can edit any of the existing sections listed below, or even suggest an idea for a new one.

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Features Editor	Science Editor	Theatre Editor	Photo Editor
Arts Editor	Comment & Opinion Editor	Visual Arts Editor	Photojournalists
Sports Editor	Satire Editor	Screen Editor	Graphic Designers
Production Manager	Restaurant Review/Food & Drink	Classical Music Editor	Columnists

## May Week Editorial Team

If you'd like a taste of editing a section without the long-term commitment, why not apply to be a part of the one-off May Week edition?

Encapsulating the madness of May Week, this special edition issue hits colleges at the end of the week with reviews of the biggest and best balls, plays, gigs, stunning photography and a review of the year. Low time commitment, great experience, lots of fun.

# Deadline: next Friday, 5pm

Download an application form from [www.varsity.co.uk](http://www.varsity.co.uk)  
 Deadline: 5pm on Friday 5th May. If you have any questions,  
 contact the Business Manager, Chris Adams, at [business@varsity.co.uk](mailto:business@varsity.co.uk),

# VARSITY

*Liaisons*

Summer has nearly arrived, giving one the strong desire to jump into a convertible, put the top down, stick on some Beach Boys and head to the coast. Alas, in Cambridge, we all know that summer brings not only long, warm days of sunshine but also the imminent threat of exams. Beach escapades may not promote top exam performance, unless perhaps you are doing a surfing degree, which, due to a grievous oversight, does not appear on the syllabus at Cambridge.

But does everything have to wait until exams are over, even a spot of summer romance? Without alcohol and dark clubs as our aphrodisiacs, a girl may decide to abandon any thoughts of pursuing the object of her affection. However, you may find summer loving easier than you think if you just head for one of the top pick-up spots of the Cambridge summer.

Number one: The UL. It should come as no surprise that this is the place to see and be seen during exam term. If you stick to a college or faculty library, you are automatically reducing your options, but the UL offers a plethora of attractive distractions. Sit yourself opposite a sexy stranger in the reading room and stare longingly into their eyes until they (a) invite you to the tearoom for a coffee or (b) get scared and move. If really desperate, simply hang around some quiet area of the book stacks in nothing but expensive lingerie and a large coat and wait for your victim. Works every time.

Number two: Jesus Green. Even exams cannot stop the beautiful people from flocking to the Green on a hot day. With ice cream and punting nearby, what more could you ask for? You may be tempted just to sunbathe in as little as possible to attract romantic attention, but this is the wrong approach. What did Pamela Anderson teach us on *Baywatch*? A girl in a swimsuit may be good, but a girl running in a swimsuit is so much better. So grab some friends and a Frisbee/football/volleyball and get moving. Yes, it is completely brazen, but yes, men will look. If in doubt, throw your Frisbee/football/volleyball at the head of your desired individual. Not only a great icebreaker, but you also seem caring by asking if they are concussed and need to be taken to hospital.

Number three: Rymans/Staples. The stationary store is essential to all students during exam revision, unless they are super-prepared or prefer to 'borrow' from their friends. We have all had those annoying moments when you run out of paper or lose that favourite pen in a pre-exam frenzy, so calm your nerves by heading to a stationers for a flirt amongst the folders while you stock up with exam necessities. Let your eyes meet over the lined paper section and discuss the merits of ballpoints over bios. There is nothing like exam stationery tips to get the pulse racing.

*Jenny Stocks*

# Spring Out

Facebook stalking is dire, but it's hard to shy away from pressing 'view more pictures' of pseudo-hotties you've never met. Certain sexually explicit profiles, however, make the stalking experience justifiable; with some students even launching lurid poetry competitions to make procrastination that much more disturbing. Jenny Lau, we give you the clap.



## Blooming

As fashion becomes fodder for the masses, textile design is the new frontier in expressive art. For this week's Lifestyle spread, we commissioned Central Saint Martins BA Textiles student **Agata Seidel** to create an eerie piece for the spread.



"Earl Grey's Little Lemon Ladies are proud of their English traditions and always look so pretty in their best dresses. When they see Earl Grey's Gingerbread Gentlemen, they smile a little shyly. Sometimes they are quite flirtatious." Spray whipped cream on them to bling up their dresses over breakfast.



Styling by Aligera Kurer and Lucy Murray. Photographed by Ellis Seaton. Makeup by Dominic. Goggles, sandals, wig, dress by Warehouse.

## Willing

As the **metrosexual** has a pink carnation thrust on his grave, truly naturally beautiful men are opening their shirt button and exposing (shock horror) chest hair. Spotted at the Prada party in New York (*right*), it's utterly base and sexed up and leaves the smooth chested boy trembling in the corner.



A single **chocolate digestive biscuit** contains double the amount of saturated fat as a bag of crisps. What was once considered a perfect revision treat is now only good for revising your weight to a large amount.

## Objects of Desire

All sorts of dresses are everywhere this summer and I'm a huge fan, but The One for the season has to be the shirt dress. It's versatile (library then beach, anyone?), flattering for all body types, cutting edge on the catwalk and in high street window displays, and practical. There are many different interpretations of this trend. Most high street styles are tailored, fitted and ladylike. These are smart enough to wear to a supervision, but add a pair of heels and a short jacket and you're ready to hit the bar. The ultimate in chic, no one can fail to look classically chic in a shirt dress with a pair of Jackie O sunnies (£15 at Topshop). Grab a waist-cinching leather belt and wear one of them with a white or patterned dress. For instant laid-back style and to look like you've just walked off the set of the *O.C.* instead of out of the UL (Mischa Barton wears hers with leggings and heels), the shirt dress really is the only option. In for the



Green this summer.

*Fiona Walker Doyle*

Women can breathe a sigh of relief after looking at Milan Fashion Week's A/W 06/07 collections. Gone are the ridiculous statement shoes of previous seasons, replaced with elegant, yet restrained, heels that were mainly closed toe. Think court shoes, with a little more edge than usual, of either round or pointed variety. Gucci, Ferrerri and Del'Acqua were all sending models striding down the runway with not a toe in sight. There was a somewhat restrained feel about footwear, with only neutral colours being used. Shoes have gotten more practical again, but not in a let's hike for 5 miles kind of way. They are less flimsy and whimsical, with the focus being on complimenting and enhancing the rest of the outfit as opposed to being the star piece. The



shoes are sturdier, made of beautiful leather, with chunkier heels. So as Spring arrives surely the focus should be on airing your feet? I don't think this seasonal distinction should be made blindly when it's not yet warm enough for strappy tops and shoes. Generally, at this time of year, it is out of place to wear barely there shoes to a dinner, or outing that is not quite black tie. The closed toe option of the classic court shoe, is the far more sophisticated option. Therefore, do not forget to take advantage of the dregs of winter sales. They are called classics for a reason. This is a style of shoe that is always going to play a big part of your wardrobe. So get ahead of the game and start wearing your courts now with your bare sun-kissed summer legs, rather than waiting for the cold and dreary winter months.

*Zanna Wharfe*

The difference between a menswear winter collection and a spring one is that the latter contains lightness – of fabric, hue and being (but luckily there's nothing unbearable – or unwearable – about it). Designers realise this season is time to captivate male customers off guard. As blossoms kiss branches and we lie outside stargazing, isn't it more likely that a petal might sprout on our sleeves? Maybe not. Floral prints remain tricky territory for men. And whereas summer joy may never blossom in menswear, it might shine. Prada's star print shirt has made a stellar impact this spring and is no doubt a collector's piece in the making. Exquisitely cut in a soft and breezy cotton, the shirt packs a punch against the more sophisticated boyish pastel separates Prada paraded for spring. Part Manga cartoon, part American tourist trying to dress up, with a touch of 80s hedonistic party-wear, the shirt is an unexpected hit.



Printed shirts are hit and miss, and you're as likely to find a suitable one for you in Oxfam as in Oswald Boateng. Anything tiki or tropical is best left to a faraway place - like a styleless man's wardrobe, a bin, or hell. If you dare to go floral, downplay the loppety by keeping the print abstract, geometric and dull in colour. Geometric prints make for good statements and should be worn with caution should you not want to look like one of the drawings hanging up in Clowns. If you're pale, opt for a navy, chocolate or olive colour to complement your skin and enhance your eyes. Darker skin tones can usually indulge in brighter colours. It's ultimately a game of opposites and the following rhyme should make sure any print-containing garden party outfit remains chic – when the print is crazy, colours and cut should be bold, when the print is lazy, boring colours look old.

*Benj Ohad Seidler*

## The Three Horseshoes, Madingley



It was a dreary day in March as I bounced round in a taxi, speeding along the road which borders the American Military Cemetery. I was fiendishly hungry, my empty stomach lurching this way and that as I tried to retain my composure; this was the unnerving prologue to a most rewarding of outings.

Seated in the dining room, I looked over the grey Cambridgeshire landscape that had been so depressing five minutes earlier. It now appeared positively summery. Though this was the work of our cocktails of prosecco and Campari, it also owed a little to the menu, which bore all the hallmarks of the chef's River Café training: Italian adapted to the strengths and limitations of British early spring.

The sardines I enjoyed with Quentin over a glass of garganega helped preserve the unseasonable mood, charred and dressed simply with lemon and a mild chilli, whose subtle piquancy lifted a rather delicate fishiness on the tongue. Some gnocchi we ordered alongside enjoyed the company of a fine Pecorino, which got pleasantly involved in the rather dull black cabbage sauce the gnocchi found themselves bathing in. It was a simple, enjoyable first course and though it didn't dazzle as the calf's liver I ate on my last visit did, it prepped the taste buds just fine.

Feeling that everything was going a little too well, and that we were enjoying our pinot noir a little too much, we turned a slightly more critical eye to proceedings. But the bread was great and the service flawless, hitting that perfect spot between amiable and formal required by the pub/restaurant hybrid.

However, we weren't yet overwhelmed by the food. Though neither of us vocalised this at the time, we later decided our obsession with cutlery's ugliness was a sign; something was up. Perhaps it was the importance of that Pecorino, the fact that without it the gnocchi would have made that slip from something hearty and fulsome into something lacking vigour, nothing more than sticky, doughy balls.

Anyway, by the time the chick peas arrived, we were in danger of losing interest. But they were, without doubt, the best I've eaten, with the same exciting warmth and acidity as the sardines and their dressing of lemon and chilli, but with so much more besides.

While Madingley is a short distance outside Cambridge and only served by two buses a day it may seem a bit inaccessible to anyone without a car. The taxi fare was about five pounds (from the back of King's), but the journey was unquestionably worthwhile. Go as a treat, after exams, on graduation, this weekend, whenever. You deserve it.

*Jackson Boxer*

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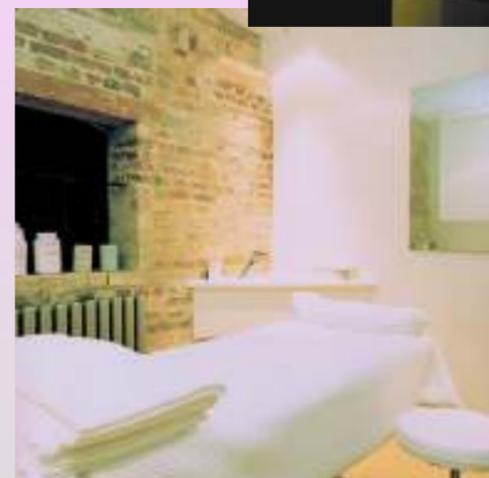
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A PD18 form and further details may be downloaded from <http://www.english.cam.ac.uk/jobs/index.htm>. Applications, consisting of a letter, *curriculum vitae*, and completed PD18 form including details of two referees (who may be consulted before interview) should be sent to Faculty Administrator, Faculty of English, University of Cambridge, 9 West Road, Cambridge CB3 9DP (email: [mc547@cam.ac.uk](mailto:mc547@cam.ac.uk)) by

**19 May 2006.**

# Arts



**Theatre**  
Controversial Nobel laureate Harold Pinter

>>page 25



**Music**  
A round-up of all the term's best albums

>>page 27



**Visual Arts**  
Go see the Fitzwilliam's Titian this term

>>page 28



**Interviews**  
The Guardian's John Harris on where we go from Blair

>>page 26

## The pretty angry People's Poet

Mary Bowers meets Benjamin Zephaniah and is chastised for wielding cut flowers

Admitting my trepidation at interviewing a celebrity who wasn't a drug-addled indie drummer with a hangover and no social skills, I decided to take the advice of a trusted friend.

It is thus that I meet Benjamin Zephaniah, people's poet laureate, writer, musician and broadcaster having received one instruction: "Always bring them flowers: everyone loves flowers". So, plonking my cheerfully-coloured gerbera on the table, I beam with pride.

But he stares with incredulity, as if I've just pulled a knife. Doesn't he like flowers? "Them's dead bodies" he whispers. "How've they got life left to grow?"

I look around myself in shame and stash them surreptitiously under the table. At points during the interview I wonder if I can hear their dying breaths under the table. Later, I discover that, as a Rastafarian vegan, Zephaniah is opposed to unnecessary interference with nature's processes. Whoops.

"I'm pretty angry, really," he says. "I smile a lot, but that's to keep my spirits up." He laughs, waving his dreadlocks and flashing the gap between his teeth. We're in an Indian café in West Ham, munching vegan curry and talking over a Bollywood soundtrack. ("I haven't taken a woman to dinner in ages," he quips, when we meet in his local bookshop) Occasionally he looks over his shoulder at a passer-by he recognises and acknowledge them with a silent nod.

Benjamin knows everyone in Newham: the bookshop owner who hands him his pile of fan poems, the woman at the community office who wants to go to Hungary with him once he "has a word with the asylum people," the Indian restaurant owner who passes him his regular (passion-fruit juice) without a word.

Unsurprisingly, it's not long before small-talk on the Sugababes ("I don't really like them; but they probably don't like me"), Gorillaz (the last album he bought) and Matthew Herbert ("one of my all-time favourite artists"), turns to politics.

He is, after all, one of Britain's most political contemporary poets; about Thatcher, about Major, about Blair. "I've got a very simple thing about politics," he says. "I hate this government and I'll probably hate governments to come." Will there ever be a government he won't hate? "Not in my lifetime. Politics at the moment is like 'Cool Britannia': everyone wants to be your friend. It's a very dirty thing."

War is one of the dirtiest things of all for Zephaniah, who travels the world working for the British Council and wrote *Refugee Boy*, a children's book about a young boy who arrives in London as a refugee from Ethiopia and struggles to achieve asylum. When asked why he turned down an OBE two years ago, he looks abashed. "I can't really tell you," he says, "I mean, we don't have enough time." Nothing?

