

Ents Manager loses Crowd Control

»CUSU night closes after only 40 attend

ALICE WHITWHAM
News Editor

CUSUents' major new club night, Crowd Control, has closed after levels of attendance failed to reach the required targets. It was revealed to *Varsity* that only 40 people had passed through the doors of the 720 capacity Soul Tree on Monday 23 October, the last night of Crowd Control. Soul Tree was forced to end the night around midnight having deemed the provision of further entertainments to be futile. CUSUents had based their years' budget on making £7000 from the Crowd Control night.

In the same week, CUSUents Manager Peter Brizio took the step of trying to entice clubbers to The Sunday Service, another CUSUents' night held at Club Twenty-Two, through a guest-list competition to win individual bottles of free alcohol marketed as "champagne".

It had been hoped that both nights would help to fill the substantial hole in CUSUents' finances, a hangover from the failure to collect revenues from CUSU's popular Urbanite evening at Soul Tree last year. It emerged during the course of the investigation into Crowd Control's collapse that the monies lost in the debacle could have been a lot more than first thought. CUSUents were expecting to receive £21,000 from the new venture but according to current accounts



Last week's Sunday Service: The congregation though large in number was somewhat slow to arrive

have only so far recovered £2300, not enough to balance the £3000 CUSUents investment in the evening.

Brizio told *Varsity* "the night was never allowed the chance to grow", but when *Varsity* presented this to Soul Tree, General Manager Benjie Hamilton responded that the night needed "a few customers to grow on". Despite Brizio's belief that the evening could have grown into a successful one, Hamilton explained that the cancellation was a "mutual decision", and suggested that CUSUents had also been unconvinced of the night's potential.

One King's second year who attended Crowd Control on its night of lowest attendance told *Varsity* it had been "a joke", whilst another clubber asked "how can you expect a night to succeed when there are so few people to begin with?".

Despite the problems associated with Crowd Control, it would appear that CUSUents' other clubnights have remained remarkably successful. The Tuesday night "Kinki" promotion at Ballare attracted 1300 clubbers in Freshers' Week and continues to attract on average 200

more every evening than it did under Shah's stewardship. Brizio claimed that the Sunday Service evening at Club Twenty-Two also managed to attract 110 more revellers than the rival Hawks' Club night at Soul Tree last week, despite the apparent social kudos of the Hawks' Club. One Selwyn fresher described last week's Sunday Service as being "particularly well organised with the 'feel of a real club night'". Another attendee called it "one of the

CONTINUED ON PAGE 2

The Eating Disorders Epidemic

This week *Varsity* meets the students desperate to measure up

We examine the pressures that cause so many to suffer and ask:

Is enough being done?



ARTS & FEATURES

FEATURES

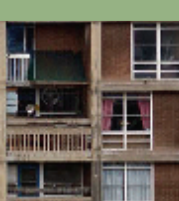
Manage your money



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ARTS

Its good up North, honest



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FASHION

Tread the Cambridge Catwalk



» PAGE 32

Newsdesk

Write for Varsity News:
Meet 5.30pm Sundays in King's College Bar

In Brief

RSPCA award for Holley the Collie

A dog who was found tied up and left to die at the side of a road has been crowned Eastern England's RSPCA dog of the year. Holley the Collie, now a Cambridge resident, was muzzled and left covered in bruises from kicks and punches when she was found four years ago, but has now overcome her fears and anxieties. RSPCA organiser Pat Atkinson said "Holley's story brought a real tear to my eye. She's managed to overcome all the obstacles life has thrown at her." **John Walker**

Cambridge top in humanities

A recent survey by the Times Higher Educational Supplement (THES) has voted Cambridge the best place in the world to study the arts and humanities. This is considered by some as a significant achievement in light of American universities' sizeable research funding. One professor praised the emphasis on research led teaching, while another highlighted the large degree of autonomy each faculty has here at the University as a reason for the success. **Simon Allen**

Intel lab closure

Intel is to close its research labs at the University's West Cambridge campus. Closure of the lab, which opened in March 2003, is planned for December as part of downsizing the corporation. Over the past few years, Cambridge has formed close links with Intel. A University spokesperson said "While the closure is unfortunate, our researchers will continue to work with theirs to explore new networking, platform and development technologies". **Rebecca Lester**

Cambridge meat cleaver attack

Police are appealing for information after a meat cleaver was used in an attack last Friday in a flat in Arbury, Cambridge. A man picked up the cleaver from the kitchen and attacked his friend after an argument flared up. The victim, 46, required 43 stitches after being struck several times. The attacker, who is partially disabled, was also hurt. He is believed to have had a fit following the incident. **John Walker**

Noisy brothel neighbours

A Cambridge resident has reported how he heard prostitutes whipping their clients in a brothel next door. The brothel, on Catherine Street, was one of several closed earlier this year after police raids. Neighbour Paul Allen was concerned about the management of the brothel, but described the prostitutes as "lovely girls" who never caused any trouble. He even served them home-cooked pasta between clients. After the closure, Allen had to put up signs saying that the brothel was no longer in business to stop hopeful clients ringing his doorbell. **Jo Trigg**

Battle of the clubnights

»Revellers drawn by free "champagne"

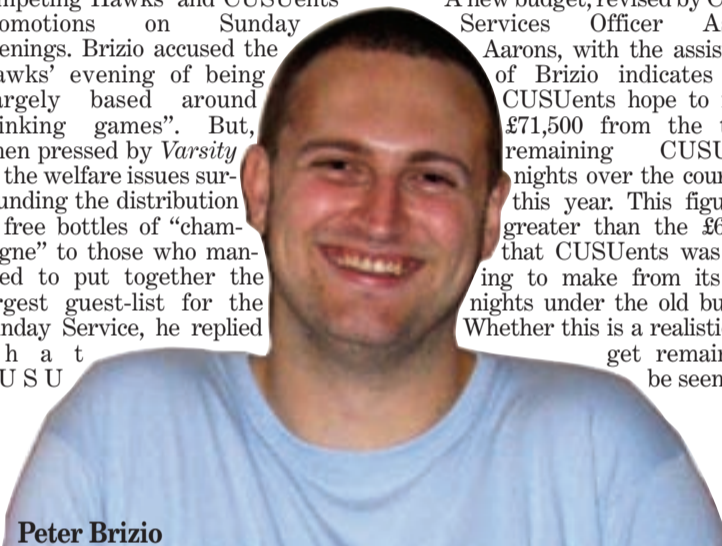
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best nights I have yet had in Cambridge".

But controversy remains about the

"It's difficult starting from square one. You have to hedge your bets the right way"

nature of the rivalry between the competing Hawks' and CUSUents' promotions on Sunday evenings. Brizio accused the Hawks' evening of being "largely based around drinking games". But, when pressed by *Varsity* on the welfare issues surrounding the distribution of free bottles of "champagne" to those who managed to put together the largest guest-list for the Sunday Service, he replied t h a t C U S U



Peter Brizio

Welfare Officer Sam Rose was "fully aware of what we were doing". Yet when *Varsity* questioned him further, Rose agreed that giving out free alcohol did encourage student drinking. Moreover, this comes in the wake of CUSU President Mark Ferguson's proposed campaign to encourage responsible drinking in Cambridge. The latest CUSUents promotional drive for the Sunday Service night involves giving away a free Apple iMac computer.

Simon Calder, who organises independent student clubnights in Cambridge with company TeNTs, emphasised the difficulty of successful promotion. For a good clubnight, Calder said that "a large turnout and big bands" are needed. He added that "It's difficult starting from square one. You have to hedge your bets the right way."

A new budget, revised by CUSU Services Officer Ashley Aarons, with the assistance of Brizio indicates that CUSUents hope to make £71,500 from the three remaining CUSU-run nights over the course of this year. This figure is greater than the £63,000 that CUSUents was hoping to make from its club nights under the old budget. Whether this is a realistic target remains to be seen.

»Donnacha Kirk's diary of a protest

Last Sunday was a beautiful autumn day. There was a bright sun beaming down, it was dry, mild and the leaves were beginning to turn yellow and flutter down from the trees. What did you do? Finish an essay? Play a football match? Read a book? About sixty of us from Cambridge got up early and travelled to London to march with other students from across the UK against top-up fees.

"We shouldn't be fighting on the government's terrain. We should speak out against the commercialisation of our universities."

Sixty Cambridge students won't change the world and the overall turnout of roughly 5,000 won't have Tony Blair drawing up white papers in the morning. Yet what we did was to mark a debate that is far from being as settled as the government might pretend.

I talked to students over the week leading up to the march. It became

clear that there's actually very little apathy: that's what happens when a political issue hits your own pocket. I did meet a few students who were vociferously in favour of top-up fees, but for every supporter there were ten who thought top-up fees were unfair, hypocritical and damaging to higher-level education. These people weren't apathetic but they were demoralised, knowing it would be only a matter of time before the £3,000 cap is raised.

It was for these students that we had to march and campaign, argue and debate, publicise and pressure. Sunday's march won't change Tony Blair's mind on fees, but the sight of fellow students who care standing up and doing something might empower some of the silent, angry majority of students who can see the damage of top-up fees but have been denied a voice.

However, if we really are going to reach these students we must be more ambitious. The NUS demo was studiously a-political. Their campaign to "keep the cap", while worthwhile, is pathetically defensive for our own national union. We shouldn't be fighting on the government's terrain. We should be disputing the whole concept of charging students for their education. We should speak out loud against the commercialisation of our universities and the creation of a "degree marketplace" where you study to increase your future earning potential, not for love of your subject. Maybe then we'll convince some of our fellow students that there really is a cause worth fighting for.

Number of science graduates seriously overestimated

KATY LEE

Top scientists have accused the government of seriously overestimating the number of graduates leaving British universities with science and maths degrees.

A report published by the Royal Society last week claimed that a rise in the number of Mathematics and Biology graduates shown in government figures was "apparent rather than real". It laid the blame on changes to the way in which students on combined courses are assigned to subject areas.

The Royal Society had commissioned the Higher Education Statistics Agency (HESA) to reanalyse their previous statistics on university graduates. HESA's initial figures showed a 35 per cent rise in the number of Mathematics graduates between 1995/6 and 2004/5. The actual rise was found to be only 7.4 per cent.

The report argues that the original statistics masked the true stagnation of graduations from traditional science courses. The increase in Biological Sciences graduates was in fact due to more students taking subjects such as Sports Science and Psychology. In 1994/5, Biology students formed 31 per cent of the Biological Sciences grouping; they now form only 17 per cent. In contrast, Psychology students now account for 47 per cent, up from 33 per cent.

In Cambridge, applications for Mathematics and Natural Sciences have remained steady for the last decade. Dr Stephen Siklos,

Admissions Officer at the Faculty for Mathematics, partly attributes this to the use of quotas by some colleges. "As far as we can tell, we do not seem to be turning away suitable students," he said. "If there has been a national decline or increase in Mathematics, it would be unlikely to affect the top end of the spectrum from which our students are drawn."

But concerns are being expressed that not enough British students are choosing traditional science courses.

"stagnation of graduations from traditional science courses"

Last month, the University of Reading announced the closure of their Physics department, following similar closures at Exeter, Swansea and at some London colleges. "There are concerns over whether the education system can provide enough scientifically skilled people for the UK to be a globally competitive economy," said Professor Judith Howard, Chair of the Royal Society's Higher Education Working Group. "It is extremely important that we have a sound picture, based on consistent data."

London, Sunday 29 October: NUS marches against top-up fees



A Cambridge Education Not For Sale campaigner at the protest ^{NUS}

Newsdesk

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Caffeinated Cambridge: totally addicted to drink

»In light of recent Cambridge-led research, *Varsity* takes a look at tea and coffee culture in the University

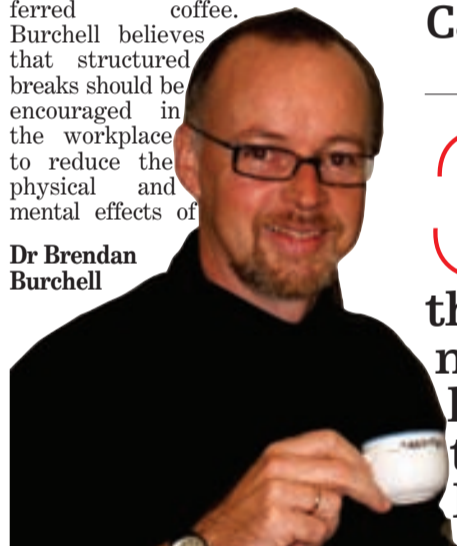
RICHARD CURLING & TOM PARRY-JONES

Two universities may have reopened the age-old debate as to whether tea or coffee is the best antidote to hard work. In a British Coffee Association (BCA) press release of October 29 Dr Brendan Burchell, a senior lecturer in Social and Political Sciences, encouraged employees to take more "rest periods at work, such as coffee breaks". This apparently contradicts research from University College London (UCL) released on September 30 which concluded that tea was a more effective beverage for relieving stress.

In an attempt to resolve this age old debate, *Varsity* undertook its own research into the drinking habits of Cambridge's notoriously overworked students. In a remarkable discovery it was found that 49 per cent of students preferred tea and 51 per cent preferred coffee.

Burchell believes that structured breaks should be encouraged in the workplace to reduce the physical and mental effects of

Dr Brendan Burchell



longer working hours and increase socialising amongst colleagues. He pointed out that there are "clearly a lot of similarities" between office and university life. "But in some ways I think being a student is often more stressful than being an employee, in that you don't have the framework of everyone turning up at 9am and going home at 5pm. You have to structure the work yourself."

£10
the average weekly spend on tea and coffee in Cambridge

3
the average number of hours spent in the library between breaks

The *Varsity* survey revealed that on average Cambridge students cannot last longer than three hours without having to take a break for a beverage, with some only able to last for 45 minutes. The majority surveyed consume their chosen beverage for the purposes of staying awake and enjoying a few minutes of social interaction. Most people enjoyed going out for coffee, as opposed to staying in their rooms, further highlighting the desire for social interaction as necessary for relaxation. Favorite Cambridge haunts were revealed to be Indigo, on St Edward's Passage, the King's Coffee Shop, Savino's next to Emma and Clowns on King Street. Yet such social necessities come at a price, with some students spending over £20 a week on their beverages. On average, around £10 was sunk into the dregs of the Cambridge coffee shops per student each week.

But Burchell, a "very committed coffee drinker", told *Varsity* "I'm not going to tell anyone whether they should be drinking coffee instead of tea." A BCA spokesperson, however, drew attention to the caffeine found in coffee, which can "have positive effects on an individual's concentration, so aiding better performance".

Support for tea-drinking Cantabrigians came from Professor Alan Macfarlane, a leading social anthropologist at King's College. His book *Green Gold: The Empire of Tea* details the history of the drink. Glowing testimonials from students who he has converted to the beverage can be found on his facebook appreciation group. Macfarlane explained the benefits of tea-drinking. "One is that it is very good for your health, it's known to be effective against various medical conditions: cancers, heart diseases, most waterborne diseases, and



Taking a quick break from the essay over a cup of coffee

JOE GOSDEN

so on. Secondly, it gives you confidence and a feeling that the world is benign, so it increases self-respect and regard. Thirdly, it increases concentration and memory retention, experts estimate by about 15-20 per cent. Fourthly, it improves your muscle efficiency. And finally, I like the taste of it." In what could be construed as an attack on the BCA, he added "I don't know of any [similar] good medical effects of coffee... so I think that tea is better for you".

At a national level tea is a more popular drink than coffee. It is estimated that an individual will drink 80,000 cups in a lifetime.

So what's in your mug?

Coffee

Caffeine: 65-100mg in 240ml (instant)
80-135mg in 240ml (brewed)

Methylpyridinium: helps prevent cancer

Tea

Caffeine: up to 60mg in 240ml serving
Theophylline: a powerful stimulant
Theanine: linked with relaxation, this also boosts the immune system
Catechins: antioxidants found in white and green teas

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Caius superhall carnage

»Vomit and excrement on toilet floor

JOHN WALKER

Gonville and Caius Student Union (GCSU) has been fined £100 in cleaning charges after a superhall last week ended in disgrace. The dinner, which took place last Thursday, went as planned for the majority of guests, but staff were forced to fine the GCSU after vomit and faeces were found on the floor of the mens' toilet.

In an unconnected incident last week, two Caius students were fined £80 for letting off a fire extinguisher; in this case the students admitted to the prank. Since the superhall, GCSU have sent an email to Caius students asking the culprit to reimburse them the £100. So far no one has come forward to admit the foul-up.

President of GCSU, Tor Garnett, categorically denied that the waste found on the toilet floor was a result of the superhall. "The mess was left before the hall took place", she said, "we don't know who it was".

Concerns have been raised over the possible ramifications of the event. "People are definitely con-

cerned about this", said Katherine Faulkner, a second-year student. "There are worries that senior staff have decided to cancel these events in the future, which would be a real shame. It seems bad to fine GCSU for this."

"I'm not at all worried about a smear on GCSU's reputation"

Garnett was disappointed that GCSU had been fined, but remained upbeat about such events as a whole. "Our ents are always incredibly successful," she said, adding in an unfortunate turn of phrase that she was "not at all worried about a smear on GCSU's reputation".

Caius Senior Tutor Dr John Ford declined to comment in any way on the incident.

career

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Jesus fresher assaulted after bop

»Normal college disciplinary procedures deemed insufficient for assailant

NEWS REPORTER

On the night of Saturday 28 October a fresher at Jesus College was assaulted while returning from the college's Rocky Horror Halloween bop. A college porter witnessed the assault and the involved parties were referred to the Dean for disciplinary action. At the time of going to press the restrictions to be imposed on the assailant remained undecided. *Varsity* was informed that the events were being treated as "extremely serious", so much so that the normal system of fines and punishments had been deemed inadequate. The matter will be referred to "a higher authority" although the assaulted Jesus has asked that the police not be involved.

According to sources at Jesus there had been several antagonistic acts earlier in the evening. The fresher had been "violently prevented from leaving the men's toilets" by a group "including his future assailant". Later in the evening a "sarcastic song of mock adoration" was apparently heard "floating across the hockey pitch". As the song finished a member of the group "attempted to run into the fresher, failed, and instead ended up in a hedge". The threatened fresher "upped his pace significantly" in the "direction of First Court" and the infamous Bronze Horse, before "he was caught and knocked to the ground". A Jesus student told *Varsity* that his assailant "committed



Jesus students get into the gothic mood

ELISA MARIA HAYASHI

the assault with the support and encouragement of his friends".

The second year assailant, a member of the Caesarians drinking society, had allegedly been involved in a "bottle-smashing" incident on Malcolm Street in the second week of October. Unconfirmed reports have also surfaced of his being sent once again to the Dean after "urinating on a table and then on a kissing

couple" at the same bop.

An apology was apparently made in the college bar on Monday night and the fresher now considers the incident closed. But gossip, has "spread like wildfire" among the Jesus student body. The atmosphere in college was described as "one of disgust", with one student suggesting that the second-year involved had been "breaking the unwritten rules of

college life" for some time, and that this affair has "served only to provide concrete evidence that he is now moving into the territory of the written laws". Jesus JCR President Mark Fletcher told *Varsity* "a mob mentality will not be accepted at Jesus", confirming that "the investigation has the full support of the JCR". Jesus Dean Dr Adam Tooze and the Head Porter both refused to comment on the incident.

"a mob mentality will not be accepted at Jesus"

Jesus bops recently hit the headlines after the prohibited equestrian activities of Kate Morland were referred to college authorities. A subsequent investigation by *Varsity* on Morland's behalf revealed that Bronze Horse's sculptor, Barry Flanagan, was under the impression that Bronze Horse could be ridden by Jesus students, and that the only restriction related to the banned crossing of the First Court lawn involved in reaching the metallic steed.



King's College

KCSU electioneering hits cyberspace

The campaigns for this year's KCSU Exec positions have seen a marked departure from the incessant flyering and mini-march days of old. A concerted facebook campaign has been launched by the would-be student radicals in support of their bids for power. Groups such as "Amy Hoggart Listens", in support of the petite brunette's Welfare campaign, "Anthony For LGBT Officer" and "Seiriol for KCSU Chair" have suddenly been formed in recent days. The decline of the principled left, anyone?

History Faculty

Tea Room Saved

Hordes of peckish historians will no longer be forced to make the perilous trek to the Sidgwick Buttery when the renowned Seeley Cafeteria reopens at the end of November. The faculty reported difficulties in filling the position of tea lady, but the new incumbent, Catherine Lenton, will commence toastie production soon after November 20. Start queing early for your cheesy beans on toast.

King's Parade

Charming face of graduate recruitment

The birthday drinks party of two Fitz Shallots was interrupted on Monday 30 by the arrival of two recruiters from a management consultancy firm. Upon realising their mildly inebriated error in entering the private party, the two thirty-somethings decided the only way to make amends was for their credit-card to fund the remainder of the night. Champagne flowed, "special" shots were dispensed and deserts scoffed as the party continued well into the small hours, all courtesy of the moneyed arrivals. If only anyone could remember the company they'd been trying to promote the following morning...

Curry king

Bulldogs in need of a spicy muzzle

An evening of Tikka-Masala'd delight featuring the Churchill Bulldogs and the Trinity Hall Penguins was interrupted when the insults emanating from a less than courteous canine, relating to the Curry King management, reached a waiter's ears. The impudent poodle was pinned to the wall by his throat until he agreed to apologise for the slur. *Varsity* was reliably informed that the pooch was later seen slinking away over Magdalene Bridge with his tail firmly between his legs.

A CAREER AT THE BAR



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Cambridge dominates the workload rankings

REBECCA LESTER

A new report has revealed that students at English universities are awarded degrees in the same subject despite greatly varying amounts of teaching and study time. The survey, published last week by the Higher Education Policy Institute (HEPI), highlighted vast disparities in the number of hours worked by students at different universities. Cambridge dominates the tables for workload, with students of Physical Sciences, History, Maths, Engineering,

"if you took out Oxbridge the old universities would look a lot worse"

SPS and Law working harder than at other institutions.

The survey of 15,000 students emphasised that new universities "out-perform" Russell Group universities in many ways. New universities like Sheffield Hallam and Hull offer more contact time, smaller classes and a higher percentage of seminars and tutorials taught by academics rather than postgraduate students. In new universities over 90 per cent of semi-

nars and tutorials are taught by academics, in comparison with only 70 per cent at old universities.

But the authors praised Cambridge's supervision system, commenting "if you took out Oxford and Cambridge, the old universities would look a lot worse", an assessment that was well received at Cambridge. Professor Merveena Mckendrick, Pro-Vice-Chancellor, said "I am delighted to see our students' hard work and commitment reflected in this report. Anyone who has taught in Cambridge knows that the common assumption that students idle away their time is a foolish myth as far as Cambridge is concerned."

Discrepancies in the number of first and upper-second class degrees awarded by different universities were also highlighted, raising questions of the value of degrees from English universities. Bahram Bekhradnia, one of the report's authors, said "Some universities seem to provide a higher proportion of firsts and 2.1s when they don't have a high proportion of clever students and they don't seem to work hard".

Despite investing more hours per week, a lower percentage of Cambridge Law and Maths students are awarded firsts and 2.1s than students at other universities. But Gordon Chesterman, Director of the Careers Service, believes that employees value the Cambridge approach to education, particularly the supervision and tutorial system. He said "A Cambridge degree goes above the standard routine element of a subject. As a result, employees nationally and internationally do target Cambridge over other universities".



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Cooking up a storm in the Trinity kitchens

»Housing Act 2004 implementation leaves Trinity students without their gas rings

TOM WOOLFORD

Over 200 students in Trinity College will have their cooking facilities removed as the college is forced to come into line with government legislation. The Housing Act 2004 came into operation in April this year. As a result, fire officers have the power

to inspect college accommodation and demand changes where standards fail health and safety directives. This will mean that gas rings, deemed unsafe for student accommodation, will be removed; a process that has already begun in the college and is due to be completed in the next two weeks.

For many students, the inconven-

ience will not be short-lived. While those living in recently refurbished areas will have minor alterations made immediately to ensure their kitchens remain operable, residents of older parts of college such as Great Court, Whewell's Court, Neville's Court and New Court face the possibility of long-term, or even permanent limitations to their cooking facilities. New regulations that state that a kitchen must be within one floor of those it serves, strict stipulations over the size of worktop and refrigerator space per person, and planning restrictions due to the character of these listed buildings may mean that many rooms now functioning as kitchens can only be used as "gyp rooms" in the future. The college is optimistic that some gyp rooms in Whewell's Court will be able to be converted into kitchens that successfully meet the new requirements, but residents have not yet been informed of when, and to what extent, their cooking facilities will be restored.

Assessments are still ongoing in New Court, but it seems very unlikely that any gyp rooms will be able to be converted in the student-populated south side of Great Court. Students

eat more meals in hall. There will be "no flexibility about when I can eat" said fourth year Simon Morrell. Many more simply complain that they will face ever-longer queues to eat in hall.

Trinity College Students' Union (TCSU) informed students of the developing situation by email last week. In that email, Domestic Affairs Officer Tim Dey called the removal of hobs a "significant inconvenience for students", but stressed that "TCSU are in ongoing discussions with the college authorities to ascertain what can be done to improve the situation". The college insists that rent will remain unchanged, as it has never been based on the availability of facilities.

TCSU added that by removing gas rings from kitchens they in fact ensure that students have some very basic facilities rather than face the complete closure of the rooms concerned. The full implications of the new regulations will only become clear after the fire officers' visit.



A set of endangered Trinity gas rings

AMICA DALL

"the college has offered no reduction in my room rent"

living in all these areas of the college will therefore have only a microwave with which to prepare their meals.

One angry resident of Whewell's Court complained "I chose my room on account of the facilities it provided," adding "the college has offered no reduction in my room rent". Another bemoaned the problems of having to

Wheelchair access only: 8mph on the A14



A man suffering from cerebral palsy plunged the A14 into chaos last Thursday as he calmly rolled his electric wheelchair along the trunk road at 8mph. Rush hour traffic swerved around Mr Chang-Hyun-Choi, who operates the wheelchair using only his mouth, until the police ordered him off the road near Bar Hill.

The stunt was part of a campaign calling for the unification of his Korean homeland. In 2000, when crossing America from New York to Los Angeles, he was left comatose after a collision with a truck. Nevertheless, he successfully toured the Japanese archipelago in 2003 and is now in the midst of the European leg of a global expedition. He will travel almost 23,000km across 31 countries. Symbolically, he has chosen to end his trip in Germany to illustrate the possibilities of unification.

Jae-Hyeok Choi, who follows his close relative in a people carrier, commented, "Our journey through England has been very cold and the traffic is quite bad". While in Cambridge, Mr Choi enjoyed a tour of some of the colleges with members of the CU Korean Society.

Electric wheelchairs are legal on A-roads. But a police spokeswoman commented, "officers have spoken to Mr Choi at length... He has been strongly advised not to travel on major routes". But given his track record, Mr Choi may not be discouraged by concern for his own safety. **Cat Moss**

DUNCAN LAMONT/CEN

Dealer found guilty of Parkside dope-trading

MARK WOLFSON

Police arrested a drug dealer selling cannabis just a stone's throw from Parkside Police Station. Seven wraps of cannabis resin and £135 in cash were confiscated from Christopher Dyer, whilst blocks amounting to 284g of cannabis with a street value of £557 were discovered at his house. Dyer pleaded guilty at Cambridge Crown Court Monday before last to possession of methadone and to possessing cannabis with intent to supply.

Judge Jonathan Haworth handed Dyer a nine month prison sentence, telling the offender, "The

worrying factor to my mind in this case is your view that there is no harm in supplying cannabis to other people".

Raids have increased throughout the country due to the nationwide Operation Keymer, which focuses on drug factories and associated crime infrastructure.

Estimates suggest that up to 60 per cent of students have tried cannabis. In a recent study carried out by Wainwright & Pharoah, 10 per cent of Cambridge students claimed to use cannabis on a weekly basis. Whether recent successful Cambridge drug raids have had any impact on these figures remains to be seen.



Outside Parkside Police Station, the site of the drug dealing

JOE GOSDEN

Cross Campus

The best of the rest from around the country

Leicester lad-mags censored

Outrage has erupted at Leicester following the removal of "lads' mags" from the shelves of the union shop. The move, taken following complaints from students, has prompted student newspaper *The Ripple* to launch a campaign to return the unsavoury publications from their new home under the counter.

OUSU: breaking law is "great fun"

A OUSU report leaked to the *OxStu* newspaper has this week revealed the union's support for students breaking the law in rent negotiations. The report encourages JCRs to undertake rent strikes and occupations, both of which are against college and University statutes, arguing that they are both effective and "great fun".

Cardiff search for bare-back butlers

Butlers in the Buff are currently recruiting from amongst Cardiff's finest students for its silver service enterprise. The waiters serve guests attired in a classy combination of a bow tie, collar, cuffs and a backside-revealing apron. The lucky gents are to be selected by a panel of female competition winners and company directors.

Basketball match turns nasty

A Warwick Thirds basketball player was arrested this week for allegedly assaulting a member of the opposing team during a match. The postgraduate student spent two nights in custody following the incident, in which the victim, an off-duty policeman, received serious facial injuries. The victim will be permanently scarred.

Fears for future of Oxford tutes

University reform proposals have left many in Oxford fearing for the future of the tutorial system. Proposed changes to the ways that teaching resources are allocated have left many dons fearing that tutorials will no longer be financially viable, and that they will instead gradually become non-existent.

News Feature

Weighed and measured: Cambridge's secret epidemic

» Incidence of eating disorders amongst Cambridge students significantly higher than the national average

JO TRIGG &
SARAH WILKINSON

Last week, the *Independent on Sunday* revealed that eating disorders now affect more than one in every hundred girls: 1.5 million people in Britain are known sufferers. In 2000 it was estimated that 6 per cent of women studying at the University of Cambridge admitted to having an unhealthy relationship with food. In the same year, a study of female Oxford students reported an average of 9 per cent. Dr Rebecca Park, formerly employed as a psychiatrist at Kings' College, Cambridge told *Varsity* that "eating disorders were the biggest issue" amongst the students she encountered.

Eating disorders have received extensive media attention recently, and a new type of eating disorder has now been identified. "Multi-impulsive" disorder combines bingeing and purging with other forms of self-harm including cutting, overdosing and alcohol-abuse. Until now, the three disorders that have received the most coverage have been Anorexia, Bulimia and Binge-Eating.

Anorexia Nervosa is characterised by the restriction of food intake or

self-starvation, whilst someone with Bulimia Nervosa will eat large amounts of food in a short period of time, before vomiting it up, sometimes several times per day. This behaviour can give the sufferer a feeling of order and control, providing a structure for students amidst the chaos of Cambridge terms. One former sufferer who spoke to *Varsity* was keen to stress that eating disorders are "not simply about body image... they are more about compulsion and the need to feel like you are in control and consistently achieving something: weight loss was my achievement".

The University Counselling Service (UCS) estimated that out of the 1050-1100 students seen annually, an average of 6-9 per cent required counselling for eating disorders, amounting to 60-100 patients per year. Of these, 20 per cent were anorexic, 33 per cent bulimic and 30 per cent suffered from Binge Eating Disorder. The remaining 17 per cent were classified as afflicted by a typical eating disorders, not conforming to the usual diagnostic categories. UCS counsellor Lesley Parker, who specialises in these negative relationships with food, told *Varsity* that "very few of these cases are absolute-

1%
of girls in Britain
suffer from an
eating disorder

6%
of female
Cambridge
students are
reported as being
affected

ly new". She estimated that "less than ten per cent" had arisen since being at Cambridge, as the majority are relapsed cases.

It would be tempting to conclude that the higher occurrence of eating disorders at Cambridge is a direct result of the high-pressure environment. But Parker suggested that there are more factors to consider. She highlighted in particular the predisposition of Cambridge students towards this type of problem. "People who apply to Cambridge might have a higher incidence of eating disorders than you would find nationally... a perfectionist personality lends itself to anorexia and bulimia is characterised by very marked negative self-thinking."

Parker also expressed concern about the treatment provided in Cambridge. She argued that "a lot of psychiatrists discharge people before they come to Cambridge, believing that because of the collegiate system the students will be welcomed into some sort of therapeutic community". The reality is somewhat different. Whilst she acknowledged that "college nurses do a lot of unseen work in supporting people with eating disorders", one sufferer suggested that there were weaknesses with-

in the college pastoral system. She told *Varsity* that having confided in her tutor, several months later "she seemed to have forgotten that I was anorexic and asked me again. When I told her how much I weighed she said 'You're fine. I only weighed a bit more than that when I was your age.'" She was referred via her GP to the Addenbrooke's to see a psychologist who told her that she "didn't look anorexic", which triggered her to lose more weight in order to "earn" her label.

Addenbrooke's has recently opened a 12-bed specialist in-patient ward, in addition to outpatient clinics for eating disorders headed by specialists in field Dr Sarah Beglin and consultant Dr Jane Shapleske. The University of Oxford, which has a long-standing in-patient facility for eating disorders, has lately expanded their unit, Cotswold House, to accommodate up to 14 in-patients and six day patients. This unit, independent of the city's John Radcliffe Hospital, provides a holistic environment away from what could be considered intimidating and sterile hospital surroundings.

Oxford also has the benefit of a research department funded by the Wellcome Trust, which treats less

Judith

Between the ages of 13 and 16 Judith was anorexic. In July, she published a book entitled *Monkey Taming* about her experiences. Since being at Cambridge, she has had "one or two slip-ups", but puts the prevalence of eating disorders down to the type of people who study at the University rather than the academic environment. She told *Varsity* "it is a high-pressure environment, but it's also made up of the kind of people who put pressure on themselves", adding "most of the girls are very slim here". She praised the awareness of mental health issues in Cambridge, but suggested that this may only be "because the problem

is getting worse". Judith said "People are more open and receptive here than in other places, but quite a lot have had the experience themselves or are close to someone who has". She emphasised that "it's important that people talk about it. The less it's talked about, the worse it will get, and people will forget that those with eating disorders are people first, not some sort of subgroup of society."



Liz

Cambridge graduate Liz Fraser, author of the *Yummy Mummy's Survival Guide* was bulimic whilst at university from 1993-1996. She believes her family background contributed to problems. "My dad is a professor at Oxford and my brother studied at Cambridge. The pressure of living up to academic expectations was difficult to cope with." Whilst managing to recover slightly before coming to Cambridge, she told *Varsity* "I relapsed within two days. It became a way to kill time, to escape all the worry in my head and to give some kind of structure to my day." At the end of her first year she failed her exams after missing the majority of her practicals and failing to

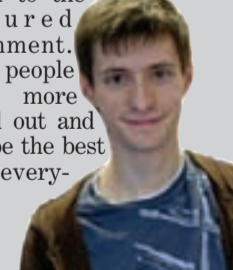
concentrate in supervisions, "When you have a serious eating disorder your brain cannot function properly. I relied on my supervision partners to talk whilst I concentrated on not passing out." She was allowed to return to Clare after passing a special set of exams designed for her by the college and with the promise that she visit the UCS weekly. Whilst Clare was "100 per cent supportive," Fraser believes that "fellows and tutors do not realize that bulimia is a full time occupation and a serious addiction".



Michael

Michael was diagnosed with an atypical eating disorder two years ago, just after graduating from Cambridge. He told *Varsity* "I noticed I was running out of energy and getting depressed, and my Body Mass Index (BMI) was well below what it should have been... my GP wasn't very helpful: he just put me on antidepressants, which made me more ill." Michael attended the Eating Disorders clinic at Addenbrooke's for a year, where he received regular individual treatment from a male specialist. He commented, "I didn't expect to see a guy, it was great." Michael considered removal from the college environment to be a

contributory factor to his illness, explaining "I wasn't being fed anymore by College. I was working very hard and I didn't make time to eat, it seemed like a chore." He added "I knew exactly what I had to change but I couldn't do it". Commenting on the prevalence of eating disorders in Cambridge, he told *Varsity* "It is down to the pressured environment. Most people are more stressed out and like to be the best at everything."



Varsity Asks ?

So how much of a Cambridge clubber are you anyway?

- If there's a sweaty dancefloor that needs filling then I'm there.
- It'd be awfully rude not to boogie on down if the Hawks are out.
- Cambridge clubs are so passé, but once a term to Fez is OK.
- I can't imagine leaving my Maths for an entire evening.



Vote online at varsity.co.uk

Is there no end to the tide of filth engulfing this university? The bishop is repulsed enough by the sight of sweat so often seen trickling down the walls of a certain stygian pit "cellar".