There is a pregnant pause. "If I were to go outside now you'd see people say 'thank you. You're the people's poet. Fuck the Empire!'"

Zephaniah constantly stares just over my shoulder, seeming to switch on and off suddenly, as if attacking and retreating sequentially into his own thoughts.

But here is a man with much untapped. He knew "many in the Labour government" before they were either "kicked out or corrupted"; he was even "on phoning terms" with half of Nelson Mandela's government. During his term on Robben Island, Mandela got hold of Zephaniah's poetry and, upon release, asked to meet him. His poems were dropped from a plane over Cape Town and the apartheid government sent the two offending white men to jail.

Isn't he astounded at his achievements, an ordinary guy from Birmingham? He screws up his face at the idea - "By what?" That he knows Mandela, for a start. "My mum was more astounded than I was," he says. "When I met him I said 'thank you'; he said 'no, no, thank you. Thanking you.' I actually think Mandela made quite a lot of mistakes," he says, before adding quite bizarrely, "at the time he was like the Osama Bin Laden of his day. I was supporting a terrorist."

And all this from the poet who left school when he was 13, and didn't learn to read or write properly until he was 21. I hunch my shoulders to hide my (deliberately ironic) College scarf, through a pseudo-scoff, my



“ I DIDN'T EVEN WANT TO BE A POET. I WANTED TO BE A FILM STAR, OR A COMEDIAN, OR A MARTIAL ARTS TEACHER ”

MARIA LISOGORSKAYA

But then try going to Calcutta and saying education doesn't matter. You can live in a country where you can be without education and still survive. In others, you are condemned for the rest of your life. I've met able-bodied people who break their own hands to beg for money. If you talk to them, they say, "I wanted to be a doctor. I wanted to be a lawyer. I wanted to go to Oxford".

I feel I have my English teacher's nagging to thank for keeping my limbs intact. "I feel my lack of education," he says. "I come away from interviews feeling I could have said it better. I mean just a minute ago I was talking to you..." He looks down and pushes a piece of onion around his plate, "and I couldn't find a word."

I ask what inspires his poetry. "I was asked this for a magazine," he says, "and I had to answer in one word - I said 'oppression'. The guy said that was interesting because 95% of people say depression. I suppose it is a kind of depression but, not about me."

I ask about the poem *Our Fathers*, a highlight of his new *Naked* album. The answer's simple: his appearance as an extra on *Eastenders*. "Michelle came up to me and said" (puts on frightening high-pitched Jamaican - Birmingham-Cockney accent): "I'm looking for Ar-fur Faah-ler. I'm looking for MY FATHER! I play this mad father and say," (wise old Baptist voice) "we are all looking for our fathers".

It's a piece of comic relief brought back to darker reality: "I wrote a poem called *The Woman Has to Die* about a woman who comes from a tribe in Pakistan. They don't believe in having photographs taken, but she always wanted to. Her family wanted her to marry this man, but suspected she was having an affair with a man from another tribe, so her father decided to kill her. He literally shot her through her brain. That was the first and only time her photo got taken. And I just thought 'God', when I heard about it."

Throughout our meeting, Benjamin Zephaniah seems angry. There are too many bombs being dropped ("some have more computers in them than my local primary school"), too many children without an education - too many governments without an education. He shouts at the top of his voice to right the wrongs; he writes plays about testicular cancer, books about fights for asylum, and talks about racial tension to refugees in Jakarta and his dentist's waiting room.

"I didn't even want to be a poet," he says. "I wanted to be a film star. I would have liked to be a comedian. Or a martial arts teacher. I just wrote some poetry." He sighs.

As he drives me to the station, I feel decidedly uncomfortable about the wilting bouquet - and college scarf - under my seat. "I promise to give them a proper burial" I quip. And I don't just mean the flowers.

usual apology - normally reserved for drunken pub small-talks - about Oxbridge. You know, the one that normally can be avoided by saying you go to Middlesex.

I needn't have. "You can have a very good education without being educated. I mean, some actors go to acting school but when they're forced to act..."

## View from the gods - Easter Term & Edinburgh special



The Varsity Elect Pass Judgement, with **Osh Jones & Luke Roberts**

What heavenly theatrical landscape awaits? What pearls of godlike acting will grace this fair city's boards? How many will act things? How many things will be acted? Will one person forget their lines in an otherwise stable production? Yes! Yes! A thousand times 'yes' to all those questions, even those which cannot possibly be answered with the word 'yes'. Look to us to determine your life, we are gods. We have beards.

**Week One** sees *Punch and Judy* take to the ADC stage. A comic romp on the ADC stage, from the fine pens of Eccleshare (T) and Owens (L), *Punch and Judy* promises to be rompingly comic and theatrical. More theatricality from *The Birthday Party*, which will garner poor reviews, but will have its greatness recognised in retrospect.

On to **Week Two**, in which *The Audition* promises to be 'spikey' and, we are sure, theatrical. Also on, GCSE favourite *Our Country's Good*: everyone's minds at the moment are quaking with fervour about how they will recreate aborigines and a black person without possessing the resources of either aborigines or a black person. *Far Away*, a jolly Caryl Churchill play is the ADC late show, in all its theatrical glory. Mmm... theatrical.

LOOK TO US TO DETERMINE YOUR LIFE, WE ARE GODS. WE HAVE BEARDS

Now for **Week Three**. Terrific! *Much Ado About Nothing*, will provide some much needed Bardon amongst the academic Boredom. Ha ha. At any rate, it will be theatrical. Kenneth Branagh thinks it's great. Then an exciting Sam Shephard play, *States of Shock*. Not to be confused with the Sham Shephard play, *Shtatesh of Shock* - which is perhaps more theatrical, but certainly

no more good.

Week Four sees The Cambridge Robot Project Present *R.U.R (Rossum's Universal Robots)* by Karel Capek, at Michaelhouse. Maybe a little Mechanical, but still theatrical.

Week Five is Weakest Week. It's up to you to make it theatrical. Act a bit or something.

**Week Seven** presents the most exciting production Cambridge has had to offer in a long time, largely due to its devil-may-care mystique. Without a cast, venue or society, *The Venetian Twins* will occur at 3pm daily. Venue TBC; Society TBC; certificate Raunchy. Possibly. Theatrically moving on to *Too Darn Hot!* at the Corn Exchange for one night only, featuring songs and CUMTS. Lots of songs, an orchestra and tickets which stretch the pocket of any human promise to make this the most exciting event. This will be Musically Theatrical.

**May Week?** Yes, you may. Ha ha. *The Importance of Being Earnest* will frolic in Emma



AN EXCUSE TO USE THE WORD 'WILDEAN'



Fellows' gardens. An excuse to use the word 'Wildean,' this will be foppishly theatrical. *The Jungle Book*, by colonialist Scout leader Rudyard Kipling, promises to be modernised, rocked up and travestied (but he does make exceedingly good cakes). Also *Tales from Ovid* (a platypus who lived on an island in a cartoon) and *The Tempest* (which is a kind of weather). In summary, then: theatrical.

You're weeping, aren't you? Asking "why must I be deprived of theatre once I leave this crumbling city for Summer?" Well, actually, you might not be. For: **Edinburgh!** Recently, a Fringe has been set up for the International Festival, and some Cambridge students are joining the small group of dedicated left-wingers making this pipe-dream a pipe-reality.

*A Letter Which Never Reached Russia* is based on Nabakov's writing. It promises to be intensely theatrical, devised, physical, circusy, slapstick and good. But Nabakov did once write about a kiddy fiddler: so be warned. The Footlights will be not theatrical, but funny with their show *Niceties*. This will tour. It is a tour show. *The Just* by Camus will happen. *The Future* by funny Jonny Sweet and Joe funny Thomas will happen. *Grow Up* by the three Toms and more funny people will happen. *Bat Boy The Musical* and *Alice Through the Looking Glass* will happen. So, many things will happen. You will forget all this, so ask somebody to remind you nearer the time.

That's it from us. We wish you heaving theatricality with all our godly pores.

## Hit Me Judy One More Time

Lowri Jenkins interviews **Betsy Vriend** about bringing the world's most famous puppets to life in *Punch and Judy*

Before interviewing Betsy Vriend, director of next week's ADC Late Show *Punch and Judy*, my preparations had been less than sound. A few days of loitering and listening to *No Wave* in Cambridge left me with the conviction that I'd just have to wing it. When we finally begin, having mopped up the coffee I managed to spill all over one of Caffé Nero's tables, I find my slightly deranged expectations of marionettes performing a Bauhaus-inspired Triadic Ballet quickly extinguished.

"It's basically a really dark take on the children's puppet show," Betsy tells me, "played out with people, not



A DARK TAKE ON A PUPPET SHOW



puppets. It's very much in the Footlights frame, sort of surrealist but at the same time accessible comedy. It's very slapstick at times and kind of dark as well."

The play follows Punch through a series of scenes involving different grotesque and exaggerated figures and plays a key role in transforming the childlike simplicity of the puppet show into something more sophisticated. "Punch is basically an everyman and is trapped in the context of the play. All the other characters are sort of demented, depraved stereotypes, leaving Punch a beleaguered hero who consequently launches into these violent episodes," Betsy



explains, "And I wanted to take that violence, which is originally something quite slapstick and puppet-like, and make it horrible and gruesome."

This may, or may not, be coincidental with the fact that the dissertation she has waiting for her after the interview is focused on Bret Easton Ellis' *American Psycho*. The script itself, and Betsy's interpretation as master of puppets (you knew it was coming), seem to share with *American Psycho* that slightly distanced, humorous slant on violence, which turns the innocent into the depraved, the naïve into the knowing. The play, written by two Footlights regulars and runner-up for last year's Harry Porter prize, seems made for an ADC Late Show slot, which Betsy readily admits. "The script is something of a gift. I mean, it doesn't really take that much effort to direct it, because there are jokes the audience will get it straight away. To a certain extent, it's like a series of Footlights sketches, with every new character bringing a new dimension."

However much she underplays her role as director, it seems to be Betsy's place to make sure that the play never does feel simply like a series of sketches. She tells me the set and technical side is 'inventive' and 'daring' without being showy and with Punch speeches linking the scenes, the play promises to uphold deliver consistency as well as gory laughs.

Much like *Circus* last term, *Punch and Judy* provides escape from the rigmarole of Cambridge Easter term. "It's just going to be a lot of fun; that's the main objective. For both myself and the audience, the play is an escape route. It's not at all challenging, but at the same time it's stimulating."

It's in the spirit of such light-hearted escapism that I'm allowing myself to finish on:

Punch and Judy (no strings attached).

*Punch and Judy is on at the ADC next week*

## All the glamour of a kitchen sink

Natalie Woolman looks at the rebirth of Harold Pinter

The enfant terrible of the 1960s made his comeback, and Cambridge seems to be enjoying the intense silences around his kitchen sinks even more than the rest of the world. Over the last year, at least one of his major works has been staged every term, and next week's *The Birthday Party* will ensure we are not starved of the awkward silences and psychological menace this term. So, is it just the gleam of Pinter's new laurels, the gilt edging of his winning the Nobel Prize for literature, that has seduced us back to the kitchen sink? Or what exactly is Pinter's appeal?

When announcing Pinter's award, Horace Engdahl, Chairman of the Swedish Academy, said that Pinter was a writer "who in his plays uncovers the precipice under everyday prattle and forces entry into oppression's closed rooms." Certainly, anyone who has seen a Pinter play will be

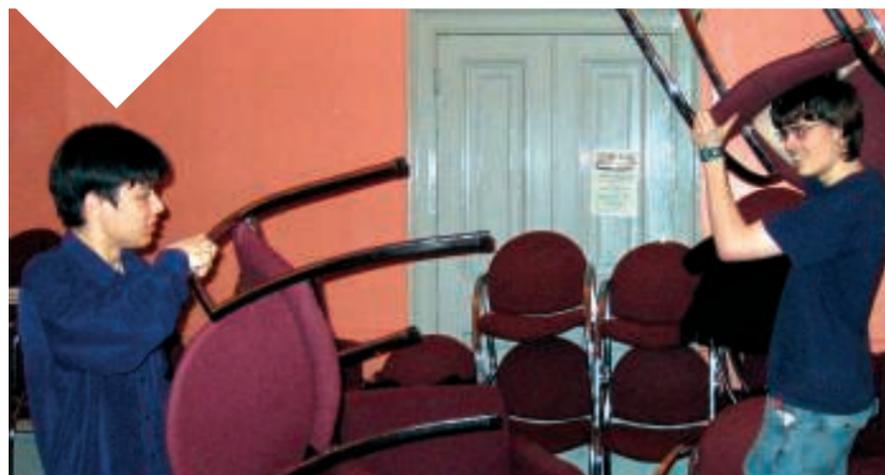
uncomfortably aware of the feelings of malevolence that he seems to conjure; feelings that can be attributed neither to language nor action, but something more insightful, and less definable; an *atmosphere*.

Catherine Maddox, one half of the directorial team behind *The Birthday Party*, echoed this when she explained how Pinter's introspective dramas work. "The happenings are often farcical, comedic - a character walks around playing a drum, there are arguments over the breakfast toast. However, underlying everything that happens, there are deeper issues that aren't initially evident." This demands insight from director and cast: sometimes in the 'fashion' for such kitchen dramas and their suitability for a venue like the Corpus Playroom it is all too easy to forget how difficult and frustrating his work is. His characters are often the ones, if played well, you want to slap around the face and

march to the office of a good psychotherapist. The jarring relationship between the inner and outer selves of characters such as Aston in *The Caretaker* invite intrusive deconstruction from the audience, force us into the chair of the therapist and demand discussion in the bar afterwards. It is indeed like *Oppression's* vaults have been thrown open.

The choice of Pinter as the Nobel winner, despite the fact he has not written a major dramatic work since 1978 (his last major work is generally considered to be *Betrayal*) raised several highbrow brows, but if the renaissance in Cambridge is anything to go by, it seems this is, deservedly, just the beginning of a wide Pinter revival. We have once more become enchanted with the grimy surface of the kitchen sink.

*The Birthday Party is on next week at the Corpus Playroom at 7pm*



# La Double Vie D'Atta Chui

Sam Law enjoys a homegrown film about second chances

Local director Atta Chui's recent film, *La Double Vie (Double Life)* was showcased in Europe last month and is this week being shown at Emmanuel on April 30th.

The piece is a fascinating collaboration between local filmmakers and students and will make the perfect study break for those of us who don't want our imaginations' cogs to stop whirring completely in our time away from the library.

The film's plot focuses on one relationship that is split into separate timelines across two strands of narrative possibility. If this sounds confusing, then the most important thing to remember about this film is that it raises the question: if you could go back and relive your life, could you make anything any better?

Admirably, Chui refuses to conclude his picture as a 'be happy with what you've got' morality tale. Instead the

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**CHUI REFUSES TO CONCLUDE HIS PICTURE AS A 'BE HAPPY WITH WHAT YOU'VE GOT' TALE**

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director has chosen to weave in complex themes of alternate reality more akin to *Eternal Sunshine of the Spotless Mind* and

*Donnie Darko* than more standard amateur fare.

Although shot entirely on digital video, Chui manages to blend the artful and engaging styles of European and Asian cinema, showing both the confidence and finesse to allow minimalist touches, such as lingering shots of rippling water, that punctuate emotionally charged scenes with moments of stillness. It is perhaps this ability to do so much with so little that constitutes the film's greatest strength.

To an extent, through calculated direction and editing, Chui has managed to realise the high concept of the film without requiring explication through dialogue.

Cinematic devices and restraints are all wielded to the filmmaker's advantage with the handheld camera achieving an authentic aesthetic. Also, the action is backed by an interesting musical score which, although occasionally verging on overbearing, ultimately enhances the movie's dreamlike feel.

Carrying the spirit of the film though is leading lady Jenny Peachy, whose quietly seductive, yet simultaneously inquisitive turn is the emotional heart of the piece. Her strength mirrors that of the film itself as she is at her obvious best when silent; communicating with her features rather than the script.

As we move towards the end, the film maintains its steady and thoughtful pace and, despite an uncharacteristically outlandish climax where the dream briefly turns to nightmare, we are left pondering what the outcome would have been as much as the characters do themselves.

Overall this is a truly fascinating piece of work, which eschews overly flashy cinematography in favour of a hugely impressive plot and the formidable ability of its lead. Mysterious and ponderous, Atta Chui's project is one to watch, then think about, and then rewatch.



*La Double Vie* is showing on Sunday 30th April, 7:30pm in the Queens Building, Emmanuel College.

C.R.A.Z.Y

★★★★★



The tag line, "Growing up in this family, you'd have to be C.R.A.Z.Y" did not sound promising (a little too much like *Cheaper by the Dozen*) and certainly did not belie C.R.A.Z.Y's impressive 'indie' credentials. The film has enjoyed success in its hip

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**THE FILM AVOIDS POTENTIAL SUGARINESS TO HIT MOMENTS OF GREAT POIGNANCY**

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hometown, Quebec, and at the Toronto Film Festival, and for good reason too.

François Boulay's semi-autobiographical script tells the story of Zac (Marc-André Grondin), a struggling gay teenager growing up in French Canada. Zac is born the fourth son of the five Beaulieu boys.

His mother dotes on him and swears he is blessed with the gift to heal, but his father, played by the excellent

Michel Côté, is a macho man and expects the same from his sons.

In representing Zac's struggle with his sexuality, Boulay has created an idiosyncratic world for the Beaulieu family that manages to seem both quirky and believable. Despite the fact that his Dad belts out Charles Aznavour "classics" at every family get-together, Zac's home life is not unusual to the point where you cannot identify with his dilemma.

The direction also adheres to the same feel for the plausible, and the visuals are quite gutsy. Yet there are flaws. The film's last half hour would benefit from some serious editing, and at times director Jean-Marc Vallée is a little too patronising in his keenness to spell out his points.

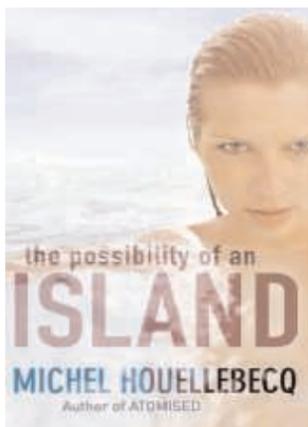
To the film's credit, it avoids potential sugariness to hit moments of great poignancy. C.R.A.Z.Y doesn't cop out and go "aww" - instead, it maintains a surprisingly sharp sense of humour making for a witty, often bizarre, and deeply enjoyable film that is definitely worth watching.

Izzy De Rosario

## The Possibility Of An Island

★★★★★

Tod Hartman reviews Michel Houellebecq's latest



Michel Houellebecq, considered by many to be France's most influential contemporary novelist, offers us little that is thematically new with his latest book: the preoccupations with sex, paedophilia, tyranny of youth, the fallout from the sixties, alienation, and consumerism that characterised *Atomised* and *Platform* all dominate.

What is different is that action is divided between modern day and a surreal, Huxleyan, 'neo-human' time 2000 years in the future, where people live in shells, communicate only through the internet, and reproduce by having clones of themselves delivered from a

central laboratory.

The narrative switches between modern-day protagonist Daniel 1, and his neo-human descendants Daniels 24 and 25. Fortunately the bulk concerns the former - Houellebecq does not excel at science-fiction. We are told that in the future the earth has been almost entirely bombed and continents and islands moved about. But the how and why of these things remain, for the most part, frustratingly unclear.

Women have especially unfortunate destinies in Houellebecq's books - *The Possibility of an Island* is no exception. As in his previous novels, hapless female characters commit suicide as soon as they cease to be sexually attractive to the protagonist, via morphine overdose or defenestration.

Muslims fare no better - Houellebecq, who famously declared Islam to be a "the most stupid, most false, and most absurd of all religions," has his protagonist, a middle-aged comedian whose sketches take the concept of 'politically incorrect' to new heights, opening shows in Paris entitled 'Suck My Gaza Strip' and 'We Prefer Palestinian Gang-Bangers.' While all this is obviously

designed to shock, there is the sense that Houellebecq really does fancy himself a kind of modern Everyman, a voice saying what people want to say but are afraid to because of the constraints placed on their free speech by feminism, political correctness, and notions of religious tolerance.

On Planet Houellebecq, everyone seeks sex with pre-pubescent Eastern European prostitutes, everyone thinks all religion something less than a joke, and everyone finds death an attractive option once they have reached an age when their sexual powers have become diminished. Back on Planet Earth, however, these things are not necessarily universal - rather, they may seem to many like one man's slightly depressing, and very cynical, outlook on life.

That said, when Houellebecq is at his best - writing acerbic, witty character portraits - he excels. As with his previous novels, *The Possibility of an Island* is extremely engaging, almost impossible to put down. It is, however, the furthest he can take the genre of disenchantment that he has created - with *The Possibility of an Island* his traditional themes have been definitively exhausted.

## A load of crockery, and curtains

Olivia Humphreys reviews Alain de Botton at Wordfest

Do ugly carpets have the power to make us unhappy? Following *The Art of Travel* and *The Consolations of Philosophy*, the "philosopher of the everyday" turns his attention to how much effect our surroundings have on us. Starting from his disheartened mood when looking at the carpet in a Travelodge room and elation at seeing the Royal Crescent in Bath, de Botton argues that we underestimate the influence that architecture and interior design has over our emotions.

People often equate contentment with abstract and invisible matters - but then many people choose to spend their weekends trawling through DIY stores, watching decorating shows on television or visiting National Trust estates. Does "beautiful architecture promise happiness," as has been argued, suggesting a perfect world so unlike the one we live in? Do

the bleakly drab and colourless highrises of the Paris banlieues make their inhabitants more apt to riot?

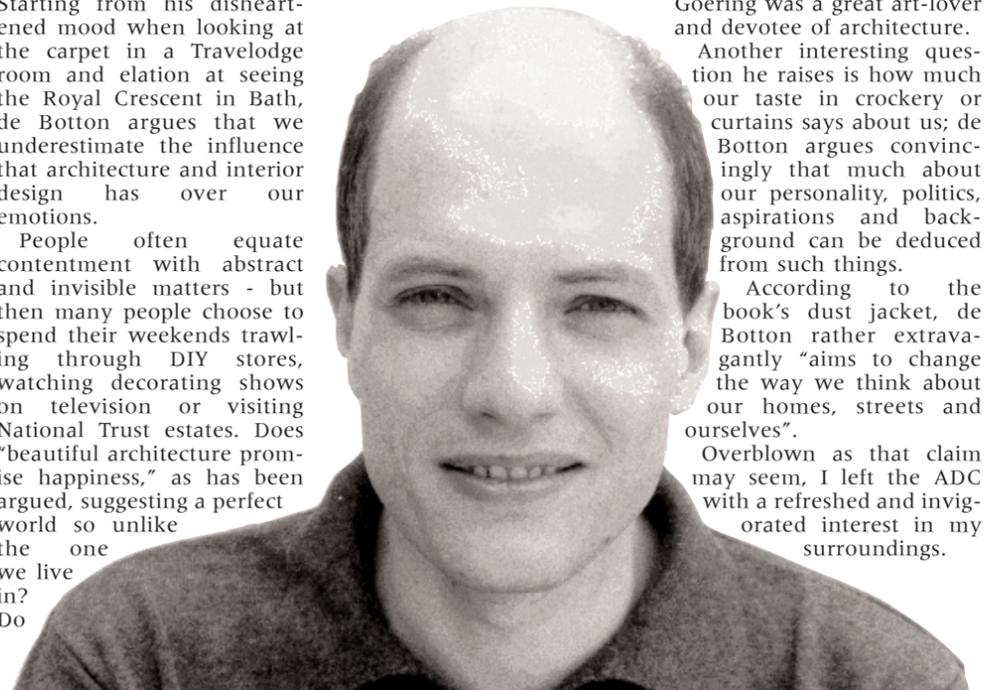
Promoting *The Architecture of Happiness* at the Cambridge Wordfest, de Botton gave a more stimulating talk than any lecture I can remember.

He touched lightly but thought-provokingly on a multitude of topics, including what makes a building beautiful and whether surrounding ourselves with attractive objects can make us good people, pointing out, for example, that Hermann Goering was a great art-lover and devotee of architecture.

Another interesting question he raises is how much our taste in crockery or curtains says about us; de Botton argues convincingly that much about our personality, politics, aspirations and background can be deduced from such things.

According to the book's dust jacket, de Botton rather extravagantly "aims to change the way we think about our homes, streets and ourselves".

Overblown as that claim may seem, I left the ADC with a refreshed and invigorated interest in my surroundings.





## STREET BEATS DJ SKETCHY & DJ RIP

We'll start with some plugs from the end of last term. **Clare Ents** ended in a big way. Remix maestro **Eddy Temple-Morris** heated up the cellars with an incredible set of dance remixes, mashups and more. Notable memory from that evening was the DJ Deekline remix of Prodigy's 'Outta Space' – definitely one for the download!

This was followed by Welsh wonder **High Contrast**, king of the liquid d'n'b styles. His unique sound absolutely smashed it, with some brilliant hard to get bootlegs, including his 'Gold Digger' remix, and Cambridge resident **Logistics**' remix of 'Dare', by Gorillaz. High Contrast will be back in Cambridge for the King's Affair in May Week, can't wait! Also check out **Logistics**' new single 'Blackout', out now.

Speaking of King's, their end of term **Mingle** – the institution – delivered all the goods. The lineup went back to the original Mingle ethos of cutting edge styles: dubstep, d'n'b, broken beat, nu skool breaks, hip-hop, reggae, minimal house and more. Bugz in the Attic's **Mikey G** hit the spot with some incredible broken beat, a sound we hope will grow in this city.

CUSUents' **Urbanite** ended the term with a stormer. Platinum-selling artist **David Banner** headed over after a show at The Junction with grime fave **Kano**. He and his tour DJ gave Urbanite a show to remember. Look out for some big nights at Urbanite this term, including an end of term May Week special.

This term's not the most exciting ents wise – for some reason these exams got people thinking they shouldn't be going out! Anyway, a couple of nice things to start the term off. Some healthy d'n'b at Kings Cellars courtesy of Cambridge's favourite **DJ D**. Guaranteed mashup. Emma Bar are pulling out all the stops next week with a bit of help from CUSUents. UK Grime Allstars featuring **DJ Cameo** (1Xtra) & **Skepta** (Roll Deep) hit town for what promises to be a night of old school **Funk da Bar** madness – sweat from the walls expected!

**The Junction** have got a treat for us on May 25th with Mr Scruff's **Keep it Unreal Tour**. Known for his esoteric & unusual production and 7 hour DJ sets, this will be a funky night of Ninja Tune madness. **Warning's** back on June 10th – perfect end of exams celebration for some of you. Monster lineup, featuring **Planet Pendulum**, **Andy C**, **Adam F** and more.

And who can forget the madness of May Week. Have a good term, everyone.

# Definitely Maybe?

Author and *Guardian* critic **John Harris** tells **Liz Bradshaw** why Gordon Brown and The Arctic Monkeys are helping him to get out of bed in the morning

Depending on how you look at it, John Harris is either a discerning man with musical integrity, or a bit of an indie snob. As a music columnist on Oxford University's student newspaper *Cherwell*, he resigned in shame after the phrase "term drags on, but at least the indie scene's still kicking" was inserted into one of his articles. Years later, he left his job at the now-defunct *Select* magazine when a similar display of editorial wankery forced him to feature The Stereophonics, apotheosis of mediocrity, on the front cover with the tag line 'Band of the Year, No Contest.' After leaving the music press for the world of freelance journalism, the *Guardian* contributor also began to "flex his political side" as a writer.

One of the main themes he has dealt with is the way in which the sphere of politics and national culture has become increasingly less differentiated, with both positive and negative effects. His first book, *The Last Party*, was a retrospective critique of the 'Cool Britannia' phenomenon which, strongly allied to the rise of New Labour, defined a period that was almost "bizarre" in terms of its apparent cultural unity.

“THERE'S NO REAL COUNTER-CULTURE ANYMORE”

"Looking back at it, it was a really odd period, the climax of which was the Diana funeral... everyone was thinking the same thing: what's the matter with you, why aren't you upset; whereas six months before it'd been what's the matter with you, don't you like Tony Blair, or don't you like Oasis, or don't you like football... there was this tremendously unanimous spirit around it, which at the time seemed really exciting, because we'd gone through the 80s and our culture, or what's called the alternative culture, hadn't gone anywhere. You didn't hear those records on daytime radio, didn't read about them in the newspapers, and the party that you voted for, nobody outside the north of England or inner London or wherever seemed particularly interested in.

So when you reach the point where what you like, and the party that you voted for, everybody likes...for about two years that felt really, really exciting." Until? "Until the moment of waking up and realising that this fella who drank champagne with Noel Gallagher at Downing Street perhaps wasn't the new JFK after all." And that Gallagher wasn't exactly Morrissey? "Well, quite. Providing something for everybody to like does-

n't make for very interesting music. It's no coincidence that from the spectacle of Noel Gallagher sitting there on his stool playing 'Wonderwall' to 100,000 people, all of whom had their cigarette lighters in the air, you then got all these awful groups like Keane, Coldplay and Travis...that's where that went."