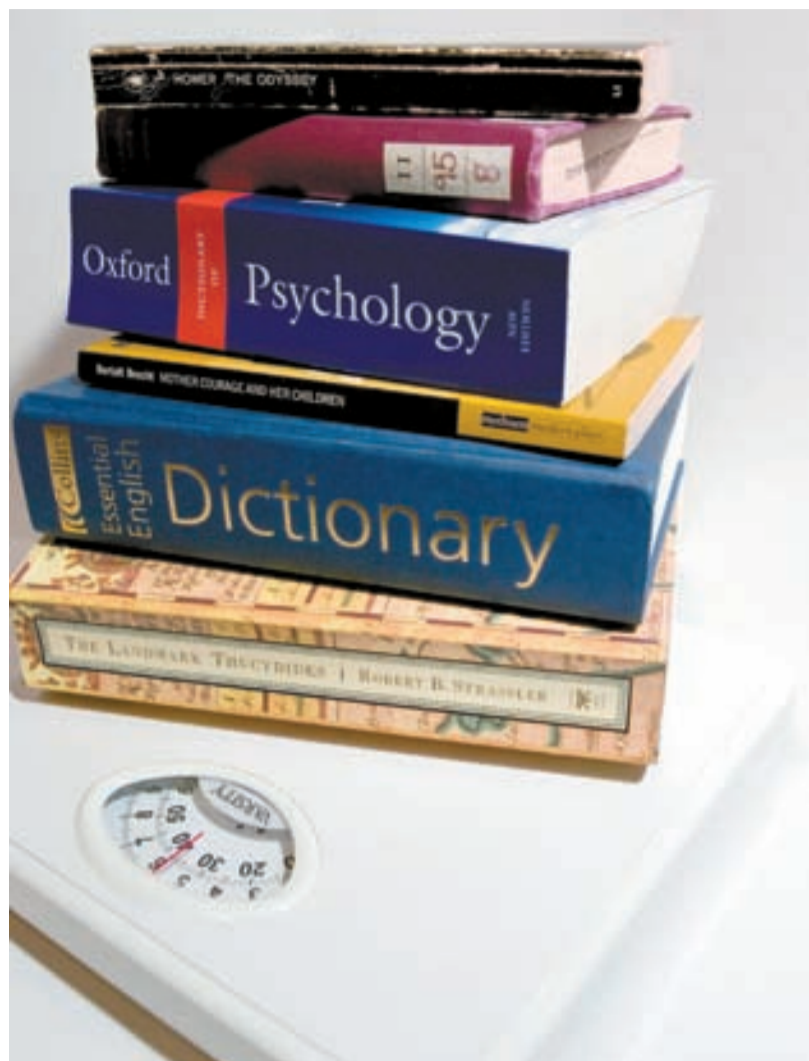
But now it seems this substance may not be quite as pure as meets the eye. Several witnesses have reported some untoward communication on the dancefloor: It seems one young man took another in hand, so to speak, and "told

him off" with some veracity. The gentleman on the receiving end of this barrage, however, was not having any of this abuse, and expressed his indignation by issuing forth a clear white substance. Unfortunately, its final destination remains uncertain. Watch your step down there...

Thankfully, such blatant scenes are not to everyone's sexual taste. It seems that one prominent Cambridge socialite has been driven to keep her private life very "private" recently. Staring her in the face was the urgent dilemma: What's a girl to do when no one's good

enough to match your public image – but you just really need a shag? The answer it seems is to crawl into bed with an, ahem, facially challenged, boy – but refuse to publicly acknowledge him. But then perhaps she was merely taking a leaf out of her best friend's book on maintaining a socially glacial exterior. Few people know that this social belle's favourite past-time was prank calling – and that it was that, rather than her "wild" parties, that nearly got her sent down. Well, she had to talk to someone I suppose...

Send your confessions to
thebishop@varsity.co.uk



Is academic pressure to blame for heightened eating disorders?

severe cases, taking the pressure off the outpatient department at Cotswold House. A Cambridge student who has been treated in both Oxford and Cambridge felt that treatment was “more accessible” in Oxford. She told *Varsity* that she waited seven months for treatment in Cambridge following her initial referral from her GP, and expressed concern that “some anorexics may use that time as an opportunity to lose weight to the point of hospitalisation”.

“Those with eating disorders are people first, not some sort of sub-group of society”

On a University level, CUSU Women's Union run an Eating Disorders Awareness campaign. But CUSU Women's Officer Harriet Boulding stressed that “the best provision for eating disorders is from the UCS... and I am very very keen to make use of that service”. She explained to *Varsity* that the welfare officers at CUSU were proposing to set up an Eating Disorder Support (EDS) helpline “akin to Linkline”, but that “this should not replace the

UCS,” admitting that a similar helpline had been run in the past but that this “had not been a success”.

If support is lacking, the rapid emergence of pro-anorexia websites and bloggings could appear a safe-haven for sufferers. But the messages expounded by these sites often actively encourage sufferers to adopt increasingly dangerous habits. One site suggests “Put together a pro-ana scrapbook with lists of safe foods, low-cal, low-fat, low-carb recipes, word collages, and of course, trigger pics!!!”. Whilst search engines have managed to filter out many pro-anorexia websites, bloggings are more difficult to target and much easier to come across accidentally. *Varsity* discovered that one blogging alone, entitled “Oh, you're not fat” has 4433 members.

Although awareness of eating disorders and other mental health issues is improving, Cambridge students remain, as Boulding described them “amongst the most pressured students in the world”. As long as there is a high incidence of eating disorders at Oxbridge, there needs to be the provision to meet this. Dr Park believes that more should be done. She told *Varsity* that “lobbying for the bettering of treatment and greater awareness needs to come from somewhere like Oxbridge”.

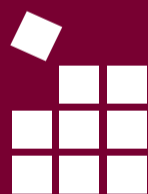
www.edauk.com
www.something-fishy.org

 Eating Disorders Association helpline: 0845 634 1414

Thin Commandments: dangerous words of advice from a pro-anorexia website

Varsity discovers disturbing instruction from an anorexia cult which completely contravenes any medical advice.

- 1) If you are not thin you are not attractive.
- 2) Being thin is more important than being healthy.
- 3) You must buy clothes, cut your hair, take laxatives, starve yourself, do anything to make yourself feel thinner.
- 4) Thou shall not eat without feeling guilty.
- 5) Thou shall not eat fattening foods without punishing oneself afterwards.
- 6) Thou shall count calories and restrict intake accordingly.
- 7) What the scales say is the most important thing.
- 8) Losing weight is good, gaining weight is bad.
- 9) You can never be too thin.
- 10) Being thin and not eating are true signs of will power and success.



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VARSITY

The “Anti” Antidote

Last week was CUSU Anti-Racism Week. As a link to the theme, the *Varsity* Features section printed a series of articles revolving around issues of faith and multiculturalism. It is difficult to ignore the fact that one of the greatest problems currently threatening social stability is the friction between different groups of belief, often exacerbated by the individual, cultural traits these groups exhibit. With such a delicately poised issue at the cusp of the nation's future, Anti-Racism Week seemed slightly removed from the forefront of the debate. Suzi Lori-Parks' *In the Blood* at the ADC was a very successful and powerful production, but a play about struggle in a predominantly black section of American society seemed, more than anything, to fit into a trend of white, middle class interest in the culture surrounding poor black communities. The production was chosen with a view towards greater inclusion, both in the ADC and in the University. Seeing an ADC stage awash with faces of different race does make an important point about the potential for integration within Cambridge theatre, but can a portrayal of ghettoized American society have a wider positive effect? The kind of life depicted by *In The Blood* must be quite far removed from the experience of your average Cambridge student. Fair enough, people can be educated by the play, but the route to any new conclusions they might draw about racism in their direct surroundings after seeing this play can only be roundabout.

In The Blood should be celebrated for its artistic worth, but the question needs to be asked of it, as with Anti-Racism Week as a whole, whether the issue of racism has been tackled head-on. We all know racism is wrong because it is a sentiment we have had to repeat from a young age. But racism, when it is encountered, never pitches itself as being antithetically opposed to the social good. Instead, it is disguised behind fears concerning crime, jobs and the community. The old, familiar sentence-opener “I'm not racist, but...” encapsulates the problem that, for many people, it's possible to feel that they are on the “racism is wrong” bandwagon despite expressing harmful, racist opinions. If racism is going to be dealt with, it cannot be through slogans and banners because any time the offence is flagged up, those who are guilty of it immediately disassociate themselves from the accusation and become part of the crowd. Within this context, the validity of launching an Anti-Racism Week appears questionable. It is not possible to set up such an easy opposition between racist and anti-racist, and the danger of any campaign that sets out to be entirely “Anti” is that it can create a sense of pervading social good that actually excludes those who most need to hear its message. A more sophisticated approach to difference, that does not drown out opposing viewpoints amidst the anti-racism chorus, is required for the sake of real progress.

VARSITY

The Independent Cambridge
Student Newspaper since 1947

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Imogen Walford

Girls just wanna have fun But not on their own

Here's a riddle for you: Cambridge University has three of these when no one else has any. Stuck? Single-sex colleges of course, and they propagate segregation and discrimination, end of story.

It takes three female colleges to make the university statistics up to roughly 50/50 men to women: most colleges are two-thirds male. New Hall may have a mixed fellowship but Newnham remains a bastion of female fellows: only 23% of academic staff in the university are women. Smokescreen, or what? With the university hitting the target of equal intake of the sexes, there is little pressure for predominantly male colleges like Magdalene to increase the number of girls they take in.

And this discrimination isn't just due to a “wicked patriarchy”. Anne Lonsdale, the President of New Hall's justification for continuing as a single-sex college tapped into a wealth of inverse sexism, stating “women's ability to create successful self-sufficient communities has always caused disquiet”. If this was not in itself innocuous, take out the word “women” and insert “men”. If a President of Magdalene or Peterhouse had used this argument twenty years ago against women matriculating, it would have been greeted with derision. It simply perpetuates a vision of female solidarity that sees men as the “Opposition”.

On the basis of an unofficial Newnham poll two years ago, 50% of the college didn't choose to be in an

all-female environment (the college won't release official statistics). They were reshuffled via the pool, allowing the statistics to remain balanced; not a fact that bodes well for justifying these institutions.

Interacting with people from diverse backgrounds challenges preconceptions and makes one look at the world differently. Yes, there can be religious objections to unmarried students of both sexes sharing bathrooms. But

sex colleges because they help girls feel “secure” isn't doing them any favours in the long run. University is a transitional phase between school and the workplace: it's a worrying phenomenon that girls can emerge from Newnham and New Hall without having interacted with their male counterparts. And I can't think of a single other working environment where men and women remain entirely segregated.

But where would the impetus for change come from? One CUSU member, who shall remain anonymous, has admitted that CUSU recognises the need for change. But they're sitting tight and waiting for agitation from the colleges themselves. And that certainly isn't happening at the moment. A vote of confidence in the system? Well, perhaps. Too often the question is reduced down to a personal level: do you like being in a girls college? And the fact that, under the pressure of work, it's easier just to accept the status quo for three years and “adopt” another college. But this shouldn't be left up to the colleges. This isn't about men and women's sociological differences and it isn't about whether girls like having clean bathrooms or drinking cocoa. This is about segregation and discrimination in Cambridge.

Single-sex colleges need to learn the old American adage “if you can't beat 'em, join 'em”. In the latest Tompkins Table the single-sex colleges have been ranked 23rd, 24th and 26th: it seems beating 'em just ain't working.



ILLUSTRATION: FIONA SCOBLE

mixed colleges contain people of both sexes and of many faiths. This is something that can, and is dealt with by single-sex floors.

Coming to Cambridge should not only be an intellectual but also a social challenge. Shoring up single-



Ravi Amaratunga

Eccentric or Eurocentric? The loss of Sanskrit and Hindi

Dr Gordon Johnson, head of South Asian Studies, insists that both Hindi and Sanskrit, contrary to recent news of its discontinuation as an undergraduate course, will still be available to theologians. It is important to recognise that this effectively represents the demise of these vitally important areas of study, irrespective of the “official” position on the matter. It seems to me to be patently absurd that within hours of honouring the Prime Minister of India, Manmohan Singh, with a prestigious honorary degree, the University felt it appropriate to axe languages so vital to a meaningful, scholarly understanding of the culture, history and economy of his country.

Although I, along with many others, would argue that the study of ‘foreign’ cultures is a self-enriching end in itself, there will always be people who say that knowledge must be justified in its utility. There is no doubt in my mind, however, that the study of Hindi and Sanskrit falls into both these categories.

India's main stock index, the Sensex, achieved its best ever finish on Monday with the 30-share index reaching in excess of 13,000 points - yet another sign of India's growing economic muscle. With such rapid economic expansion comes the onslaught of Indian expenditure in

Britain's economy, with the *Guardian* yesterday reporting a 110 per cent increase in Indian investment in the UK during 2005-6, making it the third biggest overseas investor after the US and Japan.

It seems almost unthinkable that Cambridge will casually dispose of the academic study of Japan or the United States, so why has South Asian Studies been treated in this

“Which subject is next for the chopping block?”

manner? Is it because no one wants to study Hindi or Sanskrit? Less than Law, perhaps. But there are still those who do and should, and that is what is important. We are, according to informed opinion the second best university in the world, and as a result should approach academia in a global context. Sadly, this does not seem to be the case at present. Why can we specialise in “fifteenth century tin mines in Cornwall” yet remain unable to explore any aspect of a linguistically rich 3000-year old language, unless we approach it from an intrinsically theological angle?

It seems obvious that there is a wider issue at hand here, and that is the “Eurocentricity” of the study of humanities at this university, an institution where the study of world history is still reductively referred to as “extra-European”. This also raises the possibility of other areas of study being curtailed in order to cater for the “needs” of the majority of the students here. Which subject is next for the chopping block? Chinese? Arabic? It is certainly difficult to argue that either of these languages have any more direct relevance to the world of today than Hindi and Sanskrit, important as they are.

If these subject cuts are allowed to happen, not only will the sphere of academia suffer, but Cambridge's hallowed claim to “diversity” will also fall under scrutiny. If Cambridge is to remain a leading university, certainly within the humanities, it must expand the non-European areas of study offered to its undergraduate students, rather than pursuing a policy of axing subjects as soon as it becomes clear that it will take some effort to keep them going. I am not suggesting that the study of “European” subjects at our institution has no importance, but there is a grave imbalance that, if not addressed, it might well come to haunt Cambridge University for years to come.



ILLUSTRATION: LETTICE DRAKE



Jacob Bard- Rosenberg

Charitable mis-givings

Being “ethical” is not necessarily the best way

Anarchist Emma Goldman once said, "If I can't dance at it, it's not my revolution." If Cambridge students had their say they'd want to wear pyjamas, sit in a cage, and parade round town in fancy dress too. Charities, Amnesty International, "green", and "ethical" campaigns are big news in Cambridge as many students spend lots of time collecting money and running events. These campaigns often effect good short-term changes, but they are almost without exception lacking any kind of political critique. The type of actions associated with them tend to be politically passive fund-raising and awareness raising, rather than entering into productive discourse.

The popularity of these movements and how they're reported in the student press implies far more of a focus on those who donate than those who benefit from the donations. Students whose lives are subsidised by the government (albeit less and less) feel the need to absolve themselves of a moral responsibility for societal systems that damage people's lives, just as many members of the Victorian ruling class did over a hundred years ago. This economic absolution allows the individual to say, "If I

give, I take no political responsibility". Donation has become the new means of workable solutions. As a result there is a danger that the ideology of political change will die.

This suggestion is further to exist (and stagnate) as a consequence of the popularity of the “ethical”. This term is so broad that it has ceased to mean anything. Everything from vegetarianism, to “fair trade”, to disinvestment in the arms trade is included. Ok, so being “ethical” doesn’t include intentionally killing people, but that’s about all it’s possible to say. The “ethical” movement allows the current international political and economic system to flourish. It wipes away the harsh edges off murder, starvation, poverty, and disease, without challenging the fundamental exploitation that underlies all of them. It challenges their existence, but suggests that they are naturally wrong rather than politically atrocious.

Many people in Cambridge are politically motivated, but with the major political parties tending so much towards neo-liberal politics, people who are critical of the effects of our system are unable to become involved. It is these people from whom serious ideological criticism would be so useful, yet there is currently very little. Instead there is a worrying tendency to talk only about the political effects

of the system, and never about
cause - to try to solve problems but
not to analyse or understand them.

Various economic truths undermine "ethical" beliefs, and yet remain unchallenged. Trade is never fair; if it were then it would simply cease to exist, and yet "ethi-

“Trade is never fair. If it were, then it would simply cease to exist”

cal” beliefs rarely provide a viable alternative to the status quo. We should congratulate students for the results of their “ethical” actions, but we must understand how limited these effects really are. Amnesty is probably the most useful of these campaigns, but I find it hard to imagine it actually removing the general problem of prisoners of conscience while world politics remain so hegemonic.

RAG, on the other hand supports a set of organisations so broad that

all they have in common is the fact that they have charitable status. To give money to RAG is not to say that you have any particularly strong view on any particular issue, but that you feel that charities in general are probably a good thing. Giving to RAG instead of any other campaign then suggests a lack of political priorities, and a belief that the importance is located in the donation rather than its effects. It is understandable that many people may just want to help solve the problems of society, but these groups offer a way that whilst easy, is far less useful than an ideological critique.

It is ultimately impossible to oppose “unethical” elements of the system whilst remaining indifferent to the economic and social structures that cause them. Yet many charities seem almost fearful to criticise. We must revive and reclaim use of the word “ethical”: it should not imply value in itself, rather it should present a set of ideas and possibilities to agree or disagree with. Support for all of these organisations, especially when it takes the form of giving money seems to encourage non-thinking. To absolve oneself is to refuse engagement with society, and it is only through such engagement that one can effect useful change.



Two nuns, Mary and Anne, are driving down a road late at night when a vampire jumps onto the bonnet. Mary, who's driving, says to Anne, "Quick! Show him your cross". Anne leans out the window and shouts, "Get off our f***ing car."

The person who wrote this joke – let's call him Anton Krashny – was, without doubt, environmentally conscious. Worried about air pollution from cars, Anton has penned a warning: car driving leads to attacks from scary, sharp-toothed old bats. And that's just the nuns.

What Anton is actually trying to do is not related to making people laugh. When did you last hear a joke and find it funny? Instead he is clearly trying to persuade us to use greener transport methods. Anton's word play is subtle but it's undoubtedly clear that he intends us to add "out" and "y" and remove "f". No, this does not make "Get off ouring car, outy".

Instead, anyone who enjoys a postmodern dissemination of humorous effusions within the enslavement of language in contemporary, dissociative, pre-future, postcolonial, gender-intended, society, will realise the intended punch line: "Get out of your f***ing car".

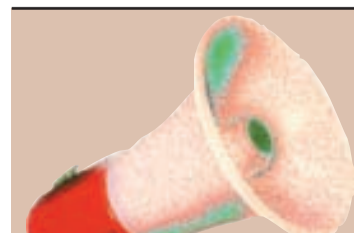
Why? Those who have seen David Hasselhoff's video for his latest single, "Jump in My Car", will know that driving leads to severe gelled hair, fake-tanned skin and a strong "past-it" aura that is never going to shift.

Beyond the damages to the libido – clearly the Hoff won't be getting some for a while – the Government Committee on the Medical Effects of Air Pollutants reports that air pollution hastens the death of up to 24,000 UK citizens a year and puts a further 24,000 in hospital. Recently, traffic pollution has been linked to lung cancer and blindness in particular. Moreover, one in every 15 children will be killed or injured by a vehicle before they reach 16. In countries where bicycles, trains and walking form a higher percentage of the transport usage, damage from private vehicles is much reduced.

The wider negative effects of car pollutants are likewise shocking. For example, carbon dioxide from car exhaust is responsible for around 20 per cent of Britain's contribution to the greenhouse effect. Repercussions of this are enormous, including the termination of the Gulf Stream, the oceanic current without which Britain would have an average temperature of minus 20°, and dramatic reduction in biodiversity.

So, Anton's reformulated punchline. I'll say it again. Get out of your f***ing car.