This period was a stark contrast from what had gone before. "In the 80s, everything was cut down the middle. If you liked indie music, you were in favour of the

miners striking, you voted Labour, you thought CND was brilliant, and you hated Mrs Thatcher. And by extension, you hated Duran Duran, Spandau Ballet and everybody else because you thought they were part of the same problem as Mrs Thatcher. Which is kind of a pretty fanciful way of thinking, but that's how you looked at the world... there was an alternative and there was a mainstream, the mainstream was evil and establishment, and the alternative was where you belonged".

And you had bands like The Smiths and The Jam, who were much more engaged than the likes of Coldplay and their peers? "Yeah, I mean, I was of an age to be really excited about lyrics... I was so lucky to have Morrissey around me, Paul Weller when he was in The Jam, Billy Bragg... who wrote not just sort of crass political lyrics, a lot of it was keenly observed social comment. The idea that music is opposed to the establishment and the status quo has just disappeared." He compares this to the way in which politics, too, has become removed from any real culture of dissent or protest, largely as a result of the absorption of the Labour movement into the centrist mainstream. "There's no real counter-culture anymore. Preston from The Ordinary Boys, when he said he wanted to go on *Celebrity Big Brother* to prove that there's no difference between indie and mainstream anymore, he was dead right. Everyone lives in the same space now."

Isn't that quite false, though, especially in socio-economic terms? Harris concurs, and indeed this brings us onto another casualty of this phenomenon. Like many people, his hostility to New Labour is motivated by the belief that in moving to occupy the centre ground it has abandoned its traditional supporters and increasingly forgotten "everything that ever brought [him] into contact with it." With the 2005 General Election approaching, Harris, feeling "bleak and isolated", set to work on his second book *So Now Who Do We Vote For?*, in which he detailed the opposition to policies such as PFI, top-up fees, and the Iraq war, and looked at the electoral options for disaffected Labour supporters like himself. His arguments might not be particularly original, but, like his columns, the book proved popular because it articulated things that many people were feeling, and made them feel as though they weren't alone in their frustration.

I ask Harris what, if anything, has changed since a year ago? Do we have anything to feel more positive about? On the music front, he believes that we are now seeing a return to social realist lyrics, with bands like The Arctic Monkeys, The Rakes, and Hard-Fi. "I'm not sure why it's happened, because you

normally get a return of social realism when things are economically quite grim, which they're not... but I'm quite relieved it has." Their focus tends to be personal rather than political though; comment rather than a call to action? He concedes that they lack the central idea that gave bands like The Jam such appeal to a generation: "the idea that things should be better than they are, and that we should do something about it." For now, though, he seems to think the fact that Britain's new favourite band is making music that actually relates to ordinary people's lives is a firm step in the right direction.

Similarly, he argues that as the Blair era approaches its close, there are reasons for some "shredded, guarded, let's-see type optimism" in the realm of politics. He reels off the usual, slightly tired, narrative: the Chancellor is "an ethnically Labour Party person", who at the moment has little choice other than to back Blair, but who, he believes from behind-the-scenes conversations, is in reality pretty queasy about things like top-up fees and the 'choice' agenda. Although it's a familiar story, and Harris is wary "never to make the same mistake I did in 1997, believing this was the start of some bright new dawn", he believes that if Brown was in power, "certain things would be addressed, and society would be slightly better off, and that might be enough to make me feel much better about a) voting Labour myself and b) probably telling other people, with a heavy heart, to do the same." He certainly hopes he won't have to write a similar book in 2009.

I have to confess that Harris doesn't really provide me with the answers I'm looking for. He dismisses the vacuity of Cameron's Conservatives, whose policies, he argues, amount to little more than "we should all love each other and have Sunday roasts and go swimming at weekends", and doesn't have much time for George Galloway and what he refers to as the 'hard Left', whose stance he describes as "why calmly state your position when you can imperil your career by coming out with these ridiculous dramatic soundbites that sound like something out of the last act of *Macbeth*?" So there's no real sense of what the alternatives are if this 'wait and see' approach doesn't quite work out.

However, Harris argues that politics should be a question of "what can we do to extract the best possible deal for the people at the bottom of the heap?", and that this relies upon both a certain realism and a certain optimism: "So for now, the idea that come the arrival of Gordon Brown the Labour Party will align itself slightly differently just about gets me out of bed in the morning. But I reserve the right to hide under my duvet in a year's time."



# Strawberry Fair Forever

Varsity Music dip their muddy wellies into the vast pool of Festival know-how

Glastonbury's not happening, Reading's sold out and V, well, V is in Essex. So what's a festival lover to do?

Given they're all on TV anyway, you could just pitch tent in your living room, crack open the lukewarm Barnstormer and sing along, while every so often sprinkling yourself liberally with a watering can to produce that authentic rain-drenched effect.

Or you could follow Varsity's definitive guide to the country's small festivals (some of them are even in Cambridge). While you're at it, don't forget your festival manners, and if all else fails, just imagine that you're at our ultimate fantasy festival.

Beats straining to hear Keane from four miles back while some bastard pisses in a cup then throws it over the crowd behind you in a 'comedy' manner.

## Where to go

### Strawberry Fair

**Where:** Midsummer Common

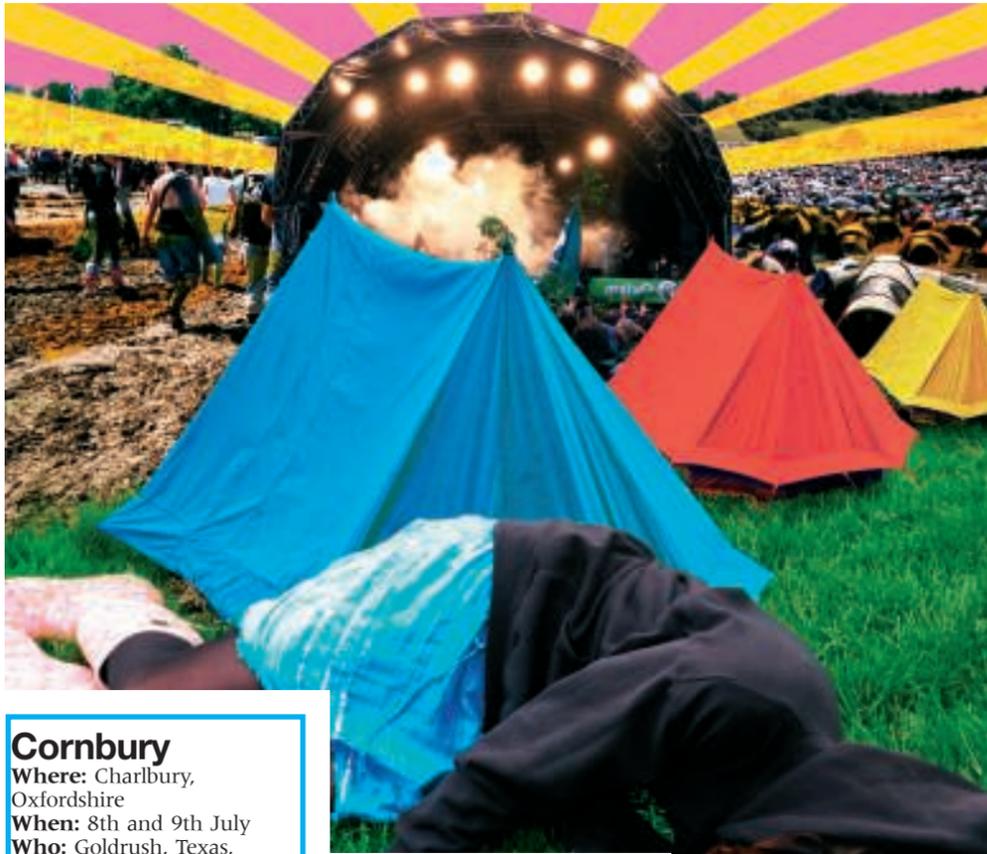
**When:** 3rd June

**Who:** Artists signed to Rough Trade, but not quite. Actually expect a multitude of local acts. Still good, though

**Should expect:** The great unwashed, dogs looking like their owners, the smug few who have finished their exams, in a euphoric, alcohol induced daze.

**Must Take:** Valium. It will stop you from thinking about your looming papers, and prevent you from grabbing the glow stick from the hands of your exam-free friend and shoving it up their nose.

**Price:** FREE



### Cornbury

**Where:** Charlbury, Oxfordshire

**When:** 8th and 9th July

**Who:** Goldrush, Texas, Robert Plant, The Pretenders, The Waterboys

**Should expect:** Deer on bumper cars, farmers chewing straw, ghosts in woods and gourmet food. Yum.

**Must Take Item:** College Scarf. Let all those Oxford dwellers know that you're clever too. If you're lucky you and your friends will earn the nickname of 'the champagne delegates from cockbridge'.

**Price:** £80 full festival

### Summer Sundae

**Where:** Leicester.

**When:** 11th-13th August

**Who:** Belle and Sebastian, The Long Blondes, Forward, Russia! Delays, Gomez, Martha Wainwright, Elbow

**Should expect:** Rock n Roll but without the drugs and sex. There will be facepaints instead.

**Must Take Item:** Viagra. Input the sex and drugs in one fell swoop

**Cost:** £75 full festival

### The Big Busk

**Where:** The mean streets of Cambridge

**When:** 13th May

**Who:** Maybe you?

**Should expect:** A busking filled day. The clue's in the title. Come and have your eyes and ears opened as Amnesty strives to make us all more aware.

**Must Take Item:** An old hat that can become an impromptu coin basket, and a coin filled purse to get your charitable collection going.

**Price:** FREE

### Creamfields

**Where:** Daresbury Estate, Cheshire

**When:** 26th August

**Who:** The World's Best DJs!

**Should expect:** Sweaty bods, luminous waistcoats, glow paint, poppers

**Must Take Item:** Earplugs, you decide why.

**Price:** £56

### Cambridge Folk Festival

**Where:** Cherry Hinton Hall Grounds

**When:** 27th-30th July

**Who:** The Chieftains, Emmylou Harris, Chumbawamba, The Broken Family Band, Cerys Matthews, Richard Thompson

**Should expect:** A relaxed atmosphere, men in frocks, endless earthy ways, fights over the best tree to sit under, children in tie dye.

**Must Take Item:** Child repellent spray.

**Cost:** £86 full festival

## What to do

Send a group of pliable friends ahead to baggy a whole field and suitably piss off all the other festival goers.

It's morally acceptable to steal booze from someone else's tent if you've just helped them to put it up.

Never accept anything from strangers who tell you that they've just taken 15 Es and seen Jesus in their kitchens.

Tipping over Portaloos with people in them is not ok.

But peeing behind cars is.

No matter how drunk you are, don't dirty dance to the Black Eyed Peas at 12pm in the afternoon. Remember you're cool back home. And it might appear on TV.

Remember where your tent is.



Festival authorities don't take kindly to false alarms.

Don't hog the sink for half an hour while you wash your hair. Everyone else is dirty.

Don't go and then not listen to any bands. It's not big and it's not clever. You can get pissed on Carling anytime.

Do make use of the text-in feature on the big screen to embarrass your friends. That is big, and clever.

## Easter album roundup

The first single from **The Futureheads' News and Tributes** promised much, but despite 'Skip to the End's sublime slow jam, the rest, though passable, is unexciting. Less trendy but far more interesting, **The Zutons' Tired of Hanging Around** knocks off their more distinctive edges, but retains the feel-good charm of *Who Killed The Zutons*. *The Hardest Way to Make An Easy Living* by **The Streets** is another case of 'more of the same, I'm getting bored of this.' While the sonic invention of tracks like 'Prangin' Out,' and 'When You wasn't Famous,' still make it worth a listen, Skinner's wit can't render the 'poor me, I'm so

rich and famous' theme interesting enough to sustain 40 minutes. On **Morrissey's Ring-leader of the Tormentors**, Tony Visconti's best efforts can't sustain interest in our hero's sex life. In desperation, then, I turn to **Gnarls Barkley** for innovation, and am pleasantly surprised. *St. Elsewhere* is a genuinely original album. But who will save music? Will it be **Dirty Pretty Things**, whose 'Bang Bang You're Dead' suggests there's more to life after Libertines than headlines? Or will it be **The Raconteurs**, whose upcoming album *Broken Boy Soldiers* has been described as Detroit's answer to *Nevermind*? I'll have to keep listening to see.

## Wish we'd witnessed - festival moments

### The Smiths

The crowd witnesses Morrissey whole-heartedly embracing his homosexuality. Highlights of the set include a duet with political genius Will Young, and a guest appearance from David 'Chameleon' Cameron. As Dave bursts onto the stage, Morrissey breaks into 'Margaret on the Guillotine'. Sublime backing vocals come from the soon to be infamous 'Dirty Tory Things' Zack Goldsmith, Oliver Letwin and William Hague. They wow the crowds with indie boy dancing and tight leather jackets.

### The Libertines

A half hour slot climaxes with Pete and Carl's sexual tension finally spilling over, as a heated

rendition of 'Can't Stand Me Now' turns S&M.

### Beck

Backed by a huge funk band sporting Noddy Holder-esque footwear and clad in glittery spandex. The set comes to an impromptu halt as the stage is invaded by Tom Cruise, plus wife and child, John Travolta, Juliette Lewis and countless other Scientologist nutters. The crowd are then 'treated' to passages from 'Dianetics', all read to a soundtrack serenely provided by Beck and his now less than happy funksters.

### The Beatles

We all know why Paul really hated Yoko. During a perform-

ance of 'Happiness...', Paul's 'warm gun', less than inadvertently reveals his true feelings. Just to clarify - We are not implying that Paul McCartney is a necrophiliac. Incensed by The Arctic Monkeys being called the 'new Beatles', John came back from the dead to give them a good musical seeing to - and got one of his own.

### Prince

Prince knows that festivals aren't just about music but also grubby and regrettable 'romantic' unions, so he gives the crowd some LSD-laced oysters and encourages them to get down to some sweet lovin' to a background of 'Gett Off'.



## BLATHERWICK

You may not feel like substituting work for partying as your exam entry forms arrive, but its always nice to have the that option, so, starting with tributes and ending with appreciation, here's a loved-up guide to the term ahead.

Pushing the standard of live music in Cambridge beyond recognition, Bad Timing bring us the double bill of **Venetian Snares** (sample song: 'Winnipeg is a Frozen Shithole') and 'Scotch Egg' (again!), for a crazy international junglist party on June 5th at the Soul Tree. They follow it up with the return of **Ariel Pink**, the only man who can look like a star from the back of the Portland Arms (June 14th). Gifts and presents to Green Mind, as they present us with the **Soledad Brothers** ripping blues shaped holes in our hearts on May 23rd at the Soul Tree. Further praise to the press office at The Junction for dealing with the ineptitude of student journalist organisation every week. Alongside the sold out **Dirty Pretty Things** and **Kooks**, they will be entertaining industrial rock pioneers **Killing Joke** (May 8th) and **The Divine Comedy** (17th May), as well as Reggae superstars **Toots and The Maytals** on June 19th. Still on top after forty years, they come highly recommended; the gig was rearranged, maybe for those with exams the following day, as I doubt the fumes will aid neurological functions. They also have the **NME New Bands** tour on May 16th, although why **The Long Blondes** are opening the show I'm not sure, since they're clearly the best band on the bill. **Forward Russia!** are fairly snazzy post-punk schtick, but they're no match to **The Princesses** from Sheffield. Last time I saw them they gave me tonsillitis. That good. You'll have to be down early to catch them though. At the Soul Tree on May 14th give thanks, for we are presented with house-techno producer **Josh Wink**; you may know him for 'Higher State of Consciousness'. Finally; student nights! Unbelievable amount of appreciation for those who find time to run these this term. First we have **Kambonan2a** (May 3rd) at, um, The Kamar, featuring student bands and DJ's, further on the May 11th it's the **Ponanza** and finally on Suicide Sunday it's the **Soul Treat** with nine hours of performers. Possibly a world exclusive in being the first festival to be held on three floors. And by the time you're reading this, King's should be having a D'n'B night tonight. Rammed then...



### THE CLASSICAL COLUMN

JAMES DRINKWATER

Returning from the provinces to Cambridge really is like jumping forward a hundred years as far as concert programmes are concerned (though hygiene and dietary standards may follow a reverse trend).

Even in Manchester, with the Hallé, the BBC Phil, and the Camerata, you're stuck with programmes of Dvorak and Brahms that Shaw's wit could have cut through with disappointing ease.

Of course, chorally is where the greatest disparity lies. This very Sunday, the impressive **CU Chamber Choir**, under Daniel Hyde (30th April, 8.30PM, Jesus Chapel, £4) present Frank Martin's uniquely-voiced double-chorus 1922/6 *Mass*, alongside Josquin motets. Swiftly following, the silver-throated **Sagittarian Consort** redeem a Mozart Requiem with a Bach Easter cantata on 1st May (8PM, Trinity Chapel, £5), before embarking upon the latter's better-known *D Magnificat*, Charpentier's *Te Deum* and Schütz motets for 15th June (8PM, John's Chapel, £5).

Interestingly, Dr. Jones' **Handel Opera Group**, in its non-production year, offers an evening of secular solo cantatas and trio and violin sonatas with professional soprano Ann Mackay (6th May, West Road, £2-standby). However, top prize for obscurity goes to **CU3E**, the Baroque Ensemble, for unearthing Monteverdi's 'Combattimento di Tancredi et Clorinda', helpfully described by 'New Grove' as an 'opuscolo in genere rappresentativo'(?).

Fortunately, another Bach cantata will place us in more familiar territory. Worth seeing just for the T-shirt! (16th June, 7PM, WR, £3). There are certainly big guns blazing orchestrally – none perhaps bigger than **Bruckner's Seventh Symphony**, replete with Wagner tubas (24th June, 8PM, Trinity Chapel – the ideal acoustic!).

No less bold at the start of term is **CUMC's** Beethoven Violin Concerto (Melody Chen) with the orchestral version of Bartok's Sonata for two pianos and percussion (5th May, 8PM, WR, £3).

**CUCO** (under David Hill) go all French with Fauré (the overshadowed Pelléas and Mélisande suite), jazzy Milhaud ('La Création du Monde') and Messiaen ('Trois petites liturgies'). And if none of this satisfies, then you can always get a train (via Ipswich) to Snape Maltings, you lucky Anglian!

# Teaching a more equal music

Francis Letschka meets The Endellion Quartet, as they coach, cultivate and collaborate with Cambridge's student chamber musicians

The Endellion Quartet is the Quartet in Residence at the University of Cambridge. Not a lot of people know that, but the work they do with undergraduate instrumentalists is crucially important to the development of musicians and to the musical life of Cambridge as a whole.

I spoke to Andrew Watkinson, leader of the quartet, and to Clare Hammond, a third-year Muso at Emma and keyboard finalist in the 2004 BBC Young Musician of the Year, in advance of a concert on 24th May in which Clare will join three of the members of the quartet to play Mozart's Piano Quartet in E-flat K493. Collaborating with students is something the Endellion likes to do once a year: "There's only so much coaching you can do from the outside", says Andrew Watkinson – the best way of coaching young instrumentalists is to actually play with them".

Clare herself is thrilled at the prospect of playing with the quartet, as she sees her future as a soloist and chamber musician. She has already been involved with chamber music in Cambridge, playing in piano trios as part of the Instrumental Awards Scheme, on which the Endellion coaches, but also outside the university, including accompanying the Norwegian violinist Henning Kraggerud, helping him to try out new violins. "I would love to be involved in chamber music, as I love meeting new people



and working with them, although I wouldn't want to be stuck in the same group all my career". Clare sees chamber music as a great way of getting into the professional music scene, especially with accompanying, which although "not good for [her] playing", is "very satisfying as chamber music, but can be demeaning if the soloist acts too much as a soloist".

Coaching at Cambridge is just a small part of the Endellion Quartet's work,

“

THE BEST WAY OF COACHING STUDENTS IS TO ACTUALLY PLAY WITH THEM

”

which includes six concerts in Cambridge each academic year, next year featuring all Beethoven quartets, works which they are currently releasing on CD. Eschewing the glamorous image of quartets such as the Kronos and Brodsky, Andrew Watkinson is keen not to paint the quartet as having a wholly intellectual approach to the music: "We are interested in experimenting as long as the quality of music is paramount. Much of our repertoire could

be described as experimental, whether it is Beethoven or Thomas Adès. Great music, and the performance of great music, should have a blend of intellectual, spiritual and emotional values – and that is what we try and achieve".

Although we may be in what *The Gramophone* magazine described as 'the platinum age for string quartets', with more and more recordings being released and more and more young musicians forming string quartets and chamber groups, Watkinson would like to see more Cambridge students at the Endellion's concerts. While he sees the massive amount of Classical music performance at Cambridge as a 'strength' he believes that "the standard is not as high as it could be because there is too much playing going on and not much listening or practice. It is quite amazing for groups to come along [to coaching sessions] and only just manage to get to the end of a piece, and then say 'We played that in a concert last week'."

If more and more students in Cambridge take up Waterman's challenge and listen more, practice more and raise the standards of playing, the future seems bright for chamber music in this country. Pierre Boulez's famous declaration in the 1960s that "The string quartet is dead" is appearing more and more ludicrous; especially in the face of such enthusiasm and evangelism in Cambridge.

## You should get art more

Estella Shardlow selects the top 5 sights to see this Term



### 1. King's College Chapel

Fair enough, it's pretty hard to miss but how many of you have actually explored inside? This building results from several generations of royal patronage (reflected in the transition in architectural styles from the east to west side) founded by Henry VI in 1446 and completed some 70 years later by Henry VIII. Join the tourists and choristers to witness the marvellous Tudor heraldry, Rubens' *Adoration of the Magi* and sky-scraping fan vaulting, which together definitely do justice to that impressive gothic exterior.

### 2. The Round Church

Positioned along Bridge Street (next to the Union site), the oldest church in Cambridge; a Norman building breaking from the cross-shaped format of most Western churches, most likely

inspired by those seen in Jerusalem on the Crusades. Was constructed by a Dan Brown-esque military monk group called the Fraternity of the Holy Sepulchre. Another fraternity was responsible for restoring the church in the 19th century, when it was taken up by the Hamden Society, a club of undergrad Gothic Revivalists.

### 3. Tarquin & Lucretia by Titian

An example of one of many famous Old Master works housed in the Fitzwilliam. Titian captures a violent, dramatic scene from the writings of Livy, in which the King of Rome forces himself upon the chaste Lucretia, who confesses the incident to her husband and commits suicide.



### 4. Kettle's Yard

Still your best opportunity to see the work of 20th century artists in Cambridge. Contains work by Henry Moore, Barbara Hepworth and Ben Nicholson among others. Was formerly home of Jim and Helen Ede and has retained that tranquil, domestic feeling as furniture and ornaments mingle with fine art. Still makes a refreshing change from the stuffy and impersonal environment of typical museums.

### 5. The Doriphoros by Polykleitos

Displayed in the Classics Faculty Museum of Archeology, this statue is regarded as the climax of the ancient Greeks' attempts to obtain physical and anatomical perfection. The result is a marble replica of the 'ideal' male body.

When I was

21

Dan Stevens



Dan Stevens has just finished filming Alan Hollinghurst's *The Line of Beauty*, in which he plays the lead role, Nick Guest.

**When were you 21, and what were you doing?** Not very long ago. 2003. I was starting my final year, reading English at Emmanuel.

**Who was your best friend?** I had three very good mates, Pete, Lec and Tom – we had a lot of adventures.

**What were your illegal activities?** Am I allowed to say now? Let's say I burnt the evidence.

**What were you afraid of?** Cars.

**Who were your heroes?** Chris Morris. And Mohammed al-Sahaaf, Iraqi Minister of Information – we used to tune in every day during the war to see what he'd said.

**Where did you spend most of your evenings?** The Castle. Every Monday, however, we'd have 'Chevalier Night' at the Fez. The house wine, 'Chevalier de la Tour' was £10 a bottle. We'd lean across the bar and ask for "Your finest bottle of Chevalier".

**Where had you travelled to?** Slovakia – I filmed there in the summer before I turned 21.

**What are you ashamed of having done?** I have no shame.

**What was your most political action?** Breaking the picket line to hear Le Pen at the Union. I wasn't a fascist but wanted to hear one speak and believed in the right of a platform. It was incredible. The Socialist Workers almost thumped me for going in.

**What did you hope to be?** An actor, of course!

**What do you wish you had known then that you know now?** That if I'd worked a tiny bit harder I could probably have got a first.

Emily Stokes

# Pick of the Week

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



## Travesties

By Tom Stoppard. A combination of political history, artistic debate and artistic reminiscence, you'll come out of this well armed for a date with a bastard. The character of Henry Carr remembers "Great days, Zurich during the war. Refugees, spies, exiles, painters, poets, writers, radicals of all kinds."

ADC, 7.45pm, Tue 2nd - Sat 6th, £4.



## Emmy the Great

Emerging folk-rocker, with a fringe designed to manipulate boys with embarrassing penchants for skinny jeans. Catch her (relatively) unique brand of pithy and propulsive acoustic sound before men in suits and CAPITALISM do, man. One for all you despicable culture-whoring bohemians.

The Soultree, Wednesday 4 May, 9pm, £4/5.



## Punch & Judy

By Thomas Eccleshare and Lisa Owens. This interpretation of the well-loved children's puppet show will probably turn kids into mass-murderers. Follow Punch as he cavorts, or fights, a memorable cast of whores, doctors and constables all across the ADC stage, making you laugh and bleed all at once.

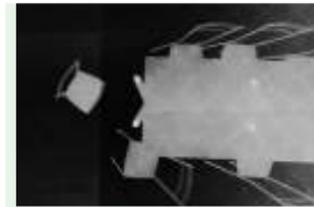
ADC, 11pm, Wed 3rd - Sat 6th May, £4.



## Amnesty Control Arms

The Control Arms campaign is pressuring the government to support an agreement on the International Arms Trade Treaty. A lobby will be held at Parliament on Wednesday 10th of May. Free coach transport will be provided. Agitational.

Mail Chloe Sackur at ces48@cam.ac.uk for details.



## 1:1 at Kettle's Yard

Inspired by Borges' tale on the pitfalls of representation, 1:1 presents works sharing an interest in the use of the one-to-one scale. Through sound and photographic installations, drawing, prints and a giant photogram, six artists will frighten you and inhibit your child-bearing potential. Recommended.

Kettle's Yard, 8th April - 21st May, free entry



## Paradise Now

Too easily dismissed as a token Nominee for Best Foreign Language Oscar, *Paradise Now* eschews soap-boxing in favour of a devastating, even-handed portrayal of the lives of two lifelong friends and suicide bomber recruits in Palestine. Tense and beautifully shot, you won't leave the cinema with your nails intact.

Showing all week at the Arts Picturehouse

## The Birthday Party

The fourth offering from Harold Pinter in Cambridge this year, perhaps this is our way of celebrating his Nobel Prize year! 'The Birthday Party' is Pinter's most famous play. It is set at a remote seaside hotel, in which two visitors decide to throw a birthday party for the hotel's only lodger. Events, however, take a menacing turn. A psychological thriller.

Tues 2nd - Sat 6th May, 7.45pm, Corpus Christi Playroom, £4.

## Travesties

The character of Henry Carr takes us back to the confusing and intriguing world of Zurich of World War I. He remembers meeting figures like Joyce and Lenin, but in a world of literature and limericks, we find ourselves unsure of whether we are watching memoirs or fantasies. Misunderstood memories or just the wandering thoughts of an old man?

Tues 2nd - Sat 6th May, 7.45pm, ADC, £4.

## Footlights Smoker

The world famous Footlights peddle their comedy wares. Will sell out like guns. Way.

Tues 2nd - Sat 6th May, 7.45pm, ADC, £4.