Buffy fans out there (think beautiful Angel and his dark, moody lushness), you'll know that vampires can be put to an end by driving a stake through their heart. By taking Anton's message to heart, hopefully you won't be driving anywhere soon. **Tess Riley**



Right to reply

Do you have something to say?

email *comment@varsity.co.uk*

Discuss

Discuss editor: Catherine Hall
Email: discuss@varsity.co.uk

Turn to page 29 or lift up Arts and Features for more discussion



» A message from Milan



Nischa Pieris

Whilst coming from London straight into a city such as Milan, some would expect not to be fazed by the scale of the metropolis, which, in comparison is far less vast and easier to move around in. Yet I have already had one near death experience trying to cross a road, where the vehicle in question, being chased by the city police, (who are not a bunch to mess with) tooted its horn just in time to allow me to look left in its direction (yes I had forgotten I was on the continent). I let out a dramatic shriek, and jumped back.

I have been dealt some other shocks while being here. It is said that the Italian inclination towards corruption has been infused from day one, and therefore lingers in the national character. My first experience of this was when I had innocently failed to "validate" my train ticket and was threatened a 25 euro fine by the crooked conductor, which he said could be avoided if I gave him 5 euros instead to validate it on the spot. Left torn between the injustice of being forced to pay a fine I didn't deserve, and the arguably worse injustice of nourishing and therefore playing an active role in a system of corruption, I pulled out all the stops. I went on in English, feigning a complete incapacity to understand a word he said, telling him I was British and our system was different, that I was a poor student living in squalor, even shedding some tears to prove my innocence. Of course, his fraudulent self-interest was far stronger than his sense of compassion or my ability to coerce it, so he got his way, leaving my purse 5 euros lighter and my conscience 5 tonnes heavier.

Feeling cheated by my demoralising experience, I feel I more than make up for it every day by indulging in the culture of the *aperitivo*, more popularly called "happy hour" here in Milan where the brilliant tradition was invented. Buying a drink in most bars from 6-9pm allows you to enjoy a light pre-dinner snack if you are a classy Milanese with disposable income, or on the other hand, to greedily devour the delicious free buffet laid out and turn it into dinner itself if you are a shameless, starving student. In fact, if all the injustices and misfortunes in the world could be brought into relief by good food and fancy cocktails, Milan would be the city of redemption.

» Letter of the week

"It feels rather smug for a Cambridge student in his ivory tower to argue that we should have fewer people at university"

Dear Sir,

On reading your editorial, "A bid for education", it was gratifying to see the issue of "the value of a degree" being brought back to the centre of an increasingly narrow top-up fees debate. The current government seems intent on pushing as many people as possible through university courses, without due consideration as to whether this is the best course of action. In light of the report published a few days ago on the amount

of hours that students put in a week to their degree, it is evident that the ease of some courses makes them less worthy of a BA than others.

It seems that there is an expectation that to achieve a good career, university is just another box to tick on the CV. But this is not the case. There are so many alternatives with-in further education these days, and not just in the classic case of plumbing. To push 50 per cent into generic BA courses that seem to endear themselves more as a chance for

three years of drunken student club nights, defies the concept of higher learning, surely the original intention of university.

It feels rather smug for a Cambridge student, sitting in his ivory tower, to argue that we should have fewer people going to university. But, then again, somebody needs to make this challenge. Otherwise, we'll be frittering hard-earned cash, both private and public, on something which really, in the end, is achieving nothing more than a national crisis,

both in terms of student debt and cirrhosis of the liver.

Yours etc.,
Percy Irving Darwin

Tell Varsity what's on your mind - each week, the best letter will win a specially selected bottle of wine from our friends at Cambridge Wine Merchants, King's Parade



Dear Sir,

In my review of Melanie Phillips's "Londonistan" (27/10, p. 24), I did not paraphrase one of her arguments as "multiculturalism is just another word for nothing left to lose" but as "multiculturalism is just another word for nothing left to lose", the last four words being an allusion to Kris Kristofferson rather than a quotation from Melanie Phillips. Your subeditor

is clearly unfamiliar not only with the great Kris but also with the greater King Lear: "which is the justice, which the thief?", not "which is the just" (a very different thing.) Also, why does the wonderfully named Hermione Buckland-Hoby disparage the title of Bob Dylan's new album as "simplistic and mistaken" (p. 21)? It seems to me a welcome corrective to the idea that modernity began with the Millennium Dome: Thomas Hardy was writing of "the ache of modernism" in 1891. I did, however, enjoy the embedded Dylan references scattered through her column: "the times are a-changing" (a minor misquotation), "you're a big girl now", "direction home". She's been among the professors, but have they liked her looks?

Emotionally yours,
Andrew Souter
Girton

Dear Sir,

I read Alicia Spencer-Jones' *A Post from Paris*, rather unoriginally decrying the dismal state of the nation and of course the dull antics of Cantabrigians in comparison to our continental counterparts, with a wry smile. Perhaps it was a tongue-in-cheek stab at our grammatical ineptitude but it seemed rather unfortunate to open the article with a mistake: "us English have no future" - surely "we English have no future"? Furthermore, given their rather impartial reaction to the proposition of having to read the book, I suspect the "banks of disinterested students" were in fact uninterested in the "Iliad" (commonly spelt with just the one "I" I believe). I understand that not every typographical error can be corrected and doubtless some grammatical holes could be poked in this letter. It just seems to be a shame to prove the French right on any occasion, let

alone in the course of writing about the very thing that provoked their derision!

Yours faithfully,
Angus Abbot
Fitzwilliam

Dear Sir,

Great was our shock upon discovering that the University of Cambridge has already taken a decision in of the world's most tense territory disputes. When we filled out our details on Camsis, the only option for Taiwanese nationals, was 'Taiwan, Province of China'. This is simply an outrageous claim. I would like to know what the Varsity thinks of such daring decisions by the University. For proof I can send a screenshot.

Best,
Bastiaan de Goei
Judge Business School

Way Back When: Varsity Archives

» November 30th, 1963: One Long Scream - The Beatles come to Cambridge



crowd. As bodies brushed past the curtain, he urged: "That's Paul. That'll be Ringo." And then, almost surprisingly they were there - to stay for half an hour if the audience didn't throw things. That's what happened in Carlisle.

They played their numbers against a solid wall of shriek. Girls waving programmes like maddened metronomes pleaded for recognition. Only the National Anthem could end it all.

The police and fire hoses were waiting in the street. But drizzle dampened the hysteria.

For the record, the Red Cross treated three girls for mild hysteria, and supplied another, temporarily deafened, with ear-plugs.

Confessions of a Beatle Lover

For a critical appraisal of the performance at the Regal Cinema on Tuesday night, Page 3 turned to the reactions of an undergraduate. This is an extract from her diary:

"Was sick in the afternoon. Query: over-excited anticipation or dyspepsia? Surely latter.

Beatles arrived in Cambridge in a black Maria, apparently. Cannot think why they did not walk straight in. So many Beatles haircuts and jackets around I'm sure they never would be noticed...

On with the show. Felt slightly giddy at the music. Made joke about

guitars and Freudian symbols to cover my confusion to the girl next to me. She closes her mouth, gulps at me, and continues to scream - through her ears I imagine.

After ices and the interval, tension mounts even higher. St John Ambulance people move in for the kill. Girls are shrieking, writhing, and flinging themselves about. "They're so gorgeous", my neighbour sobs and moans through her choc bar. "Mass hysteria. Sieg Heil and all that," I mutter ironically.

And now the Beatles themselves. Find myself panting so loudly I can hardly hear them. "Emotive music" and other phrases flash through my mind in a last minute bid for proper intellectual non-participation. Hear scream - its me I think. The Girtonian in the row in front of me looks round in scornful superiority. "John! Paul, oh Paul!" Back outside cars, policemen, fans and Hearties from the nearby pubs are jammed together. Some undergraduate next to me suggests an atomic bomb, "and then there'd be no more young people in the town for five years, and no more policemen for ten". Everyone was looking for the Beatles: could they get to the University Arms hotel in safety? "Wo ist dein Beatle?" says a German student from the Bell school. Says Pittman John Bell, leaping out of his MG: "I want to touch the seat they sit on."

They sang "Money". And tickets were touted for a fiver each on the steps of the 'Regal'. Before they appeared on stage, there were others - some very

good, but the audience barely clapped. But when anyone mentioned one of their names, the screams started.

With three minutes to go, the compere really started to whip up the

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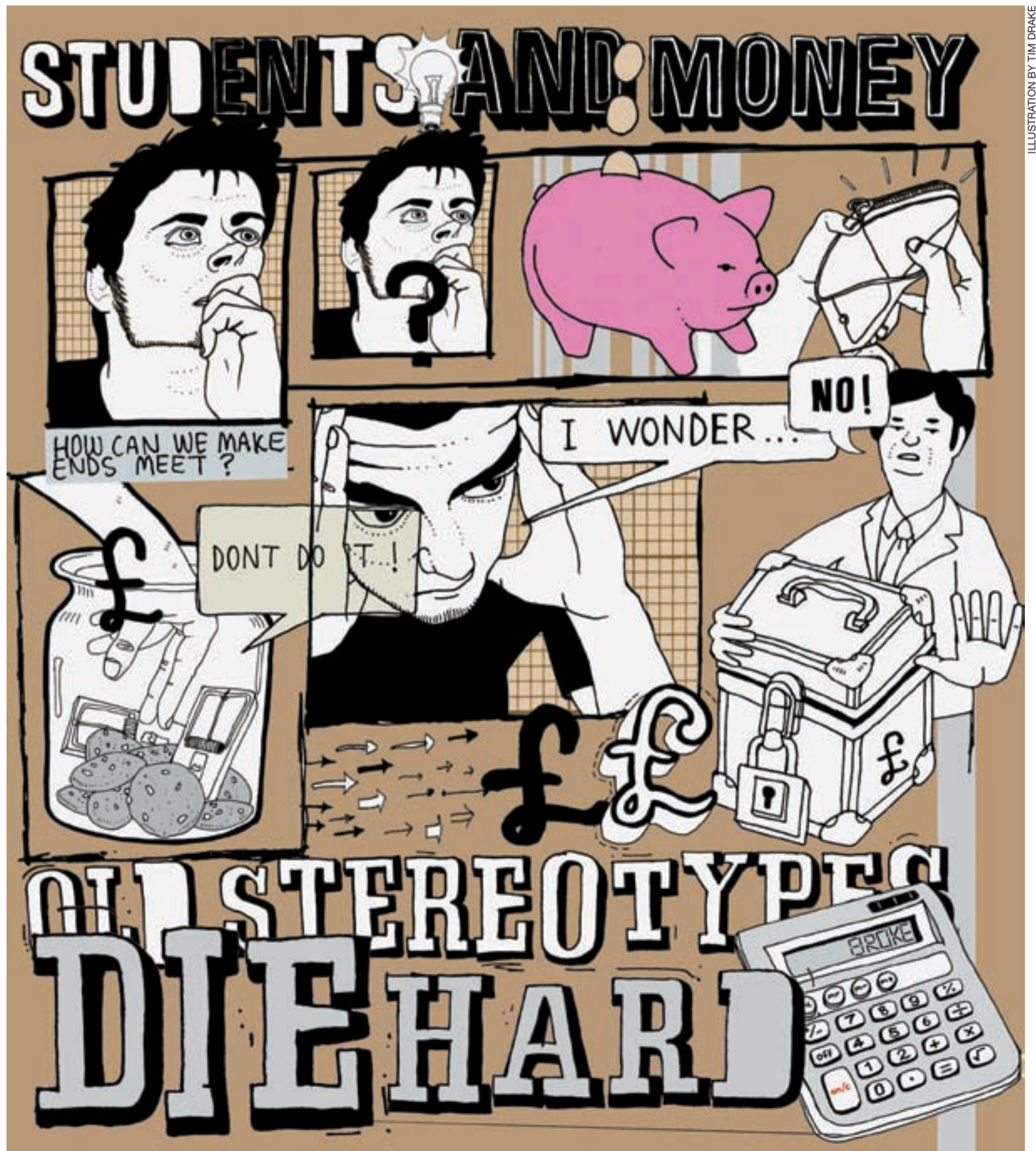
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» Borat's new film reviewed and we launch our exclusive competition

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Money Matters



Imogen Walford investigates the flow of money around Cambridge to find out who's pinching out of whose pocket

Students and money. Ha. Hearing about the perilous state of your friends' bank balances, it seems the old stereotype that students just can't balance the books dies hard. Let's be honest, most of us can't even manage the simple equation that student loan minus a night in Cindies minus cute dress in Topshop equals bankruptcy. And yet large sums of money are entrusted yearly into the hands of students themselves. As you hand over your £95 Union subscription, £6 theatre ticket, or £3 Ents entrance fee, have you ever wondered whether the student you're handing it to is actually any good with money? And how much money these guys are actually sitting on?

Well, with a bit of digging, the budgets can be found. The big boys - the Grad Union, CUSU, the Union - all release theirs on the Internet; if you ever get bored of facebook-ing, take a look. Other treasurers happily give out figures. Adam Lenson produces a figure of £20,000 for the ADC. Clare Ents gets back quickly with the figure of £5-6,000. But not everyone is so keen to divulge. For instance, the treasurer at Jazz at John's sends a helpful email - but no numbers.

With these numbers, visions of a cartoon treasurer diving into pots of money are quickly fading. Mark Ferguson, President of CUSU, is at pains to point out how broke our union is in comparison to others. The yearly turnover for CUSU is around £400,000, but "Leeds University Students Union (a comparable institution in terms of student population, and Russell Group status) has a turnover of £8.2 million." Suddenly £400,000 feels quite small.

It quickly emerges that none of these societies gets any money from the

University. Instead they work on a strictly non-profit, you-earn-what-you-need basis. CUSU has to raise five times as much as they get from JCRs through events. And even the Treasurer of the Union's job, which at least superficially sounds like a licence to spend, turns out to be fundraising and yet

» Let's be honest, most of us can't even manage the simple equation that student loan minus a night in Cindies minus cute dress in Topshop equals bankruptcy

more fundraising. Ali Al-Ansari stresses that he's raised over £20,000 in the last year for the society. Ents committees and drama societies live a frankly hand-to-mouth existence, ploughing any profits back into the next event. And when it's up to you to try and make ends meet, putting your hand anywhere near the cookie jar seems as sensible as shooting off your own foot.

But then that turns out to be a pretty tricky feat anyway. Behind every student with control of the cash appears the wary eye of a senior treasurer - a non-student whose entire purpose is to keep you out of trouble. You'd have to work pretty hard to fleece money out of anyone in all this.

So, can we all breathe a big sigh of relief that Cambridge student finances are so watertight? Well, yes and no. It's pretty unlikely that anyone's going to be able to divert a society's funds into a

personal holiday, but the margin for individual incompetence is pretty wide. Take the ball committees, for example. Freshers, you won't have come across this phenomenon yet, but take it on trust: the only thing people will bitch more about in Lent term than having the "right" ticket is the committee behind it. If the President is sensible, great. If they get it into their heads to have a power trip, you have a problem. And giving someone a huge amount of cash and telling them to throw a party can be a pretty bad move, as the resulting deficit sometimes proves. In 2003, the King's Event managed to lose £16,000 which, with an annual budget of around £40,000, is quite a miscalculation.

It also doesn't take much digging to find people annoyed with the money systems in place. Bureaucratic ineptitude scores pretty highly. On approaching one producer, it emerged that the ADC had repaid them in October for a production in early February. And, surprise surprise, the smaller the society, the more inefficient the whole thing becomes. Don't be surprised to see something along the lines of "chase money" on the "To Do" lists of most people working on a paid-back-from-receipt basis for a while after the event is over.

The closer you look, the more the position of "Treasurer" seems less for the power-hungry and more an accountant's wet dream. But at the end of the day, as long as they can add two and two, the system sort of carries itself. So maybe the person who left school a year ago controlling a few thousand shouldn't scare us too much. After all, it's only a matter of months before they can go and work for the Treasury. Which should probably scare us a whole lot more.

TeNTs promoter and recent Cambridge graduate Simon Calder comments on the realities of student enterprise

"That's the future" said the soundman at Buffalo Bar last Tuesday, inspecting my sketch of Bo-Peep during their sound-check for an ArtRocker club night. With cameras now increasingly banned from gig venues, he imagines a sudden increase in demand for courtroom-style sketches of rock concerts. If this engineer thus imagines me far more *Dragon's Den* than I am, I similarly misconstrue Paul ArtRocker (magazine editor/promoter). Paul has always relied on hawkish business partners to control his unbridled enthusiasm. The ArtRocker franchise's success is significant; in a world dominated by get-rich-quick philosophies, a willingness to spend time and money on something one loves regardless of the (hopefully finite) time it takes to generate money, is inspiring.

Take an example close to both Paul's heart and my own: indie music. Indie being the new pop, starting up an

"alternative" night currently couldn't be easier: even Ballare spawned "I Predict a Party". However, such nights soon become homogeneous when powered by avarice alone.

Hence TeNTs' steering clear of corporate funding in favour of promotional deals with local businesses, like Dogfish. Another anti-corporate measure is the effort that's gone into TeNTs' aesthetic, with all posters and flyers designed by myself.

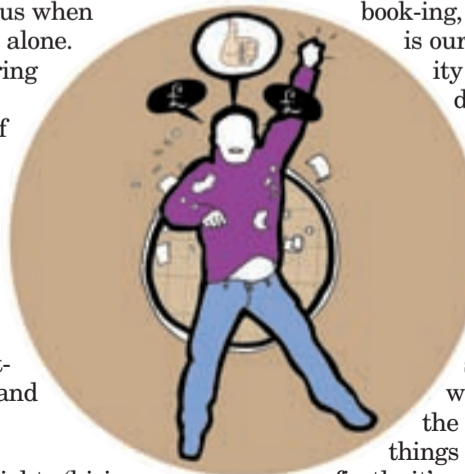
Setting up club nights (hiring drum-kits, PA etc.) costs money. Thus arranging good deals with venues is essential. TeNTs were only able to afford Deaf Stereo for "Obstacle 1" by

establishing an unprecedented bar-sales incentive discount with The Fez Club. Meanwhile, despite manic face-book-ing, old-fashioned flyer-

ing is our most effective publicity method. I alone devote most nights to the club circuit before coming home, not to sleep but to design more flyers, before I resume my day job.

Is it worth it? Along with question of whether shutter-speed gig-illustrating will take off, that's for the future to reveal. Two things are certain however;

firstly, it's not worth throwing yourself into such entrepreneurialism unless you absolutely love every synergistic process involved, and secondly, I wouldn't change it for the world.



Q&A



Tess Riley talks to Stelios about life, work, and his belief that cheap air travel might have prevented the Middle East conflict

The "easy" name covers everything from pizzas to toiletries. How far do you envision the brand extending?

Into any consumer-facing business which meets our brand values. Drilling for oil, although possibly very profitable, is out as it's a business-to-business enterprise. Funeral homes are out too - if I tried to add value by reducing the price I don't think anyone would buy more than one!

Do you think the brand is all-encompassing to the point of removing individuality from the market?

I think all that we are doing is increasing competition which keeps prices lower for consumers. Look how the price of flights has come down over the past 11 years since easyJet started.

Aviation is the fastest-growing source of greenhouse gases and according to Friends of the Earth, climate change is the greatest environmental threat. What is your response?

I care about the environment and we can all do something. Rather than penalising low-cost airlines by charging a flat-rate environmental tax, it is better to concentrate first on areas where there is a "greener alternative". For example, people should be asking themselves, "Can I drive a smaller car?"

There is no alternative to taking a plane on most journeys from Great Britain. Sure, you can go from London to Paris by train, but when I go home to Athens to see my parents, there is no alternative but to fly. Flying brings people together. For instance, one and a half million Britons now live in France.

Flying makes the world a safer place. I bet there would be less conflict between "the West" and the Middle East if there was much cheaper air travel between the regions.

What is the biggest lesson that life has taught you so far?

If it seems too good to be true it probably is.

Science

UNDER THE LABCOAT



Aaran Sohan Singh On Space Travel

Space travel: the very words conjure images of a rarefied realm exclusive to men in bulky white spacesuits, of astronauts releasing M&Ms that float eerily and Neil Armstrong hopping on the moon. This area of science has long been held as accessible only to governments and technocrats. But the human imagination has never ceased to be fascinated by that realm, with sci-fi TV series and astronauts returning with spell-binding accounts of their trips. As John Glenn, the oldest man in space, put it: "I just wish everybody could experience this. The view is so hard to describe. It's moving, it's emotional."

Thus began the public's fascination with the thought of space travel, the people to whom this had previously been unavailable. In 2004 the Ansari X-Prize was announced, for the first private manned spacecraft. In October of the same year Burt Rutan's SpaceShipOne claimed that prize and rocketed into the history books. Since then, more and more people have climbed onto the space travel bandwagon; billionaires everywhere, from American Dennis Tito to Iranian-born Anousheh Ansari. The most recent mogul to join the space rush is one of Bill Gates' former buddies at Microsoft, Charles Simonyi; a man who helped develop the software that allowed this article to be written. He claims that he just "might be the first nerd in space" when he takes a Russian Soyuz flight to the International Space Station in March 2007.

Capitalising on this burgeoning public interest in space tourism, private companies like AERA Corporation and Richard Branson's Virgin Galactic have announced plans to send paying passengers into space as early as next year. Virgin Galactic has acquired licensing rights to Burt Rutan's technology and is engineering the successor to Rutan's famous flight, called SpaceShipTwo. Booking on the first Virgin Galactic spaceflight has begun, and a blow-by-blow account of the experience is available on their website.

The current pricetag for a seat on a spaceflight is \$200,000. Not exactly affordable for the general public, but space tourism companies predict that prices will fall with technical advances. As space travel opens up to the public, one has to wonder how the common man's worldview will change: seeing the world below you, without the man-made boundaries drawn in, looking at the source of everything it means to be human, one wonders if man will be as territorial and combative in the future as he has been in the past.

Popular Science

Since the success of *A Brief History of Time*, science writing has regularly found its way into the bestsellers' lists. Udayan Bhattacharya considers the rise of the genre

Twenty years ago the term "Popular Science" might have been considered an oxymoron amongst the general public. If you grew up in the 70's or 80's and had

» There is no need to hide from friends while lingering in the popular science section of Borders anymore

Frontiers of Science in your comic collection, chances are you had few friends who were as geeky as you. It's interesting how fashion trends in reading have taken a complete turn and names like Simon Singh, Stephen Hawking and Richard Dawkins have graced coffee tables and cupboards across the board. There is no need to hide from friends while lingering in the popular science section of Borders anymore and it is perhaps even "cool" to have a mild interest in science issues. Ever since *A Brief History of Time* in the early 90s, science writing has been touching new zeniths. What has caused this sudden downpour of popular science literature and why is it so popular?

Jonathan Baker, a recent PhD graduate who is currently working on the draft of his book on time travel through string theory says "people are interested, and it's great to let people outside academic circles know about your work - this is the best time to do it. Previously scientists have not had the opportunity or the market to let the common man know about their work". It is indeed true; the appetite for science literature has never

been greater. Penguin, one of the world's leading publishing houses, in their first half results have mentioned science as one of the "most outstanding contributors" to their strong bestseller performance this year. Borders say they are constantly having to accommodate the ever growing volume of popular science publications every year. According to the American Physical Society, five per cent of the total effort of every Physics department should be devoted to popularisation.

One plausible explanation for this recent fascination of the general population with popular science could be the internet. It would not be an unfair correlation to make between the advent of the World Wide Web and the rise in popularity of science writing. Dr. Adrian Hunt, a social anthropologist, says "Popular Science, in a slight contrast to general fiction, requires a certain level of previous knowledge of the history and recent developments in the particular field. The wide availability of information and the easy exchange of ideas thanks to the internet have certainly aided the general awareness of science issues amongst the population and its impact on popular science writing definitely cannot be discounted." This, coupled with the ever increasing influence science and technology is having on our daily lives, means that flying fortunes of popular science writers can only continue on an upward trajectory.

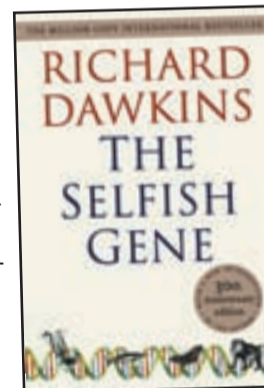
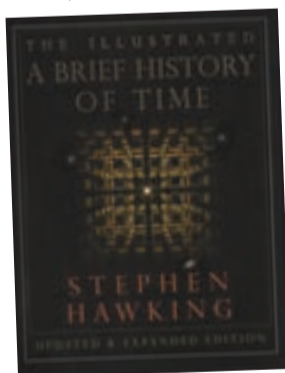
What's more remarkable is that most of the writers are also the best in their field of study, engaged in top-end

research. Their genuine love and passion for their subject shows in their writing and it is this passion that attracts the millions of readers to their books. Their genuine interest in addressing Joe Bloggs and educating people about their work reflects a general attempt by the scientific community to communicate and spread awareness outside the academic bubble. Of course the revenues and the royalty money no doubt aid that feeling of spreading awareness and embracing the ordinary non-scientists. Science writing, like any other form of writing, has huge commercial incentives and if

you are good you could make fortunes, especially with the favourable appetite of people for popular science these days. The sheer breadth of subjects under the umbrella of popular science means that writers never run out of things to write about and there is always a wide variety of topics for people to read.

The impact of popular science has been so huge over the past decade and a

half that even the more traditional serious science publications like *Nature* and *Scientific American* are making their content more accessible to the general public. This not only makes good commercial sense but reflects a universal shift in attitude where people are willing to read light scientific material. Pseudoscience (as it was once called) has now become widespread in popular culture, especially in teenage groups, which is always an encouraging sign. The audience for popular science has never been greater and the future hasn't looked rosier. The message is loud and clear - science is no longer passé and is, instead, very much in the mainstream reading culture.



BLUESCI HEADLINES

» Neanderthals Weren't a Flash in the Pan

A study published in *Nature* last week has shed some light on just how long our ancestors shared the world with Neanderthal men, suggesting that they survived in Europe until much more recently than was previously thought.

» The Brain Tackles Grammar

How do our brains tell the difference between a noun and a verb? Not how you might think, according to research from the Department of Experimental Psychology.

» Experimenting on Giant Extinct Woodlice

Before the dinosaurs, trilobites roamed the oceans. They are now extinct, but Professor Richard Fortey has been "trying to bring them back to life", or at least work out how they lived.



Zoe Organ picks the brains of Baroness Susan Greenfield: world famous neuroscientist, life peer, and the first woman to become Director of the Royal Institution of Great Britain

You started your career as a classicist and then specialised in psychology. What took you from classics to the brain and how do they inform one another?

In Classics, the idea of the individual versus determinism is key and features highly in the work I do now. For example, there are three generations of Tragedians: in Aeschylus, people are pawns in the game, cracking under the pressure of the inevitable victory of fate; in Sophocles, the individual interacts with the fates; in Euripides, the internalisation of Fate occurs and this takes characters into extraordinary states of mind. Chemical studies of the brain throw up the same sort of questions these ideas raise, such as how far we are a product of our chemical makeup.

In *Brain Drugs for the Future* you discuss the suggestion that there might be a peptide in charge of every emotion. Is our personality and sense of “self” just a chemical balance?

No. The various peptides and the chemicals we take move around the self. The very word “ecstasy” means to lose yourself, literally to stand outside of your self. This chemical reaction can happen through intense emotion. When people take Ecstasy

they enjoy putting themselves in situations where they lose their minds, as the phrase “blow my mind” suggests. People crave abandonment of the self and appear to be seeking it more and more. The kind of questions you face as a neuroscientist deal with why this is happening.

Do you think the pace of life many people lead today will affect mental health?

Yes, certainly. The WHO predicts that by the end of the century the most common illness will be depression. One in four suffers from depression at the moment. I think this is because this is the first era when, en masse, we have so much time on our hands. My mother dodged bombs in the war; my grandmother worried about how to feed her family. They spent their time just surviving without wondering about things. Everyone now has the time to think about what they are doing here. I don't think we will settle until we have found the answers.

It is well-known that you are against the over-prescription of antidepressants. Do you think depression is a question of finding the purpose in life?

It is easy to be crass regarding depression, I don't want to just tell everyone to get on

with their lives. But many are depressed because they are unfulfilled and lacking a sense of identity. I think much of this is due to the suppression of the creative force. Making something, suddenly seeing a connection that no-one else has seen, is one of the most self-affirming feelings.

Do you think you could speculate in evolutionary terms about where the brain might go next?

This is a gloomy answer, but screen culture and the way technology focuses us around sounds, sensations and experiences is going to effect the cognitive function. We are going to become trapped in the here and now, to become quick and compulsive. This is a cultural phenomenon translating itself onto the brain.

Does Alzheimer's affect the subconscious - can people with Alzheimer's dream?

Alzheimer's is a little like brain development going backwards. It is like the connections being dismantled. As a child, you come to understand the world more and its relation to yourself. With Alzheimer's it is the other way around. The relationship between the subconscious and conscious does not change.

Considering the political and ethical elements of your work, the next question might be controversial. Is there a great difference in the chemical make-up of brains from different parts of the world?

No, the wonderful thing is that we are all born as “citizens of the world”. Between babies there is no huge difference. But within the first six months there will be cultural changes. Especially regarding language. A Japanese baby, for instance, will be able to distinguish between “r” and “l” sounds at birth, but within the first six months they have lost this.

Tony Blair gave you a life peerage in the House of Lords. Are there any particularly prominent political aspects to your work?

Cannabis is a main concern. People simply don't realise how precious our brains are and the effect that these drugs can have on them. How can we claim to regulate cannabis? Tell me what is a safe dose! There is no safe dose. How dare we legislate to people who don't understand what they are doing?



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Citigroup invites students from any discipline who are interested in Summer Internships to participate in Cambridge Day on Campus on Wednesday 15th November 2006 at the Crowne Plaza Hotel Downing Street.

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Detailed below is the timetable of the day: please note you can come along for one or all of the sessions.

To sign up for the Citigroup Day on Campus, please e-mail campus.queries@citigroup.com stating Cambridge Day on Campus in the subject box, clearly indicating which session(s) you would like to attend.

Time	Event
09.30 - 11.00	Interviewing & Assessment Centre Workshop
11.00 - 13.00	Capital Markets Case Study
14.00 - 16.00	Investment Banking Case Study
16.00 - 18.00	Trading Game

The spaces are allocated on a first-come-first-served basis.

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Citigroup Graduate Recruitment Team

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Autumn Careers Event

Wednesday 8th November, 1.00 – 6.00pm
Emphasis on Science, Technology & IT

ALSTOM ♦ APT ♦ ARM ♦ AVEVA Solutions ♦ AWE
Bank of England ♦ Barclays Capital ♦ Betfair ♦ Bloomberg ♦ BP ♦ Bristows ♦ BT
Cambridge Technology Group ♦ CB&I UK Limited ♦ CHP Consulting ♦ Citigroup ♦ Codian ♦ Corus ♦ CSR
Data Connection Limited ♦ dstl ♦ Deloitte ♦ Detica ♦ Dorset Software Services
EADS Astrium ♦ Ensoft
Faber Maunsell ♦ Gill Jennings & Every
GKN ♦ Government Communications Headquarters ♦ Govt IT Profession - Technology in Business Fast Stream
ICI ♦ Imperial College London ♦ Interfleet Technology
Jagex ♦ John Lewis Partnership (IT) ♦ Johnson Matthey ♦ Lloyds TSB
Merck Sharp & Dohme ♦ Microsoft ♦ Morgan Stanley ♦ MX Telecom
NDS ♦ Network Rail ♦ Norwich Union Insurance Group ♦ npower
Ocado Limited ♦ Pi Group ♦ Procter & Gamble
Red Gate Software Ltd ♦ Reuters Limited ♦ Roke Manor Research ♦ Rolls-Royce
Schlumberger ♦ Siemens plc ♦ Software
Teach First ♦ Tessella Support Services ♦ The Actuarial Profession ♦ Transport for London ♦ TTP Group
Walsh Associates ♦ Wood Group ♦ youDevise

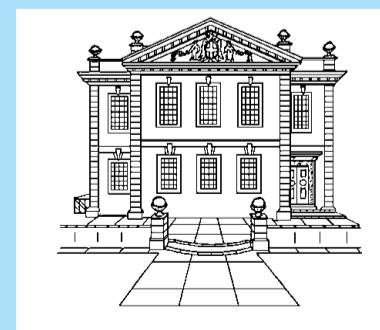
Thursday 9th November, 1.00 – 6.00pm
Emphasis on Business & Management

Accenture ♦ Aldi ♦ Army ♦ Barclays Capital ♦ Buck Consultants
Cancer Research UK ♦ Centrica ♦ C I P F A ♦ Citadel Investment Group
College of Law ♦ Constellation Energy Commodities Group ♦ Coty
data2impact ♦ Deloitte ♦ Detica
Explore Learning ♦ Financial Services Authority ♦
Govt IT Profession - Technology in Business Fast Stream ♦ GradsEast ♦
HM Revenue and Customs ♦ InBev ♦ Institute of Chartered Accountants of England & Wales
KPMG ♦ Lloyds TSB Group plc ♦ Lovells
Maersk ♦ Marks and Spencer ♦ Merck Sharp & Dohme ♦ Microsoft ♦ Mitchells and Butlers ♦ Moody's KMV
NHS Management Trainee Scheme ♦ Norwich Union Insurance Group
Philips ♦ Police Service ♦ PricewaterhouseCoopers ♦ Procter & Gamble ♦ Punter Southall
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Welcome To The North

Backwards, dirty, and miserable or progressive, fresh and enlightening. **Jonny Ensall** considers the cultural significance of the North

The exact location of "The North" is a fact much disputed amongst Cambridge students. It can range from anywhere above Nottingham to anywhere above Camden. In fact, for most, the North needn't really exist in any specific geographical or even temporal location. Not only is Hull equivalent to Huddersfield in most people's estimations but it's widely assumed that in both places hot water is a luxury known only to few, fathers return home at sunset, their faces covered in coal dust and ten-year-old girls are still forced into hazardous employment, cleaning industrial weaving looms while having to dodge the hammers of Luddites.

This is, of course, a parody; a scene reminiscent of what many of you chaps might joke about whilst you're waiting for a horse you killed playing polo to be replaced. The North is not a backwards, smoke-clogged, crime-ridden anachronism. In fact, cities like Leeds and Manchester have a cosmopolitan streak that would make Guildford envious. They're diverse, interesting places, with vibrant cultural scenes. Out on the moors, up and down the valleys, middle class people attempt to build inappropriately trendy houses. Growing student populations in post-industrial towns have spawned trendy bars and art house cinemas; in short the North is slowly being transformed from an angry, desolate place to be just as dull as the rest of middle England (except with a slightly more sickly and patronising streak brought about by the influx of people who think the dales are "rustic"). There are still men in caps who'll mutter things to you on the bus about the problems with "darkies", but racism like this, that keeps the BNP in business, is so much the product of fear of change it becomes hard not to feel sorry for those people who side up to you in public places to complain about the density of brown faces. Yet, amongst all this ostensible

progress, the "North", as a place, can't seem to escape its obsession with the banal. The new raft of musical talent that's been floated into the mainstream still construct their lyrics out of the detritus of Northern living – those who've picked up the song-writing torch from Morrissey and Jarvis Cocker don't want to deviate from talking about pints and motorways just yet. There is a definite preoccupation with slightly tawdry aspects of life that helps Northern culture to continue self-defining as a miser-

» There is a definite preoccupation with the slightly tawdry aspects of life that helps Northern culture to continue self-defining as a bit miserable

able place. But out of misery, and out of scrutiny of the little things that would otherwise seem inconsequential, there can sometimes arise an understanding that surpasses wordiness and high art... or so the theory goes. The Smiths can capture the most important moments in life perfectly without ever trying to pretend that pure love is anything more than a drunken evening or a name scratched on your arm with a fountain pen or not really caring that you might suddenly be smashed to pieces in a horrific road accident. However, a lot of the material generated by Northern songwriters, playwrights and film-makers tries to apply the same thinking in a lot more unsuccessful way.

The awful "Northern" stereotype still crops up in many different situations; that of the working man whose life experience

creates a wealth of intelligent feeling, but whose feelings are kept locked up by his ineloquence, hence he must play a brass instrument or take up ballet to release it. It's a stereotype pandered to by northern writers such as Jon Godber, Willy Russell and Alan Bennett. This is not only untrue (Northern people are as dull as everyone else) but it panders to the patronising fantasy, shared by middle class people, that a lack of intellect or vocabulary can somehow contribute to a state of emotional wealth, as if always acting on your feelings without really speaking about them or thinking them through is like investing in an emotional bank. This has led to the popular misconception that Northern people are dying to express themselves artistically, or are secret geniuses just waiting for something to release their potential. It's time to accept that this is not the case. The North is as great, as shitty, as pretentious and as diversely different as everywhere else. If anything, the secret to the recent spate of musical success is a grounding in the rich musical heritage of Manchester, Leeds and Sheffield, uncomplicated by any wider considerations of a what a Northern band should be. A sound informed, above all, by the dross and mundanities, as well as the excitements that continues to be relevant, and important, to all of us.



Sam Blatherwick takes a look at Sheffield's musical heritage...

It was in the early 80's that Sheffield's music came to a climax. The sudden availability of cheap electronic equipment (previously only within the financial reaches of the most pompously prog-tastic bands), coupled with a publicly-funded youth theatre programme called Meatwhistle, spawned such grotesquely-named bands as Musical Vomit and The Dead Daughters and brought together performers of the future. Emerging from these theatrical roots came the contrasting styles of industrial music (Cabaret Voltaire, Clock DVA), which reflected the bleakness of the city, and new pop (ABC, Human League, Heaven 17) which fought against it. Both styles were heavily electronic, but that was as far as the similarity went. Industrial - the more challenging medium - focused on the roughness of electronic sound, whereas ABC and The Human League chose to stay clean, releasing only shimmering pop records. The Human League originally sang songs of a sci-fi persuasion, but when they recruited two female singers they broke from the geek stereotype that burdened so many electronic bands and hit the big time with "Don't You Want Me".