## Auditions

### Marlowe Society May Week

*Tales from Ovid*  
Sat 29 Apr 1-5pm ADC bar  
Sun 30 Apr 1-5pm ADC bar

### Cambridge University Broadway Savoyards, Edinburgh Show

*BAT BOY! - The Musical*  
Sat 29 Apr, 12-5pm, Munby Room, King's College  
Sun 30 Apr, 12-5pm, Munby Room, King's College

### Downing Drama Society May Week Show

*The Secret Garden*  
Sun 30 April, 3-5pm, Music Room, Downing College  
Mon 1 May, 7-9pm, Music Room, Downing College

### BATS May Week Show

*The Tempest*  
Sat 29 April, 1-4pm, Queen's College, Fitzpatrick Hall  
Sun 30 April, 1-4pm, Queen's College, Fitzpatrick Hall

### Cambridge Robot Project

*Rossum's Universal Robots*  
Fri 28 April, 2-6pm, Room G9, Soc Anth Department, Free School Lane

## Arts Picturehouse

### Friday 28th April

C.R.A.Z.Y. (15): 14:15, 19:00  
Cockles and Muscles (15): 14:00, 20:45  
Future Shorts April 2006 Programme (n/c):  
Late Show 23:00  
Lemming (15): 12:00, 14:45, 17:30, 20:15  
Paradise Now (15): 21:30  
Shooting Dogs (15): 12:00, 16:45  
Solaris (PG): Late Show 22:50  
Transamerica (15): 12:00, 18:10

### Saturday 29th April

C.R.A.Z.Y. (15): 14:00, 18:45  
Cockles and Muscles (15): 14:00, 20:45  
Lemming (15): 12:00, 14:45, 17:30, 20:15  
Paradise Now (15): 21:15  
Shooting Dogs (15): 16:30  
Solaris (PG): Late Show 22:50  
The Double Life Of Veronique (15): 16:00  
Transamerica (15): 18:20  
Vertigo (PG): Late Show 23:00

### Sunday 30th April

Brick (15): Free Screening, Members Free  
Screening 11:00  
C.R.A.Z.Y. (15): 16:15  
Cockles and Muscles (15): 14:00, 20:45  
Lemming (15): 14:45, 17:30, 20:15  
Paradise Now (15): 21:30  
Saraband (15): 12:00  
Shooting Dogs (15): 16:00  
The Double Life Of Veronique (15): 18:30  
The River (Re) (U): 14:15  
Transamerica (15): 18:50  
Vertigo (PG): 12:15

### Monday 1st May

C.R.A.Z.Y. (15): 14:15, 19:00  
Cockles and Muscles (15): 14:30, 21:15  
Lemming (15): 12:30, 15:15, 18:00, 20:50  
Paradise Now (15): 21:30  
Shooting Dogs (15): 12:00, 16:45  
The Double Life Of Veronique (15): 19:00  
Transamerica (15): 12:00

### Tuesday 2nd May

C.R.A.Z.Y. (15): 18:40  
Cockles and Muscles (15): 14:30, 21:15

## Code Unknown (15): 21:15

Lemming (15): 12:30, 15:15, 18:00, 20:50  
Paradise Now (15): 17:15  
Shooting Dogs (15): 15:00  
The Double Life Of Veronique (15): 16:30  
Transamerica (15): 12:00

## Wednesday 3rd May

C.R.A.Z.Y. (15): Big Scream 11:00, 16:00  
Cockles and Muscles (15): 14:30, 21:15  
Lemming (15): 15:15, 18:00, 20:50  
Paradise Now (15): 16:30, 21:20  
Shooting Dogs (15): 13:45, 18:40  
The Double Life Of Veronique (15): Big Scream 11:00  
Transamerica (15): 12:00, 18:50

## Thursday 4th May

C.R.A.Z.Y. (15): Silver Screen 12:00  
Cockles and Muscles (15): Silver Screen 14:30, 21:15  
Lemming (15): Silver Screen 12:30, Silver Screen 15:15, 18:00, 20:50  
Mission: Impossible III (12A): Silver Screen 15:00, 18:00, 21:00  
Shooting Dogs (15): Silver Screen 12:30  
Transamerica (15): Silver Screen 16:20

## College Films

### St. John's

Good Night and Good Luck (PG)  
Sunday 30th April, 19:00, 22:00.  
Sat 29th April, 18:00, 21:00  
Walk the Line (12A)  
Thu 4th May, 21:00

### Caius

Monty Python and the Holy Grail (U)  
Fri 28th April, 20:30  
Hot Shots! (18)  
Fri 5th May, 20:30

### Robinson

Tim Burton's Corpse Bride (PG)  
Sat 29th April, 18:00, 21:00  
Howl's Moving Castle (U)  
Thu 4th May, 20:00

## Majnoun

Blasts the Western image of Iran through the roof in a surreal, hilarious collision of images, music and text, and they're Iranian so they're not racist. Go see!

Cambridge Junction, Wednesday May 3, £6

## Moazzam Begg - on Guantanamo

The former Guantanamo Bay detainee will talk about his three year detention, two years of which were spent in solitary confinement.

Cambridge Union, 6-7pm, Wednesday 3 May, £5 for non-members

## 1:1 at Kettle's Yard

"In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of Empire, the entirety of a Province..." Inspired by Borges, Luca Bertolo, DE-ABC, Fabio Sandri and Luca Vitone have created a series of original works to make your eyeballs palpitate.

Kettle's Yard, 8th April - 21st, THBT: That public schools benefit the public

Uh oh. Ties at dawn.

Cambridge Union, 7.30pm, Thursday 4 May

## New Zealand Arts

*Pasikifa Styles*, a new exhibition at the Museum of Arch and Anth, unites the new wave of provocative Maori and Pacific arts and culture emerging from New Zealand with extraordinary historical collections. Think world music but LOADS better. Honestly. University of Cambridge Museum of Archaeology and Anthropology from 6 May until February 2006.

## Jeffrey Archer speaks

Jeffrey Archer became an MP at the age of 29. He stood down at the 1974 general election and began his career as an author. Amongst other things, he lied about loads of stuff for ages. Watch with amusement as he gingerly sidesteps various issues. Like perjury.

Peterhouse Parlour, 8.45pm, Saturday May 6th.

## Peter Hennessy speaks

Rather more respectable is the Atlee Professor of Contemporary British History at the University of London and one-time journalist for the New Statesman and the Times, amongst others. Will be discussing politics, like.

Worth seeing. Peterhouse Parlour, 8.45pm, Tuesday May 2nd.

stage

screen

events

## Bejebus

synth rockers make like robots. NO MORE PAIN  
8pm, free  
Man on the Moon

## Cellars Night

d'n'b - will make migraine sexy  
9.30-12.45, £2  
King's Cellar

## Uniformity

profoundly degrading.  
9.00-12.45, £2  
Queen's College

## Pole Dancing

like above, but honest.  
7.00-12.00, £5/10  
Cellar Bar 8

## Drop Beats, not Bombs

dave's Cousin Band + the New Theresa + Los Bandidos and comedy. It's all to stop people killing each other.  
9.00-12.45, £3  
King's Cellars

## Cool

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

## Dot Cotton

here lies the ominous silence that surrounds LGBT blurb  
10-3, £8/£9  
Junction

## Sunday Roast

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

## DJ Format

brighton DJ likes Jurassic 5 and Ugly Duckling - beats you in the face  
9-2, £4  
Fez

## The Delays

insipid indie, with support from Captain.  
7pm, £11/£12  
The Junction

## Fat Poppadaddys

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

## International Student Night

waive your flags  
9.30-2, £5  
Life

## Breaks Co-Op

Radio 1's Zane Lowe brings his two friends and a reeking blend of coffee table Starbucks-hop to our hurting town  
7-10.30pm, £5  
The Soul Tree

## Precious

reinvigorated LGBT night  
9.30-2, £4  
Life

## Ebonics

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

## Wake Up Screaming

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

## Rumboogie

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

## Kambonanza

great live bands, DJs, cider that tastes of warm wee -go go go.  
9-3, £2/4  
Kambar

## Funk Da Bar

nice Up Selectahs, Skepta and DJ Cameo help you frof the night away  
9-12, £3/4  
Emma Bar

## International Student Night

na zdavrije!  
9-2 £4  
Ballare

## Urbanite

philosophical  
9-3 £3  
The Soul Tree

## Clubglobal

world music  
10-1, £2/£3  
La Raza

## Fusion

bhangra, garage, RnB, hip hop, salsa - lots of music, really  
9-2, £4.50  
The Fez

fri

sat

sun

mon

tue

wed

thu

# Fabulous May Ball Hair!!!

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www.neilcurryhairdressing.com

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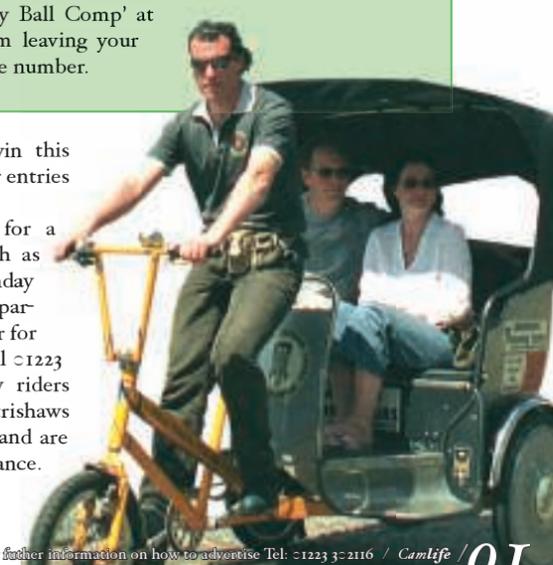
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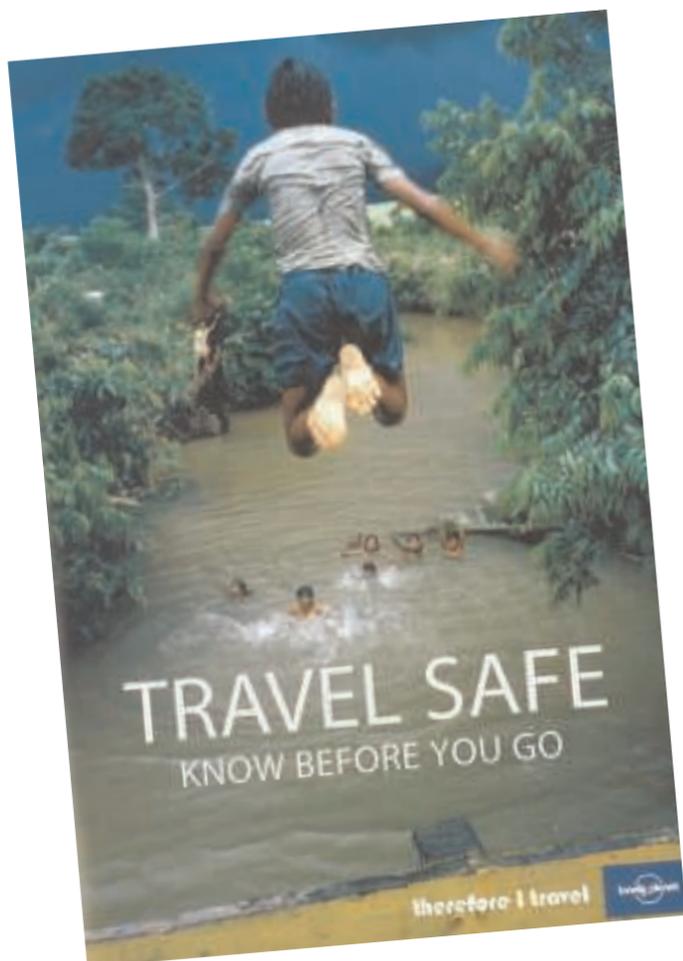
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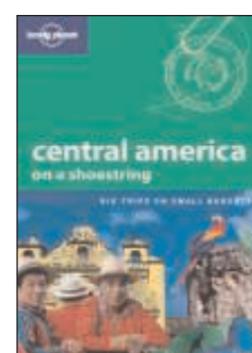
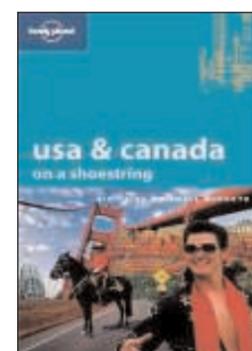
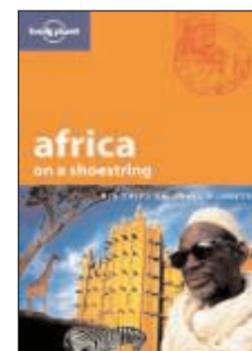
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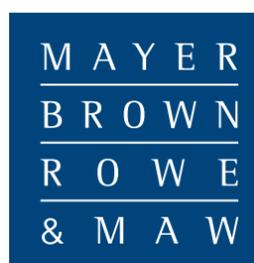
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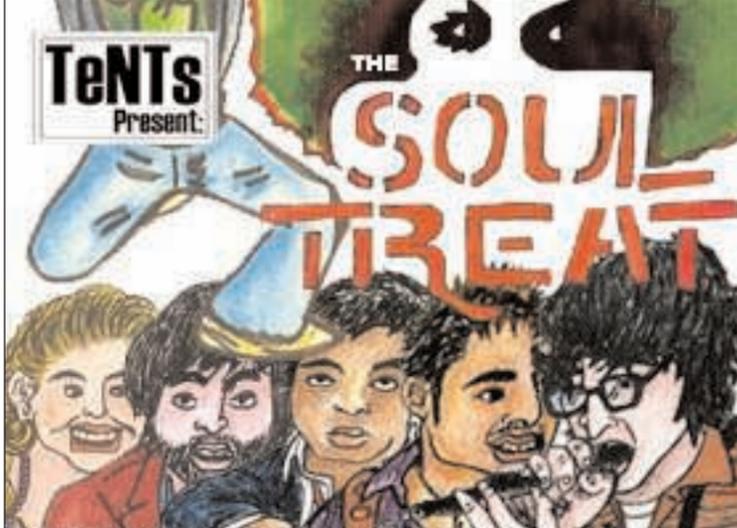
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## Star Blues Equestrian returns to action

Henrietta Lightfoot



FOURTH YEAR Vet student Natalie McGoldrick has made a speedy return to riding after 4 months off following a knee operation.

Over Easter she was selected to represent Great Britain at the World University Equestrian Championships. In December 2004, she won the individual gold medal at this biennial event, and so will be heading out to France in June to defend her title.

Natalie, who has two young horses, will also be representing Britain at the Student Riders Nations Cup in Zurich in two weeks' time.

"I also have one of my own

**"I'm looking forward to the internationals, but there's lots of pressure"**

horses up with me in Cambridge this term, so I think it will be a pretty busy couple of months!" she said.

Switzerland will be Natalie's fourth appearance on the British Student team, and her last three events have brought back two individual gold and one silver medal.

The competitions are run as a knock-out, with three riders competing on the same horse, and the best rider on each horse going forward to the next round.

"Student riding is incredibly fair, as it really doesn't matter how much money you have to buy a good horse – it is judged solely on being able to ride different horses," she explained.

Natalie has been riding since she was seven and now teaches it around Cambridge and at the Vet school in her spare time, to help pay for her trips abroad. She is, however, now looking for sponsorship to help fund both the internationals and her own horses.

"I am looking forward to the next two internationals, but there will be a lot of pressure," she says. "I am going to use Zurich to prepare for the Worlds, as having not ridden for so long, I'm worried I may be a bit out of practice!"

However, she was out and about winning on her own horses over the Easter holidays, so hopefully it won't take much practice for Natalie to have a chance of defending her title.

# Fitzwilliam in Cuppers final win

Threlfall double puts an end to plucky Pembroke's dreams of glory

FITZWILLIAM 3

PEMBROKE 0

FITZWILLIAM WIN CUPPERS

Adam Bracey

GRANGE ROAD was awash with claret and light blue for the Cuppers final, as First Division strugglers Fitzwilliam and surprise package Pembroke vied for the prestigious trophy on a freezing day back in March.