Towards the end of the decade Warp Records was formed in Sheffield, initially to put out records from Yorkshire's

Bleep'n'Bass scene (LFO, Nightmares on Wax), and eventually became one of the most important electronic labels in the world. Meanwhile on the pop front, Pulp eventually broke into the charts with their gritty, semi-fantastical social commentary and struck a chord with a Britpop crowd who found them more authentic than Blur and more stimulating than Oasis. With a perfect grasp of their own style they painted a fond but often unfavourable portrait of the city they had emerged from: "everyone on Park Hill came in unison at 4.13am and the whole block fell down".

Ten years later and lead singer Jarvis Cocker seems to have become an unofficial cultural leader. The current wave of Sheffield bands such as The Long Blondes and The Arctic Monkeys made their first naive steps in the footprints of Pulp, before breaking away to forge promising beginnings with the help of huge media support. They are joined by mercury-nominated Richard Hawley and 65daysofstatic, the latter who are more closely linked with artists from Warp and the industrial period. Warp Records is still based in Sheffield, representing the electronic culture there, but have taken to releasing indie records to supplement breadth in their output.

...whilst Mike Ansbro explores the Leeds scene

As much as it hurts to say it, Leeds does have good reason to be thankful for the Kaiser Chiefs. Arguably, their recent success has almost single-handedly re-established Leeds on the musical map. Take a walk through the city centre and you could be forgiven for thinking that everyone wants to look and sound like the Kaiser chiefs, but dig a little deeper and something far more exciting is going on.

Since the likes of Gang of Four and the Wedding Present emerged from the city, Leeds has been all but ignored by the music industry. And it's no bad thing. Away from the limelight, bands in Leeds have never really felt pressure to conform to any particular or characteristic sound, unlike their counterparts in other northern cities like Liverpool and Manchester. There has also been no pressure on bands to sign contracts before they're ready, so when the records finally do hit the shops, they don't have the half-baked sound of potential not yet fulfilled.

The buzz about music in the city has been growing for the last five years or so. Out of the ashes of a number of broken bands who had minor success promoting gigs at Joseph's Well (one of the most well-known venues in Leeds) came Transmission. They took over gig promotion at the Vine and

started sowing the seeds of a real community of bands, like-minded in ideals but individual in style. From this came iForward, Russia! and guitarist Whiskas' record label, Dance to the Radio, whose two compilation albums offer a real flavour of the current cream of the Leeds crop.

Live, iForward, Russia! are incredible and their national recognition has come as no surprise. The band has used its platform to champion other Leeds bands: label-mates Yes Boss offer an antidote to the proliferation of indie bands with their astute, amusing and aggressive hip-hop; Shut Your Eyes and You'll Burst Into Flames provide a barrage of frenzied dance-punk; and both are brilliant.

Other Leeds bands worth getting excited about include This Et Al (between punk and post-rock), Duels (Blur meets Pulp in the 21st century), The Sunshine Underground (dance dance dance), Dead Disco (a sassier Girls Aloud with synths), The Cribbs (Wakefield is almost Leeds) and Sky Larkin (girls can play guitars) to name but a few. Leedsmusicscene.net is a fantastic resource which offers listings, discussion, reviews and information on over 1,000 bands in the region. It provides a comprehensive guide to music in Leeds and is a great starting point for anyone wishing to find out more. Go on, you know you want to.



MIXTAPE

- | No. | Track Title | Time |
|-----|--|-----------|
| 1. | The Long Blondes - "Once and Never Again" (Sheffield)
The best band from Sheffield since the decidedly less sugar-coated Throbbs & The Grim.
"Once and Never Again" is the Blondes' latest delicious pop masterpiece. Rejoice! | 3:11/5:06 |
| 2. | The Beta Band - "Dry The Rain" (Edinburgh)
The Beta Band's gentle folk-hop is creative without being abrasive. This is one of their best songs, moving from dissonance to warmth. | |
| 3. | The Fall - "Hit the North" (Manchester)
The thumping mysterious synth could well be a track on the M20, all during a rainstorm, the Manchester Police somehow disguised as a northern pride anthem. | |
| 4. | Savvy Nihilist - "I'll Be A Prince" (Nottingham)
With his latest album produced by Ben Moun, Savvy Nihilist is the north's answer to PJ Harvey. The vocals here switch from tender to stark and there's someone psychically massacring a drink kit in the background. | |
| 5. | Orange Juice - "Up & Up" (Glasgow)
It's all about the squelchy rhythm, the whimsical riffing and Brian Collins' dissonant lyrics about dragons in pink & girls. | |
| 6. | Heaven 17 - "We don't need this fascist Green Thing" (Sheffield)
This Hacienda club classic has aged in typical carbon alone although it still sounds like you could always find it in the back of a car. | |
| 7. | LFO - "LFO" (Leeds)
Apparently the first record ever to feature a car-bomb was an instrumental, it was also one of the first to make use of a guitar and vocals. | |
| 8. | China Drum - "Withering Heights" (Northumberland)
Like Bush, this was remarkably popular in the North East. Pick this British car-bomb band of love for the north, the moors, aggressive whores and the wretched guitar solo. | |

Interview

Dixie Chassay

The London socialite and Casting Director for the *Harry Potter* films talks about the true meaning of talent with **Emily Stokes**

It is almost impossible to walk down Portobello Road, past the vegetable sellers and the Travel Bookshop, without imagining yourself as the protagonist of a certain Working Title film. All you can do is hopefully look out for an actor to bump into. In fact, you're quite likely to bump into a star in Notting Hill – living, perhaps, in a small but stylish flat above a shop, or eating tapas in a Portugese cafe. Dixie Chassay is at the centre of the film industry in her role as casting director for films such as *Harry Potter* and *Atonement* and she lives the Notting Hill life with her boyfriend, actor Tom Hollander. She first spotted him on his bicycle in the area, but then they finally met – as all Brit flick characters should – at a wedding.

Dixie Chassay's life would transfer nicely onto the silver screen. Her parents ran the famous Groucho Club in London and have showbiz friends in Hollywood and LA. David Hockney has painted her portrait and she was in *Tatler's* "Top 100 most invited" with Tom Hollander. Her ex-boyfriend, James Blunt, wrote a song about her called "You're Beautiful". Propping the front-door open with her foot, clasping a miniscule roll-up cigarette in her fingers and rifling through a handbag for her keys, she reminds me of Audrey Hepburn's Holly Golightly; at one moment frantic, at the next perfectly composed and girlishly concentrated. She's a bit puzzled as to why I want to meet her, "I mean, I'm not famous, yet." She looks at me with a rather suspicious expression, and asks me if I want to be an actress, and looks discretely relieved when I shake my head. She gets a lot of young actors wanting to meet her.

Dixie Chassay tells me that she can spot potential from a line-up of actors. Hers is a special kind of talent; casting directors are the only Heads of Department that don't get Oscars or awards, but she knows that her job is as creative in its own way as directing. She had never heard of agents or casting directors until her first year after school when she went to work on Saturday Night Live in New York, where she made friends with much older comedians like Chris Farley and then visited them in L.A. during her reading weeks while at Bristol University. She eventually started working for Jina Jay, the most successful casting director in Britain, who became a star in her own right by trawling the country for the perfect Billy Elliot and Harry Potter.

Dixie Chassay too gained press attention when she trawled every girls' boarding school in the country to find the girl to play Briony Tallis alongside Keira Knightley for Joe Wright's adaptation of Ian McEwan's *Atonement*. When they had a shortlist of three nice posh English girls, she received a DVD in the post. It was from Saoirse Ronan, an eleven year old, who had filmed



An eye for talent, but also eye-catching herself - James Blunt's ubiquitous hit "You're Beautiful" was inspired by Ms Chassay

herself sitting in her kitchen with her mother. "She had a really thick Northern Irish accent, and then, when she started reading the script, she suddenly spoke in this cut glass, clipped, nineteen-thirties English accent. It was just...", she searches for the right expression, "pure talent. You can't learn that."

I had always wondered whether you can learn to act and, if not, whether Cambridge graduates who are "natural" actors really do need to go to drama school. Cambridge students hear about the successes of graduates constantly – the Emma Thompson crew, Rachel Weisz, and more recently Rebecca Hall and Dan Stevens. Most of them seem to have found their feet quickly, but it's also clear that there are many graduates who long to be actors but can't find any work; some wait in endless suspense for their agents to find them a

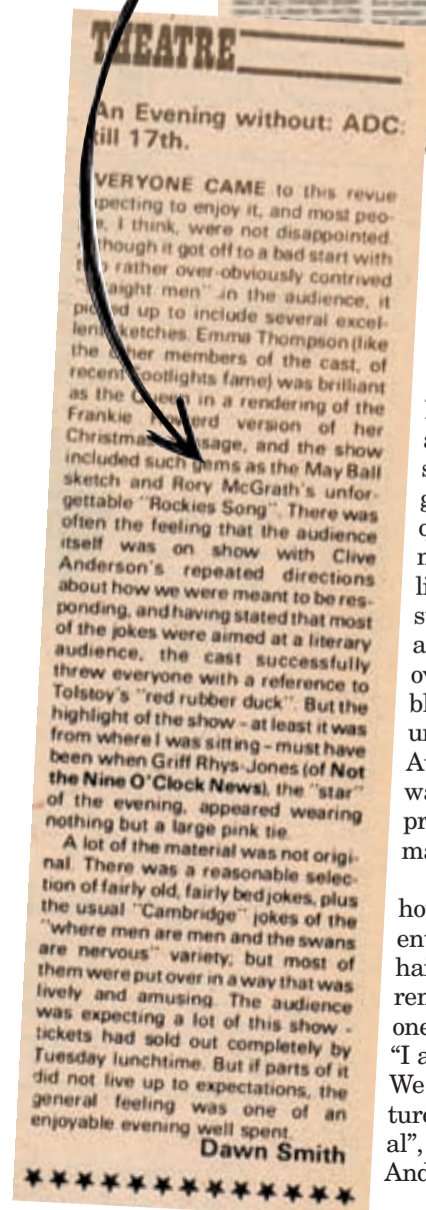
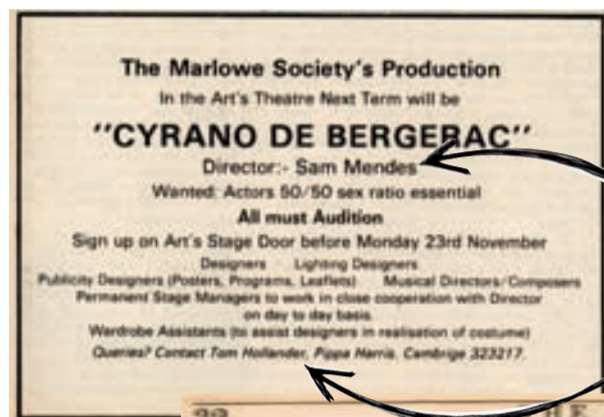
» Three out of a billion people become moviestars, and being a moviestar hasn't got anything to do with acting

part, others seem to be waiting to be "spotted" – by a casting director, perhaps.

But Dixie Chassay is clear in her advice to young actors. "Go to drama school, and be prepared to do theatre for two to five years. England doesn't have a film industry, but it does have theatre." She takes Tom Hollander as an example (she often uses him as an example and always looks a bit embarrassed afterwards); he went to Cambridge and did theatre before he ever made it into film. She tells me a story about a recent read-through of his for a film, *Inkheart*, in which he had given a very strong performance, but one that was perhaps too strong, too interpretive; the part went to Andy Serkis (known for his role as Gollum), "don't act in auditions, and never learn your material too well. Show that you can take direction. The director and casting director will see your potential".

This is both reassuring and worryingly mystical; she is sure to spot talent, but not everyone can get the lead. What is clear is that Dixie Chassay has a genuine respect for people who really want to act. Dixie Chassay's dream might be to spot the next Keira Knightley, but her advice to young actors is firm and has a real integrity. "Know the difference between being a moviestar and an actor. Three out of a billion people become moviestars, and being a moviestar hasn't got anything to do with acting." And with that, she looks at her watch, gasps, and has to dash.

The Good, the Bad and the Forgotten



Crumbling, yellowed and smelly: I refer not to the aged ADC luvvies of yesteryear but rather to these ancient *Varsity* pages that they grace. A few hours spent absorbed in the *Varsity* archives yielded some heartening as well as hilarious finds – there's a strange pleasure, not as simple as straightforward Schadenfreude, in seeing and reading about the great and the good when they were a little less great, not quite as good, and had much sillier hair. They may be Dames and Lords and Channel 4 darlings now, but, comfortingly, they were once just students. Then, as now, these fallible student actors and directors were judged, misjudged, overhyped and overlooked by their equally fallible student journalists. Sam Mendes's bafflingly unequivocal audition announcement "All must Audition", smacks of the student director awkwardly seeking to convey conviction and "all" presumably made for quite a few auditionees but maybe old flame Rachel Weisz was among them.

"Everyone is inexperienced" says the once hotly-tipped Emily O'Connor, to whom a gushing entire page is devoted. O Emily O'Connor, once hailed as Cambridge's finest actress, it seems you remained inexperienced. Getting it right though, one reviewer opines of fresh-faced Mel Giedroyc – "I am sure we will see more of her in the future". We also saw quite a lot more of Judy Dench (pictured above) and despite their "unoriginal material", Emma Thompson, Rory McGrath, Clive Anderson and chums.



THE ARTS COLUMN



Rob Petit and Lydia Bell
In response to "Blue Movies"

"Where is it all going wrong?" poses author Jannes Adamson, fingering university filmmaking society Cinecam as potential culprit in student film's failure to garner (inter)national credits or extend its influence anywhere beyond Cambridge. For a start, this isn't strictly true; films made by Cinecam members have recently been screened at the Rotterdam International Film Festival and the Akbank Film Festival, while the annual Cinecam Festival consistently attracts high profile judges such as *Guardian* film critic Peter Bradshaw. But, perhaps more pertinently, such a comparison misses the point. Societies like Cinecam are here to ignite an interest in filmmaking, not to churn out hit after hit.

There is no prerequisite of experience or knowledge for joining Cinecam and making a film and no penalty if the film doesn't turn out quite as hoped! Some films achieve an impressive quality while others, it is true, remain unfinished – but even in

» Societies like Cinecam are here to ignite an interest in filmmaking, not to churn out hit after hit

the latter case, if people feel that they have learnt something, then surely Cinecam has achieved its objective. The best way to learn filmmaking is to go out and do it and that is exactly what we help people to do.

Jannes remarks that "the committee itself couldn't think of any success stories when pushed". Just for the record, Cinecam would like to state that we don't feel we were approached, let alone pushed. It also seems strangely biased to comment on lack of big-time alumni success stories but to omit to mention that Cinecam has only properly existed for three years. This notwithstanding, many members have had summer experience in the film industry, with jobs ranging from runners on film sets in London and New York to Assistant Producer for new channel MTV Flux.

The society has grown rapidly over the last few years, going from strength to strength as desktop editing and DV cameras have become progressively more accessible and affordable. This growth is something to be proud of, especially in the shadow of the theatre scene here at Cambridge, which has been established for hundreds of years and is still the best way for actors and writers to be seen by agents. But times are changing: we are seeing the emergence of a new type of filmmaking right now and this is a very exciting time to be involved.

Compliance or Complaisance?

James Drinkwater investigates the popularity and modernist hypocrisy surrounding Shostakovich

Not without a hint of envy has poet Geoffrey Hill, formerly of Emmanuel College, written eloquently about music "composing her own sphere". Yet for anniversary composer Dmitri Shostakovich (1906-75), the possibilities for an unrestricted play of artistic ideas were few and far between within his own sphere of operation – the Eastern bloc.

The extent of Shostakovich's acquiescence, both active and passive, alleged and substantiated, with the Soviet regime has been a topic of debate since the time when he was willing to denounce compatriot Mstislav Rostropovich's aggressive defence of author Aleksandr Solzhenitsyn upon his receipt of the Nobel Prize for Literature in 1970. Just as strong has been the hunt for posthumous readings of political subversion in his works, notably the Fifth Symphony. However, a political method of appraisal is now being replaced with a more practically critical approach, asking the basic question of whether Shostakovich was aesthetically and technically a good composer. It is the new antagonism between those who can and those who cannot swallow the actual popularity of this composer which proves most interesting as a measure of the current state of cultural politics.

Detractors of Shostakovich have their own difficult line to toe. Undoubtedly they see the too-easily gratifying nature of his compositions, particularly those of his middle period, as having compromised the strength of his musical arguments. Thinking of the concertos and symphonies in particular (the latter variously subtitled "Leningrad", "The Year 1905", "The Year 1917"), the material is claimed to be too rough-hewn, crassly-structured, sensational (both in its terrorising and its heroicising), even functional. Moreover, against the back-drop of West-European avant-garde modernism, and indeed, somewhat paradoxically, under the still-pervasive influence of Adorno's Marxist philosophy, Shostakovich's working between the centre and edges of that "compositional arcadia" - tonality - is taken as a simple methodological offence by the cultural intelligentsia.

The University Professor of Music, Robin Holloway, whose new collection of musical essays has become a veritable bible for many a Cambridge muso, is keen to avoid any "emotional blackmail" by Shostakovich's oppressed circumstances. Supporters are no doubt fearful of subscribing to a mere humanitarian cause (and an historical one at that), but they see no problem or contradiction in the

composer's demotic language. A helpful parallel is Benjamin Britten, who enjoyed a mutually-respectful friendship with Shostakovich from the time of their first meeting in 1960 at the London première of the famous (though wearying) first Cello Concerto. In Britten he found someone equally willing to contribute socially useful and widely performable music (Anglican service music, music for broadcast), and committed to revising the national idiom, though not distorting it beyond recognition, or beyond the point of emotional effectiveness. Both rejected serialism outright, thoroughgoing or otherwise. Yet there is considerable divergence. If Shostakovich broods quite cinematically over scenes of national strife or honour, Britten, not least in his operas *Peter Grimes* and *Death in Venice*, agonizes over social pressures exerted on the interiority of peculiar individuals. But a macroscopic perspective is surely unavoidable in a totalitarian state.

That other Soviet, Sergei Prokofiev (1891-1953) offers another useful comparison. It may be found that although one enjoys fewer works of Prokofiev, one actually enjoys them much more than those of Shostakovich, particularly large-scale works such as the Third Piano Concerto,

the Fifth Symphony (with its deliciously ironic final movement), and certain tableaux of *War and Peace*. The harmonic idiom is more highly wrought, more volatile perhaps, but less contingent upon those equivocating, often apologetic dichotomies and dualities one finds as recurring hinges in Shostakovich (and which find their unfortunate apotheosis in the DSCH motif, and throughout the Eighth String Quartet).

But what might be wrong with certain compositional predilections? The cult of continual innovation, leading to alienation, is perhaps the greater oppressor of compositional creativity in this post-Romantic era of music. And the avant-garde is arguably more subject to fetishes and gimmickry than their more conservative cousins – witness the jumping on political bandwagons by Cage and anti-establishment minimalists of the 60s (rug-concerts and all). Indeed, it may have required greater courage for Shostakovich not to have given up on his country and its people, in spite of the Communist regime, and to have continued enjoying composing music, and giving others similar enjoyment, right until his death – enjoyment that was otherwise rather scarce in Russia during his tortured lifetime.

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Reviews

Borat!

Dir: Larry Charles

★★★★

"A word of warning", says the usher as we walk in. "If anyone is easily offended, I suggest you get the hell out of here."

Sure enough, Borat gleefully offends. From the moment Sacha Baron Cohen's faux-reporter leaves his decrepit Kazakhstan village in a horse-drawn Ford, to the moment he returns from the "US and As", where he has been sent by his government to make an educational film (a mission he swiftly ditches in order to track down Pamela Anderson and marry her), this mockumentary keeps you guiltily laughing and groaning simultaneously.

For those who can take their comedy with a heavy pinch of salt, there is plenty to amuse, and far more than the crude, racial variety of humour that people have been quick to criticise. Yes, there is that too – here is Borat reporting on the "Running of the Jew", where Kazaks are chased by green-faced, huge-headed monsters that lay "Jew eggs" to be jubilantly stamped on by children. There is the friendly neighbourhood rapist, who our hero cheekily advises to "stick to humans". Although Cohen's portrait of Kazakhstan is clearly fabricated, some awful part of us wants to believe in it; but far funnier is the country that

needs no embellishment.

The sublime culture clash that director Larry Charles sets up reveals all that is right and wrong with America and its people, who range from the polite to the absurd, veteran feminists to hardcore evangelists, all viewed through the eyes of an innocent, albeit anti-Semitic and misogynistic outsider. The essence of America's values are pierced by Borat's hapless antics – where has the 'have-a-nice-day' etiquette gone when people shout abuse at Borat when his pet chicken escapes from his bag on the subway? Is that some violent U.S. patriotism we spy at the rodeo as Borat hollers "may

George W. Bush drink the blood of every man, woman and child in Iraq" to the cheering crowd's delight? Cohen may be brilliant in his guise, but the true stars of the film are the clueless Yanks he ensnares with shocking ease along the way as they reveal their prejudices and misconceptions.

The range of humour in Borat, from edgy satire to physical comedy (a naked wrestling fight springs to mind, complete with an unwelcome "scrotum on forehead" shot) is as wide as Borat's doltish grin, and delivered with perfect timing. Just as the high-class host of a chic dinner party remarks that he

is a charming man who could very easily be "Americanised", Borat enters with his freshly-laid shit in a napkin, followed by the prostitute he has ordered. The movie is weakest when the natural reactions and improvisations are scrapped for clearly scripted material that plays like an inferior Road Trip. The necessity to form a plot out of essentially plotless material proved to be the biggest flaw in the Ali G film, but thankfully the occasionally clunky script doesn't obscure what Cohen does best – getting up noses. "Please, you watch! Right now."

Olly Riley-Smith



Red Road

Dir: Andrea Arnold

★★★★

Red Road is the first film to come out of the "Advance Party" project, a concept of Sigma and Lars Von Trier's Zentropa, which offered three directors the same list of seven characters and a set of "rules" with which they were to create something unique. Within these bounds, Arnold has produced a film that beautifully explores the nature of grief, revenge and forgiveness in an unforgivingly grim setting.

Arnold's stark but carefully observed thriller focuses on Jackie (Kate Dickie), who works as a CCTV operator in Glasgow and also a kind of omniscient guardian angel to the small section of the city she casts her eye over. When Jackie one day observes Clyde (Tony Curran), a man whom she has clearly been affected by in the past, she is

compelled to manoeuvre herself towards a confrontation without knowing exactly where it may lead. Her motives appear at

» A stark but carefully observed thriller

once murderous and seductive, and at times it seems as though Jackie herself has lost her way, neglecting her other responsibilities as she becomes increasingly preoccupied.

Red Road's urban setting brings the film its marked bleakness and the apartment blocks, high-rising monoliths that flank the road itself, almost become characters in themselves, dominating the imagery and representing a world that Jackie must bravely enter into.

The use of CCTV as a key theme is sympathetically done, avoiding the "Big Brother is watching you" overly-dramatic and pessimistic argument that society is losing its humanity. Instead, those behind the cameras guide us towards and reveal the everyday quirks and eccentricities life offers, giving insight into both the darker and warmer sides of the world, and its brutal realities. Dickie's fantastic performance, from the execution of Jackie's plan to the final atonement, shocks and intrigues. Her character's cloistered existence amongst the flickering screens and darkened annexes of the control station, teamed with long, wordless scenes, highlights all that is intriguing about the "art of watching".

Marie Keyworth

Online this week

» Take a look at the *Varsity* website at varsity.co.uk, for the great giveaway - you could win Borat table-tennis sets and even your very own, infamous green Borat swimsuit (no, really)

VIEW FROM THE GODS



Jeff James

On Race-blind Casting

In this week's stomp-stravagant production of *In the Blood*, as part of Anti-Racism Week, director Lucy Beynon has self-consciously brought together a cast of students who are new to Cambridge drama. For a text that examines non-white lives, Beynon has encouraged non-white students to audition, hoping to correct what has been perceived as a white bias in theatre.

The lack of ethnic diversity on the Cambridge stage is not necessarily the fault of anyone here: it's a question of social malaise stretching back for years. Nevertheless, it's something we have to be aware of and avoid worsening. All casting should be utterly race blind. Yes, even *Othello*. Race is almost entirely a social construction and I don't really mind if audiences have difficulty suspending disbelief over supposed race/realism issues. Theatre is a supremely non-realist medium: there are a load of people standing on some wooden platforms pretending to be people they're not. It's pernicious for a director to decide on the ethnicity of a person they're casting before auditions - the job should go to the best actor.

Directors may talk about needing to find the actor who looks right, but when it comes to skin colour these concerns can quickly become absurd. Coming back from Stratford the other week, I overheard a white actress in *Henry VI* complaining about the colour of her onstage baby. She was understudying a black actress and the plastic baby had been black. She had demanded a white baby for the performances when she had the part. This kind of "realism" is unnecessary and unhelpful. The dynastic concerns of the play were not confused by the House of Lancaster being portrayed by both white and black actors any more than other incongruous combinations of families. I know Rob Cummings and Bex Pitt aren't identical twins, but it didn't matter in *Twelfth Night*. In a part like *Othello* or *Hester*, the actor needs to convey an aloof otherness in the first case and a ballsy fortitude in the latter: skin colour is irrelevant, just as it should be in any selection. *Othello* is a hard part, and a quick brain and a virtuosity for verse are the issues. Equally, one should be able to cast an excellent black actor as, say, Hamlet without it being a political decision. So enough of "black actor required" on the actors' list: such requests suggest that other parts are white-only. In this most otherworldly of mediums the peculiar prejudices of many should be forgotten: racial difference is a troubled concept, and we should actively work to ignore its dictates.

Reviews

Brahms and Beethoven CU Chamber Orchestra

★★★★

It was a good decision to programme the symphony before the interval in this concert. Not so much because Brahms' *Third Symphony* closes in a mood of tranquil recollection (leading neatly into the quiet chatter of interval drinks), but because the performance of Beethoven's *Violin Concerto* really came off as the more integrated ensemble-piece, and resoundingly closed the evening.

Conductor Nicholas Daniel's handling of the Brahms with chamber forces (the violins each eight-strong) was certainly expressive, though this too often simply equated with expansiveness. What might be called a woodwind mentality was the dominating influence of the first three movements: melodies were more self-contained events, and contributions from the flutes and reeds tended most to apostrophize. (Daniel is better known as an international oboist.) In fact, Brahms has already built in metrical elongation to the score (compound duple to triple, six in a bar divided into three then two), and his notated changes of tempo are always qualified by poco (little), lest the effect becomes too disorienting. Rubato is to be encouraged, but the thefts must never become criminal, however beautiful their individual executions.

The loss of forward direction was most apparent in the Andante (certainly not a "slow" movement, as it felt), unmitigated by an occasionally dynamically-bland string section. A greater

intensity in their piano range could better have acknowledged the continuously shifting harmonic tensions (with less loose bowing near the fingerboard perhaps). One concedes that there are unusually frequent indications of *leggiero*, *sotto* and *mezza voce* in the score, though none of these is synonymous with reticence, even if one suspects that in the event such reservations were more induced by conductor than performer.

With reduced wind forces for the Beethoven, the balance and unity of the orchestra was greatly increased. There was sensitivity from all departments, thoughtful variation of motifs according to context (not least the repeated five-note head-motif), and, as ever, beautiful woodwind phrasing (as with the ravishing lift at the ends of their upward runs). Priya Mitchell, the professional soloist, so well served, was completely compelling. Her specialities are the thrilling suspense of her quiet passages, and her poetic feel for ambiguity within Beethoven's seemingly circuitous sequential, scale and arpeggio figurations. Coordination was excellent throughout, and Daniel's light touch here encouraged a lithe interplay between host and guest. As such, the capacity audience left harbouring few of their own reservations as to the ability of the orchestra to meet the challenges of the rest of this duly ambitious season's programme.

James Drinkwater

Lily Allen The Junction

★★★



CLAUDE SCHNEIDER

I have a soft spot for Lily Allen. Whatever you think about her music, the girl knows how to piss people off. Carl "thinks he's god" Barat, Bob "sanctimonious twat," Geldof, or "overrated" Madonna – you name them, she's probably slagged them off. So I wasn't being overly hopeful in expecting some witty, or at least bitchy stage banter during her Halloween set. Sadly, the closest she got to mean was telling a group of uber-keen fans to "shut up" when they wouldn't stop asking for "Alfie". At one point the stage banter was reduced to "this song isn't really relevant because it's about Friday yeah, and today's Tuesday." So much for an acid tongue.

Still the wicked witch of London didn't totally disappoint – the set was energetic, ably supported by a large (also dressed up) band and she sang surprisingly well despite having a bad throat. "Knock Em' Out" was a particular highlight, despite the embarrassing "this is for the ladies" introduction. It flagged a bit towards the end, there being only so many songs about being broken up with then getting revenge that one can take. Her cover of, bizarrely, "Everybody's Changing" and a strangely sweet rendition of "Naïve" successfully shook it up a bit, while the her encore, "Alfie," showed her at her best: irreverent, bouncing around the stage, and, for this one song, far, far better than on record.

One day during the summer,

my little brother, on hearing "Smile" played for the ten millionth time that day on the radio, remarked that Lily Allen sounded a bit like "a female Mike Skinner." He was only half right, but given he's only young I'll forgive him. Her lyrics do aim at Streets style "social realism" and the honesty of nasty songs about an ex's penis size ("I'm gonna tell them that you're rubbish in bed now...and that you're small in the game") have ensured her summertime success.

But as this set shows, it does get wearying quite rapidly, especially given that a "mouthy

» A mouthy London girl's emotional problems will only go so far

London girl's emotional problems" will only go so far. She has none of the musical inventiveness that made the Streets so arresting, nor is she as unpredictable or rousing live. It was entertaining, and the strangely composed crowd (a mixture of sixteen year old girls and couples in their mid-thirties) seemed to love it. Sadly my soft spot didn't stretch that far. Alright, then.

Sarah Pope

BOB DYLAN TRIBUTE SHOW ROLLING THUNDER REVISITED TOUR FROM THE USA FEATURING ORIGINAL BOB DYLAN BAND MEMBERS

live at The Junction
Sunday 5th November



The 30th Anniversary Tour of Bob Dylan's 1976 Rolling Thunder Revue is coming to The Junction for one night! Featuring:

SCARLET RIVERA
ROB STONER
WINSTON WATSTON
HIGHWAY 61 REVISITED

sunday 5th november / doors 7pm / £12 (£10 adv)

The Junction on Clifton Road in Cambridge Box Office 01223 511511 highway61revisited.com

Online » Get on to www.varsity.co.uk for a Q&A with Mike Lindsay from folktronica forerunners Tuung.

In The Blood ADC

★★★★★

Surprisingly, there is no overt anti-racist message in Susan Lori-Parks' play, though it soon becomes obvious why it has been chosen to head CUSU's Anti-Racism Week. The primal similarities between us all, regardless of race, religion or class, pound furiously beneath the surface of the script; Lucy Beynon's production exploits this so affectingly that you are unlikely to leave the ADC unmoved.

An overview of the plot cannot convey what this play is really about, as it sounds like a hackneyed framework on which to hang such an innovative piece of theatre. A deeply impoverished black woman, Hester, is struggling to raise her five bastard children in an area where desperation for money means that anything goes. Lesbian sex, threesomes, blowjobs on demand, all play a part in Hester's life and this production luxuriates in the fusion of homo and hetero-eroticism, verging at all times on a heated Bacchic orgy. Sensuous, provocative movements frame the stage from the start, with girls scantily clad gyrating on scaffolding, whilst drums throb and swell to percussive climaxes before sighing into the background. More impressively, the production conveys this poignant message: that these sexual acts are paradoxically both Hester's saving grace and her downfall, her only way to acquire money and the reason why she has none. In such a vulnerable position it seems inevitable that she will be taken advantage of, yet we are still shocked to find that everyone, including those in charge of her welfare, has a story of her exploitation to tell.

Shamini Bundell, as the repressed, white, middle-class Welfare Lady, tells her story with careful timing and detailed characterization. The constant wringing

of her hands captures perfectly the desire for physical excitement lurking beneath her prissy exterior, whilst the outburst when describing her threesome is explosively real. Charlie Arrowsmith plays the reluctant do-gooder Doctor with measure, but it is Kamal Hussain who makes the most impact on the stage, bounding about like an aroused puppy as the former love interest, Chilli, and emoting tremendous pathos as Jabber, the slow, but favoured child. Adjoa Anyimadu has a demanding

role in Hester, moving from attentive, but fatigued mother at the start, to a woman falling apart before her children's eyes. The volta in her character at the very end is startling and Anyimadu should be praised for her powerful, evocative performance. In the final scene she gives herself entirely to the character, her crazed eyes illuminated under the spotlight and her throatied primal screams staying with me long after the performance.

The cast needs to be careful not to over-

whelm the stage with noise when characters are trying to speak, especially in the opening, but this aside the production is a triumph of intelligent characterization and moving acting. Lori-Parks once remarked that she "writes like jazz" and in this production you can hear, even feel, the deep notes of the double bass resonating throughout.

Sarah Wilkinson



CLAUDE SCHNEIDER

Ys Joanna Newsom

★★★★★



Folk singer Joanna Newsom's voice often startles first-time listeners. It

has a caterwauling, ethereal quality that is often likened to a child's. In her debut album, *The Milk-Eyed Mender*, this was accompanied predominantly by harp; her songs had an air of simplicity amidst their lyrical playfulness.

Ys is a bigger kind of beast, incorporating orchestral arrangements: strings, wind and brass swell alongside the harp. Newsom's voice is throatier, and, despite occasional unnerving squeaks, softer. There are just five tracks, all lengthy, all richly inventive. The longest, "Only Skin", held

me fascinated for all its seventeen minutes. Like most of Newsom's songs, it has dazzling poetry ("life is thundering blissful towards death, in a stam-pede of his fumbling green gentleness") and ends in a duet with a male voice, throbbing notes and a triumphant momentum that almost seems to turn pirouettes. "Emily" is similarly agile, and the tracks hang together like a narrative, as if each song is a new page in an illustrated fairytale.

This album is extraordinary, intoxicating in its complexity and ambition, full of tenderness, exultation and longing. Newsom's strangeness may alienate some, but I have rarely felt so completely rewarded in the act of listening.

Becky Varley-Winter

How To Get Everything... The Ordinary Boys

★



The Ordinary Boys have long since ceased to be anything more than a vehicle for frontman Preston's own peculiar brand of self-parody. It comes as little surprise, therefore, that this record is achingly bad. For a start, it doesn't matter how many times he mentions the minimum wage: given that Preston is about as working class as a double-bill of *Location, Location, Location*, his efforts to capture the everyday grind of "the masses" are always going to fall somewhat flat. Yet by far the main problem is that the only thing distinguishing most of these songs from one another is a series of attempts at sonic experimentation which appear to be entirely reliant on one dodgy Casio. The resulting effect is thus oddly reminiscent of that

scene on *Friends* where Ross "plays" keyboard to a bemused Central Perk. "Commercial Breakdown", for example, is billed as an "instrumental" but actually just sounds like the band are in the middle of a SuperMario game. One of the few tracks free from this form of aural violation is ballad "I Luv U", but there's not even any respite here: if the title alone makes you shudder, the song itself will have you sticking pins in your eyes. The record does have one saving grace in Lady Sovereign collaboration "Nine2five", a song which is sort of enjoyably awful – a bit like the Conservative Party Conference, or Malaga. Yet that isn't enough to change the fact that in a few hundred years time this is the sort of thing that will be held up by our descendants as a manifestation of the bankruptcy of 21st century Western culture.

Liz Bradshaw

Online

» Read Laura Seymour's review of Chekhov's harrowing masterpiece, *Uncle Vanya*, at the Corpus Playroom

Listings

PICK OF THE WEEK

FILM

Federico Fellini's 8 1/2
Arts Picturehouse
Thu 9 Oct, 17.00
Fellini's semi-autobiographical tale about a troubled but worshipped director, Guido (Marcello Mastroianni) incorporates elements of his entire oeuvre - 8 1/2 films. And it makes for an incredible spectacle, full of psychedelic imagery and art and all that stuff you guys love. Despite playing out like an extended ketamine dream, Fellini's touching sensitivity to Guido's freefall will make you feel better about dropping his name into conversations to impress your godawful friends.

All films showing at Arts Picturehouse unless stated otherwise

THEATRE



Frozen Fitzpatrick Hall, Queen's College, Tue 7 Nov - Sat 11 Nov, 19.30
The BATS Freshers play: a dark but uplifting drama.

MUSIC

Arab Strap
The Junction 2 (The Shed)
Sat 4 Nov, 19.00, £10
Flagged before, but Cambridge's music scene is as desolate as Greer's sex life, and Arab Strap are brilliant. This is also their farewell tour, which means it's your last chance to see the grumpy bastards peddle their idiosyncratic blend of sex, pubs and rainy Sunday post-rock. And if the thought of Moffat mumbling melancholically over Middleton's beautiful arrangements isn't enough to drag you away from cheese and WKDs, then it's already over for you. Go home, crack open a beer, and look at a wall.

EXHIBITIONS

Visit Palestine: a documentary by Katie Barlow
Fri 3 Nov, Chetwynd Room, King's College, 20.00, free
This is Cambridge University Palestine Society's new weekly film slot. *Visit Palestine*, with a refreshing lack of dogma, follows an Irish peace activist working in a Jenin refugee camp - and more importantly, looks at the life of its inhabitants from the perspective of a constantly self-critical observer. It's also free and followed by an open discussion, so if you're an unreconstructed CUCA scrote or an apolitical floatie you can turn up and scowl/look vacant.