While the First Division title is much coveted, and Churchill were deserved champions, the Cuppers trophy remains the most sought-after in college sport.

The historic trophy, which has been in existence since 1882, will take pride of place somewhere in Fitzwilliam College, and here, just as in their run to the final, they were indebted to the goals of Brendan Threlfall. Fitz endured a poor league season, winning only one game in nine, but Threlfall's availability in Cuppers improved their prospects dramatically.

Pembroke should be commended for their superb effort. They began the season in division two, Fitz as division one champions, yet as the sides went in at half-time, an uninformed observer would have been hard-pushed to choose between them. Pembroke



Fitz's players celebrate with the trophy. It was Blues forward Threlfall (top row, second from right) whose goals won the day

had acquitted themselves well, though they lacked any real cutting edge. The occasion seemed to be affecting both sets of players as Fitz laboured, their attacks easily repelled by Pembroke's defence. The supporters were providing much of the excitement at this stage.

Pembroke were the brighter side at the beginning of the second half too, testing the handling of goalkeeper Rooney on more than one occasion, and missing a glorious chance to edge

in front, after good work by their impressive, leggy centre-forward.

After such a good spell it will have pained them that they conceded a goal to Fitz just as the game seemed to be pushing towards a tense climax. In the event, Fitz strolled to victory. Two long balls were the undoing of Pembroke. First, Threlfall capitalized on indecisive goalkeeping to head the ball into an unguarded goal from just inside the penalty area. Not two minutes later,

Threlfall went through again from a long punt downfield, and showed why he is so valuable to Fitz, as his pace took him beyond the Pembroke defence, and he lifted the ball over the goalkeeper again.

Cue delirium from those in claret, both in the stands and on the field.

Centre half Rory Gallagher was asked by Fitz supporters to give them a wave; he obliged, then trotted into Pembroke's penalty box and headed in Fitz's third goal

from a corner, after the ball had rebounded off the cross-bar. That was that.

Fitz captain John-Michael Cheshire received the trophy and can reflect on a season of glory. Much of last year's championship-winning side had left at the start of the campaign, yet he guided his team successfully through a messy relegation battle.

Few could deny that Fitz, whose defence was not breached in their run to the final, are deserved Cuppers winners.

## Blues sailors win BUSA championships



The Cambridge University Sailing Team on course to their BUSA championships triumph

CAMBRIDGE WIN BUSA RACING CHAMPIONSHIPS

Sarah Chapman

CAMBRIDGE UNIVERSITY Sailing Team approached the BUSA Team Racing Championships with an aim to win, and an aim to host the best championships in memory. Both these objec-

tives were achieved in spectacular style.

A sailing team consists of three boats, each sailed by two people. For each race, two teams compete from three minutes before the start gun goes, vying with each other to be in the best place on the start line when it's time to go. The teams sail around the course, conscious all the time of their position; if their combined places add up to more than 10, they are losing and need to slow down their opponents to let team-

mates overtake. The key to success is sailing fast, and performing with precision complicated moves to take out the opposition.

Cambridge arrived at the event with a weight of expectation on their shoulders. The first mixed team helms, Jon Pinner, Rob Style and Tom Heywood have sailed together for two years now and have been consistently strong throughout the year, losing only one race in the two months before BUSA. On the first day the mixed event was

split into three leagues; Cambridge won their league without dropping a race, as did Oxford and Nottingham, so all three progressed to the supergold mini league for second day, with quarter final places secured.

Cambridge II also had a good day, beating some stiff competition in a difficult field to get into the gold league.

In the Ladies competition, all ten teams raced each other once in a round robin to determine the split between the gold and silver league. Cambridge Ladies won six out of nine races to comfortably win a place in the gold league.

The second day was a challenge for the seconds and ladies in the gold leagues for places in the quarter and semi finals respectively. The seconds had great success, losing only to Southampton I, sending them straight through to the quarter finals, and making them the first placed second team overall.

The women faced some tough competition, doing well to beat Edinburgh and coming within a boat length of Bristol. Coming fourth in the gold league, they got through to the playoff for the last semi final place with Edinburgh, and the two top teams from the silver league. Unfortunately for Cambridge and Edinburgh, Southampton

II came from nowhere to get the better of them in the playoff, and took the place.

Strong winds on finals day made plenty of work for the bosons, as breakages became fairly frequent. In the mixed competition, the supergold teams pick their quarterfinal opposition and sail best of three. Cambridge picked Southampton III, and finished them off easily, 2-0. Cambridge II were chosen by Oxford, and suffered a similar fate.

In the semi final, Cambridge faced Southampton I, a slightly unknown quantity due to a very good helm sailing as a last minute replacement for an injured team member, but were totally unfazed and defeated them comprehensively 2-0.

The Cambridge v Oxford final, best of five, was a good warm up for the Varsity Match in June. In most of the races both teams had fairly even starts, with Cambridge gaining the edge by carrying out flawless conversions to secure winning combinations.

After some delays due to kit failure, Cambridge won the first three races and thus the tournament. They sailed in to a crowd of cheering spectators, threw their captain Ben Lister in the water and haven't stopped smiling since.

# Blues end five years of torment

Payne goal ends Varsity goal drought as Cambridge finally beat Oxford

**CAMBRIDGE 1  
OXFORD 0**

**Joe Speight**

IN 2004 it was dejection; in 2005 despair; but in 2006 it was delight. After two years of misery, Cambridge captain Alex Mugan finally made it third time lucky in his Varsity football trilogy to lift the 122nd trophy, after a tightly contested showdown at Craven Cottage.

Having missed out on selection as a fresher due to injury, and after seeing his crucial penalty repelled by Oxford's heroic goalkeeper twelve months ago, the flame-haired forward led his side to a narrow 1-0 victory over their most bitter rivals – Cambridge's first Varsity football win since 2001.

In a fixture where only five goals had been scored on the past four occasions, and big occasion nerves and tension diminish any hopes of offensive enterprise and ambition, few of the 826 spectators who travelled to Cambridge United's Abbey Stadium last year would have been desperate for the next instalment. But with the help of Fulham Football Club Varsity football has been reinvigorated, and over 5000 fans created a fervent atmosphere on the banks of the Thames.

And with goals such a rarity – Cambridge had scored in just one of the previous nine encounters – surely the key to victory was a solid defensive display. For over 75 minutes



Chris Turnbull (right) was another who had twice been a loser in the past

both teams achieved just that, with chances at a premium. But two events in almost as many minutes changed the course of the match, and the annals of history.

After having been left out of the starting line-up in favour of the more rapid forward line of Mugan, Mickey Adams and Brendan Threlfall, the introduction of Australian Rich Payne created the unease in the otherwise composed Oxford rearguard which the Light Blues desired. Oxford captain Jack Hazzard in particular had been a commanding presence throughout, throwing

himself in front of everything that approached the goal behind him. But in Payne, an Antipodean hazard provided his nemesis.

With just eleven minutes remaining before a potential penalty shoot-out decider, the erratic Cambridge midfielder Mike Dankis lifted a hopeful ball upfield in search of the new arrival. It was Payne's mere presence which unsettled Hazzard, who allowed the ball to bounce on the edge of his own penalty area, before an awful mix-up in communications where both centre-back and goalkeeper Nick Baker

seemed to leave the ball for each other to deal with. Payne was quick to capitalise on the indecision, and lofted the ball over Baker and into the

**“Savill pulled off a sensational save”**

unguarded net.

Whilst those around him were engulfed by a wave of euphoria, captain Mugan had no time to celebrate. He imme-

diately ran over to the touch-line, talking tactics with his bench and orchestrating his troops for the Oxford bombardment to come. And it did. Free kicks and long-balls descended upon the packed Cambridge penalty area, but few clear-cut opportunities were created.

A defence inspired by the magnificent Will Stevenson looked set to hold out against a lively Oxford attack, which by the end boasted five strikers, including the energetic American duo of Vincent Vitale and Paul Kaliszewski.

But the final act was to come deep into stoppage time. With Cambridge hanging on and Oxford firmly entrenched in the last chance saloon, full-back Aaron Barkhouse looped in a long throw from the left. The initial danger was cleared to the edge of the box by goalscorer Payne, only to be met by a rasping volley from Oxford sub Matthew Rigby.

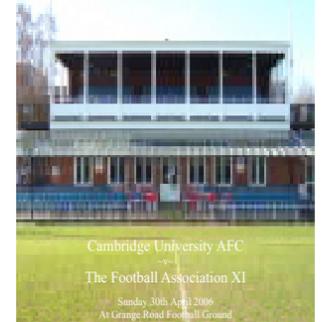
Cambridge and their followers collectively gasped as the ball arrowed towards the bottom left corner of the net, but sighed with relief as goalkeeper Tom Savill pulled off a sensational save to prevent the penalty lottery, and kick-start the Cambridge celebrations.

Scenes of elation greeted this long-awaited Cambridge victory, which evens up the Varsity standings with 47 wins each. For one man in particular though, this was without doubt the sweetest of them all, as Mugan grasped the Varsity trophy, ending CUAFC's 150th Anniversary year with the most perfect of finales.

## Blues to meet F.A. XI in historic game

CAMBRIDGE UNIVERSITY  
ASSOCIATION FOOTBALL CLUB

1856-2006



Cambridge University AFC  
The Football Association XI  
Sunday 30th April 2006  
At Grange Road Football Ground

**Adam Bracey**

AS IF we hadn't made it clear enough in our last issue, we'll remind you again: Cambridge did more than its fair share in the development of the modern game of football.

Cambridge University and the F.A. have a unique and historic link. It may not be far-fetched to say that the latter would never have existed, had it not been for the influence of a handful of Cambridge undergraduates. Two in particular, H. de Winton and J.C. Thring, called a meeting with representatives from Eton, Harrow, Rugby, Winchester and Shrewsbury. At the end of eight long and, one imagines, hotly debated and fascinating (fascinating to some) hours of discussion, they emerged with the first rules for association football. Years later, in 1862, Thring published these rules: author, though he was not to know it at the time, of one of the most significant pieces of literature ever to be written, one that Melvyn Bragg has included in his series of the most important 'books' in history. He in fact published two versions of his 'Rules of Football – The Winter Game', comprising ten and fourteen rules respectively, which strode manfully to set down, among other things, the rules outlawing the use of the hands, making a permanent distinction between football and egg-chasing. Genius.

A year afterwards, in October 1863, representatives met in London to establish a body that would uphold and enforce the set of rules that Thring and others had drawn out, seventeen years earlier, at Trinity. The sprawling, incompetent (but nonetheless necessary) organization that is the modern Football Association was formed.

In recognition of Cambridge's symbolic and historical presence in the modern game, in CUAFC's 150th year, the Blues will play a Football Association XI at Grange Road Stadium. The association XI will be made up of players from non-league clubs. If, god forbid, the history of football's rules doesn't appeal, then just come and watch some footy. Regardless, the match itself is a monument to Cambridge's contribution to the most influential and popular past-time in the world.

## Cricketers look ahead optimistically



Vikram Banerjee bowls to Oxford's Chris Stearn in last year's four-day Varsity match

**Ben Jacklin**

CRICKET IS very much a sport dominated by figures, statistics, and records. This fact is made ever more clear by the annual University Match between Cambridge and Oxford at Fenner's in June 2005. The highest individual total of 238 by the Nawab of Pataudi in 1931 was broken by a score of 247, in addition to the highest ever total in the Varsity Match of 610-5. Sadly, all of these records were in favour of the Dark Blues and

for the third year running, Oxford won by an innings and plenty.

Doom and gloom for the Light Blues it seems. When one considers the loss of players from last year's ranks, this view can only be bolstered; four out of last year's top six batsmen have all since left.

Or perhaps not. 'This Blues squad is the strongest I've worked with in my 6 years here.' This, from Cambridge UCCE and CUCC coach Chris Scott, is worthy of note. With over 120 first class matches, and

two county caps to his name, his opinion is not one to dismiss.

Indeed, there is much for Cambridge University Cricket to look forward to. For the first time, in a largely batsmen-dominated level of the game, this year sees a steady influx of good quality seam bowlers. Burhan Javaid, Michael James and Grant Celliers join established Blues Tom Savill, Robin Kemp and Ben Jacklin. To add to the mix, there is left arm spin from Vikram Banerjee. This will leave captain Savill with selection nightmares, but also a dream

bowling attack come July.

The batting this year will also see much competition for places. Celliers, a former first class all-rounder in his native South Africa, will boost the middle order, along with the talented and hard-hitting James Chervak and Somerset opener Richard Timms. Filling the remaining slots will be prolific Crusaders' run scorers Ian Bartholomew, Matt Austin and Ian Massey, plus fresher Fred Owen.

They say though, that the proof is in the pudding. The first fixture of the new season saw the strength that has been highlighted above. A high quality Middlesex Premier league side, Hampstead were dispatched. Domination of the opposition was total. Massey and Chervak chased with ease a total of 119, set up by a high quality all round bowling performance that saw the home side dismissed in just

**“This Blues squad is the strongest I've worked with”**

35 overs.

With the Blues certainly hitting the ground running in preparation for July, we see the strength of CUCC being reflected in this year's UCCE squad. The UCCE (an MCC-supported national university cricket

scheme) sees a rejuvenated Cambridge University input. Captained by Richard Timms, Savill, Banerjee and wicket keeper James Heywood put in strong performances against Warwickshire, Savill scoring his second first class fifty.

The evidence is compelling. A strong squad of players, encouraged by the memory of the first victory in the one-day game at Lords against Oxford since its move to the MCC headquarters and a strong start to the season on all fronts should very much banish the anxieties of years past. Financially too, the club is in good shape, with a sponsorship deal secured with award-winning brewers Greene King.

The next University fixture at Fenner's is against Cambridgeshire, a Town vs Gown clash to open the home fixture list.

Cambridge University Cricket Club and Fenner's hosts a range of high quality fixtures, including first class matches against county opposition. The one day Varsity match at Lord's is on 1st July, the 4-day first class match in Oxford in between 3rd and 6th July. In addition, on Thursday 15th June, the blues will play host to "Lashings", a team full of the worlds greatest test cricketers past and present.



www.cucc.net

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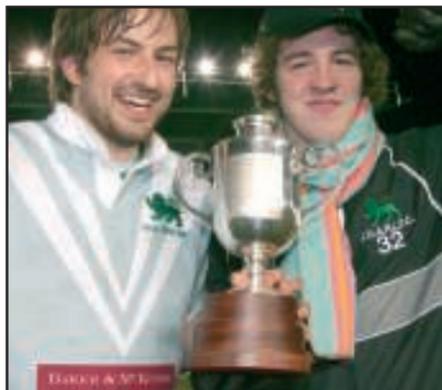
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# Lightweights in Henley triumph

But there's more cause for disappointment as women's Blues miss out



The women's lightweights celebrate victory at the end of their 2000m pursuit against Oxford (right); captain Sarah Farquhar lifts the winners' shield (left)

## WOMEN'S LIGHTWEIGHTS WIN BY A CANVASS

## WOMEN'S BLUES LOSE BY HALF A LENGTH

Gillian McFarland

THE FOCUS of any Cambridge sport is naturally the annual grudge match against our Dark Blue rivals, and for the rowers of CUWBC, it's no different. All eyes were fixed on April 1st when the Dark and Light Blues went head to head to fight for glory. The event took place at the historic venue of Henley-upon-Thames, over a 2000m course (the Olympic rowing distance). Crowds of thousands gathered on the reach to cheer the three women's crews, who have sacrificed much time and effort and fought so hard for the chance to represent Cambridge here.

The weather conditions were rather varied, with the risk of

flooding almost leading to the postponement of the races. A strong tailwind and very fast stream brought mixed blessings, but ensured record-breaking times in each event.

The heavyweight reserves (Blondie) were the first women's crew to go off and right from the start the heavier Osiris crew took the lead. Osiris reached Fawley (half way) four seconds ahead of Blondie, who managed to hang on but not narrow the gap through the second 1000 metres. Osiris crossed the line in a record time of 5 mins 54 secs.

It was a very different story for the lightweight women however, whose nail-biting race provided much excitement for the spectators on the bank. Extremely challenging conditions meant that cox Kathryn Coffin had her work cut out from the start; the abnormally strong stream had moved the Berkshire stakeboat towards the bank and conse-

quently Cambridge started the race out of the stream and scarily close to mounting the towpath. Despite this they powered away with a strong rhythm and hung to Oxford, only giving away one length. Kathryn then took control of the proceedings at 500m by reclaiming her water from the Oxford cox, who continued to be warned for his steering the rest of the way up the course. By Upper Thames (750m) the Cambridge girls were beginning their comeback and starting to move back through their opposition.

It wasn't until Rememham Farm that the Light Blue supporters on the bank could start to breathe a sigh of relief as CUW finally drew level. The last 500m saw them move out to half a length, only to have that distance pushed back down to a canvas as they crossed the line. Victory was sweet revenge for Captain Sarah Farquhar and Stroke Katie Smith, both veterans of

last year's crew.

The final women's event of the day was the race between the two Blue boats. Heavy rain and hail at the start line meant that both crews had to rely not only on raw strength, but good rowing technique to battle through the rough water.

**"They powered away with a strong rhythm and clung to Oxford"**

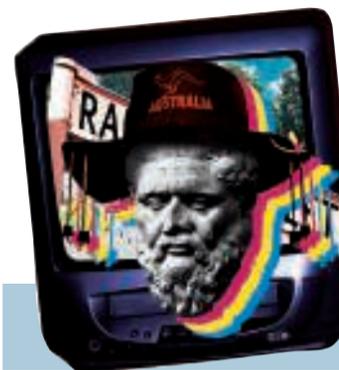
Oxford began the race as firm favourites; they were the heavier crew and had previously shown good racing form.

However, Cambridge proved that it was going to be close race through their good technique and the long, powerful rhythm, set by stroke Lizzie

Woolley.

Both crews flew off the stakeboats neck and neck, Oxford began to push their lead slightly, and by half-way had gained a three-quarter length lead. Determined not to surrender, the Cambridge crew, spurred on by cox Rebecca Dowbiggin hung on to their opponents, meaning that Oxford were unable to shake them off entirely. In the final 400m of the race the Light Blues then pushed on relentlessly, taking back lost ground and narrowing the gap to a mere half length.

The cheering on the bank from both Light and Dark Blue supporters grew louder as the boats approached the finish line. The gargantuan effort of the Light Blues was not enough to secure victory as they crossed the line in a time of 5 minutes, 45 seconds, 15 seconds within the course record, yet one second behind Oxford - a very close and exciting race.



## Erinsborough Ethics

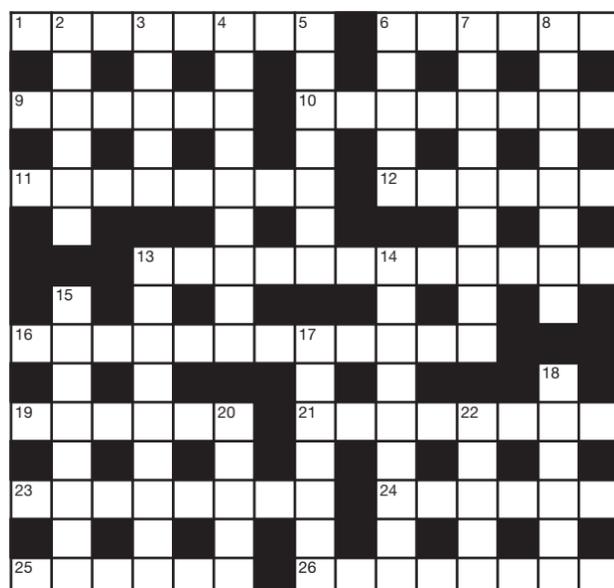
By Jonny Franks

Time. Timey timey time. TIME. time. Time. In case you hadn't noticed, I'm unable to think of a subtle or ingenious way of introducing the theme of the last Erinsborough Ethics column. Quite frankly, I don't have the time. I'm meant to be revising, and so are you, yet here we are - neither of us doing what we're supposed to be: I'm writing a pretentious column about how I'm writing a pretentious column (a sort of meta-column), and you're reading it. Never mind - no one can work solidly for hours on end. Everlasting robots probably can. Humans can't. We all need a pause, a respite, a reprieve, a rest, and... other words from under 'break' in the thesaurus. And that's one reason why *Neighbours* is so great.

*Neighbours* provides a perfect time out. Watching the first showing means you can have a long lunch; watching the second means you can have a long tea. Watching both is as good as a day off. And no time watching *Neighbours* is a waste of time - not with the host of complex philosophical and ethical problems that Susan, Ginelle and Toadie tackle for 25 minutes every day for our benefit. Nope, *Neighbours* should be a standard fix in everybody's day - pity those who do not make time for it.

"Time does great things" said Hegel. Well, in fact, he didn't. I just made that up. But time really does do great things. In this week's *Neighbours* we saw just how much the passing of time can change a person: we saw the coming of age of a young man. Once a simple meathead whose only interests were carb-counting, weight-lifting and protein-shaking, Boyd has blossomed into a fine medical student (perhaps, one day, worthy to worship at Dr. Karl's feet) and a caring and doting (if a little sexually frustrated) boyfriend. Boyd is no longer a boy; he is a man. Buoyed by his new-found maturity, he has taken it upon himself to save his family from the brink of disaster and, in Thursday's episode, he succeeded. After a strict dressing down by Boyd, Steph finally forgave Max for trying to pack her off to the loony bin, and, we assume, the Hoylands will be reunited and live together happily. For a couple of weeks at least.

The playwright I. L. Peretz said "time is change". I didn't make that up this time. The only reason we know that time is passing is because of change. If the world and everything in it was frozen completely still, how would we know that any time had passed? Would there be a meaningful sense in which any time had passed at all? By showing the development of its characters, like Boyd, *Neighbours* brings these questions to our screens everyday. Are there any lessons to be learnt from all of this? Well, not really. Things take time to change, and time really does change things. Is that the best I can do? Afraid so. What a waste of time.



## Across

1. Strays after little devil gets better (8)
6. Astronomer's big brother in rubber tree (6)
9. Fourpence on wine bottle (6)
10. Media for smart displays (3-5)
11. Made sure about (8)
12. Cover skinhead with ex-PM (6)
13. Disobedient Celtic rat ran around (12)
16. St. John, say, in charge of Gospel preacher (12)
19. Monks' rehab clinic? (6)
21. Fuel made by love-god surrounded by keen constituents (8)
23. State of depression or trouble (8)
24. Sellers, say, by Californian city's lake (6)
25. Spring flavour (6)
26. North African cooked tangy pie (8)

## Down

2. Girl boy softened (6)
3. Storms destroyed French stations (5)
4. Bloody chamber? (9)
5. Shocking story of boys' return, carrying can (7)
6. Dislikes 12 confused by loss of heat (5)
7. Identification technique - use it with microbe (9)
8. Let Naomi be restyled with fringe (8)
13. Grudging refrain heard in support of artist needing no introduction (9)
14. Mutual interaction at the San Siro? (9)
15. Less rare than it should be, being conned after deliveries (8)
17. Annoying smoke dispersed by leaders of Irish Republic (7)
18. Town cat (6)
20. Long for story about the Orient (5)
22. Expire before the first glimpse (5)

## Scribble pad



CRICKET

SUMMER PREVIEW

A look at what cricket fans can look forward to this term



FOOTBALL

VARSITY VICTORY AT LAST

Footballers beat Oxford 1-0 at Craven Cottage



SAILING

CAMBRIDGE WIN BUSA

All Smiles as Blues beat Oxford before Varsity match



CUPPERS

FITZ 3-0 PEMBROKE

Difficult season has fairytale ending at Grange Road



CAPTAIN'S VIEW

ALEX MUGAN  
UNIVERSITY FOOTBALL

FORGIVE ME an Americanism, but we've just come back from tour: the Varsity Match was awesome. This is my third time this year in Captain's Corner, and writing this there's more than a slight feeling of relief that after first dissecting last year's match, then building up the team's chances for this one in the last article, we've actually won it. The match was also third time lucky for me personally, and for the likes of Mikey Adams and Chris Turnbull too.

I refused again and again to make a prediction that someone could throw back at me if it all went wrong, but to be honest there was one moment in March after which I really thought we were going to do it. Everyone knows how much Varsity matters in each Cambridge sport, but for the footballers, who have had year upon year of defeats, both at first and second team level, winning had become a psychological Everest. That's why the result at Iffley Road, where our unfancied Falcons absolutely outplayed Oxford's Centaurs, was so huge for the club. We had seen a victory, we loved it and we knew we could do it.

I carried that feeling into the game, and for eighty minutes I did not think we would lose. For ten minutes at the start I did think we were going to get stuffed, but then we woke up, and we made chances, and it was a matter of time. The match was fairly end-to-end, but when we got forward you could sense that the Oxford back line was creaking, and Payno eventually got in when it broke. I did not mind at all that he spent the whole evening telling me how many times he would have scored if I hadn't picked him on the bench.

All year, every day, I had imagined lifting the trophy, but waking up on the morning of the game I tried to force it out of my mind until afterwards. From then on there wasn't time to think about it. It started sinking in outside the stadium, when the Boat Race was going on (I had no idea). For once, wandering around with a Blues blazer on, I didn't feel daft, I was entirely proud. I found my girlfriend, whose look said "Well there you are, you can finally stop talking about it now, can't you?" Apparently not.

# Agony on the Thames again

Cambridge ship water as river-gods favour Oxford on a day to forget



Dejected: Cambridge were pre-race favourites but Oxford won the crucial toss and the Light Blues suffered in conditions described as 'horrible'

## 152ND BOAT RACE: OXFORD WIN BY FIVE LENGTHS

Russ Glenn

CAMBRIDGE AND OXFORD'S annual rowing grudge-match took place in London on April 2nd, and saw Cambridge fall to the Dark Blues by 15 seconds in a race marked by tumultuous weather. Cambridge oarsman Kyle Coveny recorded his third row over the course that day, yet even he said that the conditions "were the worst...[he'd] ever seen on the Tideway - they were absolutely treacherous."

The stage was set then for a gruelling battle to see who could not only best the competition, but brave the fickle course conditions as well. Sadly, the river gods were on Oxford's side from the start, and they won the coin-toss to pick which station (side of the river)

they raced on.

With the conditions as they were, the crew that raced on the Surrey station (left hand side of the river) would be in an advantageous position down the crucial Hammersmith - Chiswick Steps portion of the race, and predictably, Oxford chose this path.

Cambridge suffered further as Oxford made a very quick start, putting the Light Blues on their heels until they were able to establish a solid, relaxed base rhythm and start clawing back Oxford.

The relentless Cambridge base rate drew them back to a slight lead by the mile-post, and they looked to be a strong position screaming past Harrods and into Hammersmith as they held Oxford on the outside of the bend.

As the crews wound their way past St. Paul's, however, the dark chop and white horses foreshadowed tough strokes ahead, and it was here that Cambridge suffered the brunt of the conditions. The Cambridge shell shuddered with the impact of wave and splash, and as the Oxford cox held them out of

the protected water on the inside of the bend the Light Blues "certainly shipped more water," according to the umpire. Oxford took advantage of the flounder-worthy conditions, and pushed hard while in calmer waters, opening up a two-length lead by the end of the bend.

"We were rowing quite well and were confident," said Cambridge cox Pete Rudge, "but then we just hit a wall of water. To be fair to Oxford, when they got the opportunity they took it well; there wasn't a lot we could do."

As the conditions remained terrible through the last third of the race, Oxford continued to push away, expanding their lead to five lengths by the finish.

The defeat was gutting; Cambridge's crew had been slightly favoured heading into the day, and to lose in such difficult conditions was hard to stomach. As Cambridge President Tom Edwards said, "I've spent the last two years trying to win this race, and it didn't happen. No regrets, there's no more we could have done. That just makes it all the harder today."

Cambridge's sole consolation of the day was a victory by their reserve crew, Goldie, over Isis, Oxford's reserve. Racing thirty minutes before the Blue Boats, Goldie - on Surrey - established a length lead by the milepost, and then steadily opened the gap as the water worsened and both crews headed for the shelter of the shore.

Three-time Goldie rowers Ed Sherwood and Kyle Coveny (as well as Kyle's brother Ian) helped lay down a crushing rhythm that pushed Goldie to a four-length win.

Victory or loss aside, Cambridge now turns itself to the task of readying for next year's race. The man who leads this charge, Duncan Holland, made his debut as Cambridge Head Coach on the day. After the race he flatly noted, "The Tideway's an interesting old place, isn't it?"

Though a difficult afternoon for Cambridge, Holland and the CUBC looks forward to preparing for next year's race, and to removing the future outcome from whatever 'interesting' externalities the Tideway can muster.

### Back in June

Varsity will return in May Week. To be involved with the issue, see page 19 <<

### Hitori Easy

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.

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

### Kakuro Medium

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)

	20	9			19	7			
4				15					
12				8					
19				17					
						20	15		
			12						
			4						
			9			12			
			3			17			

### Sudoku Hard

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.

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