GOING OUT



LOCK IN at the Kambar
Mon Nov 6, Kambar, 21.30 - 02.30, £4.
Apologies for getting the date wrong. In any case, this will be better than queuing for 3 hours to wade through an MC Hammer fan's sweat in the Fez. Also, it's an Amnesty fundraiser, so you can look smug even while you vom.

FRI	3 Kiss Me Deadly 22.50 The History Boys 20.40 Red Road 22.50 The Queen 18.30 Taxi Driver 23.00 The Page Turner 21.00	Uncle Vanya Corpus Playroom, 19.00 In the Blood ADC, 19.45	Flipron+Thomas Truax The Loft, 20.00, £6 Blackbud Clare Cellars, 21.00, £4 Jazz at Johns John's, 21.00, £4	Anniversary Lecture on the 1956 Hungarian Revolution. Keynes Hall, King's College, 17.00 Go socialism! Go heroic feats of a now-dead left! Depressed.	Kings are Queens , King's, 21.00-12.45, £2 Gender-blending and hip-hop. Shut up and Dance , Union, 21.00-01.00, £3 Indie/electro. And sloanes.
SAT	4 Kiss Me Deadly 22.50 The History Boys 20.40 Red Road 22.50 Taxi Driver 23.00 The Queen 18.30 The Page Turner 21.00	Uncle Vanya Corpus Playroom, 19.00 In the Blood ADC, 19.45 Liberdad! (Freedom) ADC, 22.30	Arab Strap The Junction Shed, 19.00 Jools Holland Corn Exchange, 19.30, £28 Spy 51 + Plastik The Loft, 20.00, £4	Grand Arcade Fireworks Midsummer Common, 19.30 Don't bring fireworks, they slaughter kids. If you get really pissed it might look like the end of the world.	Toxic at Queens Queen's, 21.00-00.45, £4 Dance, chart & cheese, themed after a nuclear holocaust. Boomslang The Junction, 22.00, £11
SUN	5 The History Boys 20.40 Red Road 16.50 Rebel Without A Cause (John 's) 19.00, 22.00 Thank You For Smoking (Christ's) 20.00, 22.30		Highway 61 Revisited (Bob Dylan tribute act) The Junction, 19.00, £12 Raises some difficult questions. Many of the answers will be "no".	Figures on Fabric Fitzwilliam Museum An exhibition of beautifully done English 17th Century needlework. Take that real world.	Sunday Service Club 22, 22.00-01.00, £3 Heaven & Hell Theme. But mainly hell. Bam-boo-tv Fez, 21.30, £4, Orientalise.
MON	6 The History Boys 21.15 Red Road 16.50 The Page Turner 21.00 The Queen 14.10 The Prestige 18.30	DDS Annual Cabaret Downing Hall, 21.00, £6 One of Downing Dramatic Society's biggest events. Music, dancing, comedy, shagging (maybe).	The Feeling Corn Exchange, 19.30, SOLD OUT The Convergence Quartet Caius, 20.00	Sleepfaring Department of Pharmacology, Tennis Court Rd, 20.00-21.30. Lecture on the Science of Sleep. If you fell asleep in here it'd be <i>well</i> funny. But also: rude.	Fat Poppadaddys Fez, 21.00 - 02.00, £4 Pleasingly generic. Like sweaty tofu. LOCK IN at the Kambar Kambar, 22.00 - 02.30, £4 dnb, dubstep and dance.
TUE	7 The Flower of My Secret 13:30 Red Road 16.50 The History Boys 21.00 The Queen 15.40 The Page Turner 19.00	Stoppard Shorts Corpus Playroom, 19.00 The Crucible The Round Church, 19.00 a daring new productin not to be missed Frozen Queen's College, 19.30 See What I Wanna See ADC, 19.45 The Hotel in Amsterdam Queen's College, 23.00 1,2,3,4,(5)ADC, 23.00	Scott Matthews + Emmy the Great The Junction, 19.00, £8.50 Folk rock, the blues, and the excellent Emmy - check her Myspace (yeah, I know).	Stella Dina's Compendio: A tribute to Federico Garcia Lorca Free, 4 Nov - 3 Dec. Solo exhibition at New Hall. Politics punches art. Recommended.	Precious* LBGT Night Club 22, 22.00-02.00, £3 Pigeon-hole your sexuality.
WED	8 The History Boys 20.40 Red Road 16.50 The Queen 18.30 Romanzo Criminale 20.00	Stoppard Shorts Corpus Playroom, 19.00 The Crucible The Round Church, 19.00 Frozen Queen's College, 19.30 See What I Wanna See ADC, 19.45 The Hotel in Amsterdam Queen's College, 23.00 1,2,3,4,(5)ADC, 23.00	Ron Sexsmith The Junction, 19.00, £16 The Blood Arm The Loft, 20.00, £7 The Rumble Strips The Soul Tree, 20.00, £6	Eve in Christian Art Kettle's Yard, 18.30, Talk by Eamon Duffy exploring the representation of women in fall and redemption. Remember the Bible? Just like that mate.	Melamondo Fez, 21.00-02.00, £4 International Night. Louvre! Rumboogie Ballare, 21.00-02.00, £3 Pretty much indefensible.
THU	9 Fellini's 8 1/2 17.00 La Haine (Christ's) 22.00 Red Road 16.50 Dog Day Afternoon (John's) 21.00	Stoppard Shorts Corpus Playroom, 19.00 The Crucible The Round Church, 19.00 Frozen Queen's College, 19.30 See What I Wanna See ADC, 19.45 The Hotel in Amsterdam Queen's College, 23.00 1,2,3,4,(5)ADC, 23.00	Yo La Tengo The Junction, 19.00, £15 Emma York & Galactica + Tim Arnold CB2, 20.00, £4	Rodin: All About Eve Kettle's Yard. Read about the pieces on display, wax lyrical about the beauty and psychological intensity of Auguste Rodin's sculptures. Get laid.	Short Circuit II Kambar, 22.00-02.30, £3 80's night Zane Lowe Fez, 21.00-02.30, £6 Reeking trip-hop! Bilge.

BOOK NOW



See What I Wanna See
Tue 7 Nov - Sat 11 Nov
£6
ADC
The Cambridge University Musical Theatre Society (CUMTS) are staging the European Premiere of this stunning musical, approved and supported by its composer, Michael John LaChiusa. It promises to attract people who love musicals, as well as "normals" who think they don't, but actually will. Because everyone can learn to be fun. And because this will be great. Originally staged only last year in New

York to massive acclaim and sell out houses, it features a pulsing score that merges with three interwoven stories ranging from feudal Japan to modern New York City, so it won't be a bunch of thespis pretending to be decadent by wearing suspenders. "See What I Wanna See" promises to be an innovative, uplifting and thought-provoking musical ultimately concerned with matters of faith and truth in a demystified world full of annoying rationalists. Like the bastards who smoke Gauloises round Sidgwick. You'll wanna see this! Etc.

BOOK NOW
The Futureheads
The Junction
Mon 4 December
19.00, £9

Buttock-clenchingly tight call-and-response indie from Sunderland perfectly timed for the end of term. Though you might die on the way to the Junction...



Cambridge Crisis: answers to your problems

»“Is putting a padlock around my section of the fridge acceptable?”

Dear Varsity,

I am encountering some difficulties keeping hold of my possessions. I had thought at the beginning of term that it would be enough of a deterrent to paint my initials on all my utensils and cutlery in nail varnish, and to label all my food, with both my name and the kind of food it was.

But lately it seems like what, in my mind, was a perfectly careful and practicable precaution to prevent my floormates from helping themselves to my stuff, has had the opposite effect; I caught my next door neighbour the other day using my milk for her tea. When I politely brought her attention to the name label on the front, she

simply rolled her eyes and walked away.

The next day I found one of my mugs upside down on the draining board. What next, I ask? Is my heat-resistant utility whisk to be lost before I even had the chance to break it in? What of my curved slotted spatula and my high-carbon stainless steel can opener?

And is putting a padlock around my section of the fridge an acceptable solution?

Yours distressed,
Felicity.

Dear Felicity,

You have encountered a problem that, I'm afraid, is not going to disappear any time soon. Learning to live with other people is something that every body has to face at some point in their lives and it requires some measure of 'give' as well as 'take'. What you have to ask yourself is not the inevitable question of 'how bad can this get?' (although I must admit that I do fear for your Teflon non-stick frying pan...), but 'why do I care so much?' Who actually is harmed in the making of the tea with your milk? Is it really so bad when someone drinks coffee out of your mug? Of course not. Perhaps what you need to do is calm down and look at things objectively.

Of course, when you introduce the concept of 'sharing' into your floormates' mentality, you must let them know that this works both ways. If it's acceptable for them to use your milk in their tea, then it's acceptable for you to use their butter spread on your toast, or drink their orange juice in the morning. Maybe this will change their attitude, maybe you'll all end up going hungry, but maybe you'll all become better friends – and better floormates – because of this increased sense of shared responsibility.

James Baggaley
Technician at the ADC Theatre

Dear Felicity,

In answer to your predicament, I can only recommend that you will research your friends' tastes in food and buy anything they do not like!

Likewise, you could try to then use all of the same things your friends' own, and beat them that way, or try to limit your restocking of your fridge, and cupboards on an 'as and when' basis, buying as you need it, and washing up with their Fairy Liquid! Have you tried wearing their clothing, would they like it then? Next time you have some ketchup, or marmalade that belongs to you, try putting curry powder, or pepper in to what is left of the jar, or bottle, and see instant results!

Perhaps they then will not be so eager in the future to try your food-stuff! Laxatives in the instant coffee? On the other hand, if you are of a large figure perhaps, and need to lose weight, then this is the perfect time...stop buying food, and be slim in no time!

Perhaps the answer is also not to have so many designer items of this sort, i.e., high carbon slotted spoons, or a heat resistant utility whisk. Just a bog-standard spoon would do, then the Magpies on your floor would not have anything to hone in to. Try it!

Yours sympathetically
C.R. Maxted

Porter
Sidney Sussex College

Dear Felicity,

Unfortunately you are not alone in your distress: every year hundreds of students are faced with the same problem. Using your teaspoon to stir their coffee or "borrowing" one of your Rich Tea biscuits to dunk in it. The Varsity mail bag must be full of reports of such blatant criminality. It seems that respect for other people's property has fallen the way of the Dinosaurs.

You could keep some of your more precious items in your room, therefore ensuring their safety from the sticky fingers of your floormates. This may not be totally practical for some of your more perishable fridge items though. Threatening signs may deter some of the more feint hearted, but I am afraid this will not work on some of the more persistent offenders. I do not recommend lacing anything with poison, as although this may be effective, you may

find yourself with the odd repercussion.

If none of this works for you I suggest you just join in with the general flow of things and borrow everybody else's stuff.

Kara Sheehan
Robinson College
Accommodation Office



Games

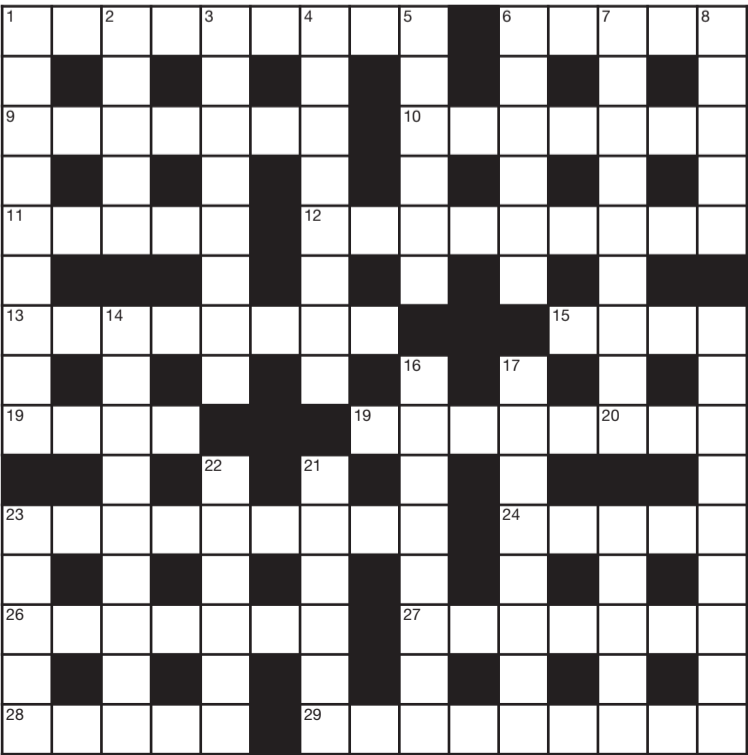


Concise Crossword

- Across
1. Thief paid somehow for little sparrow? (5,4)
 6. Playing cards up whose beanstalk? (5)
 9. Identities abbreviated after abbreviated ensemble flowers (7)
 10. Oliver set about equation, started again (7)
 - 11+25. Dame Vera follows Harris, after hesitating for swashbuckling actor (5,5)
 12. Insult a lord, perhaps, and vanish? (9)
 13. Intense, difficult infrastructure (8)
 15. Some had amnestied his apples? (4)
 19. In one appropriate tide (4)
 20. Director who animates mere saki, apparently (8)
 23. Rickety start following one who only goes diagonally for his post? (9)
 24. Caine's famous role — that is, after Garnett (5)
 26. Hard work in some bone makes Celtic folk instrument (7)

27. Fan heard "Mr. Bilk not heavy", perhaps (7)
 28. What's drawn from peptidic ulcer and inverted is clear (5)
 29. Artist's dream state to mark time (9)
- Down
1. Woke up with energy to snub journalist and broadcaster (4,5)
 2. Gain within current content (5)
 3. German secretly makes famous manoeuvre (8)
 4. New affiliate in IRS conspirators (8)
 5. Forage first! French gold is in French wood (6)
 - 6+21. Excited cop reads John Polish-born novelist (6,6)
 7. Abstracts communication openings to write to reverse aid (9)
 8. Therefore, stick up for Rev. Awdry's isle (5)
 14. Wayward, wayward chair getting around afterthought with overdose (9)
 16. New England state air conditioning is top of the bill (4,5)
 17. Deny CD by mail tampering (8)
 18. Baron's tenant goes in France twice — very original (8)
 22. Crow heard to gnaw apparently Swedish coins (6)
 21. See 6.
 23. Babble weirdly in this tower? (5)

Varsity crossword no. 456



Corrections and clarifications

»The 'real' of 'real' tennis is derived not from 'Royal' but was used to differentiate the game from lawn tennis. Rob Fahey, though he plays tennis for Cambridge University Club is, in fact not English but from Tasmania.

»Varsity's investigation into homelessness last week reported that in June of last year 153 people declared themselves homeless. This in fact should have specified that in "the three months leading to June of last year 153 people sought help from Cambridge services for the homeless".

»Last week's review of Melanie Phillips' book *Londonstan* was written by Andrew Souter.

It is Varsity's policy to amend all significant errors as soon as possible in the digital edition on varsity.co.uk and in the archives. Please email any errors to corrections@varsity.co.uk noting the issue and page number(s). Or telephone the business manager on 01223 337575 between 9:30am and 5pm Monday to Friday.

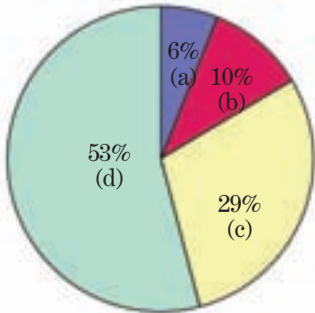
On varsity.co.uk this week

- » Joanne Harris author of *Chocolat* meets Ali Pearce
- » Road to recovery: Rachel Cooper talks to Grace Bowman about her struggle with anorexia
- » Enter the great Borat giveaway

Varsity.co.uk: Poll Results

We asked: So how much of an essay-blogger are you anyway?

- a) My account with Oxbridge Essays is -£30k
- b) I sometimes add a few lines to a Sparknotes printout
- c) It's not plagiarising if you memorize it
- d) I wouldn't dare blag an essay



Go to varsity.co.uk for games solution and to vote in our poll

Paris Syndrome

» Izzy De Rosario explains how, for some tourists, shopping can lead to psychosis

I have yet to meet a single person who doesn't raise their eyebrows in surprise when I say that on a recent visit to Paris, the Parisians were almost affable. Even the shop assistants. Even if you spent the summer earning a pittance in Dorothy Perkins, you must recognise that generally shop assistants make shopping harder than it needs to be. Not so in Paris. In comparison to the perversely unhelpful kind that seems only to exist in and around the M25, Parisian shop assistants don't pay much attention to the customer. In England there is a tendency to either watch the customer like they are a shoplifter or to tell the customer that whatever they try on suits them. Comparatively, *bonjour* and *au revoir* is more than enough customer service.

Yet the stereotype of the French, particularly in their behaviour towards foreigners, has been reinforced to some extent in the past week, with the papers carrying the story on Paris Syndrome. This is a form of depression that is triggered by the frosty demeanour of the Parisians towards visitors to their fair capital, and it predominantly affects female Japanese tourists. Now, there are some 28,000 Japanese residents in

France, the majority living in Paris, so the twenty or so cases annually of Paris Syndrome are apparently giving the French tourist board little cause for concern. Nevertheless, depression catalysed by gallic disdain now has its own label. According to Youssef Mahmoudia, a psychologist at the Hotel-Dieu hospital, "A third of patients get better immediately, a third suffer relapses and the rest have psychoses". One victim believed that she was being attacked by microwaves.

To some extent "Paris Syndrome" is caused by the sense of alienation that is experienced when you do not understand the culture and way of life, but this is something that most of us experience at one time or another without it driving us to believe that we are Louis XIV. Furthermore, in all fairness, Paris is not the only city to induce psychoses in those susceptible to mental disorder. Jerusalem Syndrome is caused when visitors are overwhelmed by their perception of the spirituality of the city, to the extent that in the most severe cases, sufferers have become convinced that they are figures from the Bible and Jewish Scripture.

The definitive aspect of both syn-



ILLUSTRATION BY JULES HUNT

dromes appears to be recognising one's own expectations. According to Dr Moshe Kallian, a district psychiatrist in Jerusalem, victims of Jerusalem Syndrome seek out a sense of the city's spirituality and manage to meet their own heightened expectations. However, victims of Paris Syndrome expect to encounter (for example) helpful shop assistants and are barely acknowledged. Their depression is for the most part brought about by the overwhelming sense of feeling let down.

One psychologist told *Le Journal du Dimanche* that for these sufferers, "When the idea they have of the country meets the reality of what they discover it can provoke a crisis". Essentially this sense is another form of alienation – of feeling that reality does not meet your expectations and that you are thus alienated from the external world. On a day-to-day basis, the only real solution is to remember that there will inevitably be a difference between how life is and how you expect life to be. And also, to remember that life is sometimes going to be better than you imagined. Like when I went to Paris and even liked the shop assistants.

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On-campus presentation
The Debating Chamber, Cambridge Union Building
Tuesday 7th November 2006 at 7pm



Food and Drink

Food and Drink editor: Katie Craig
Email: food@varsity.co.uk

Local Produce

» Benjamin Barford-Marks boycotts the supermarkets and goes local for a week. He even tries to milk the King's College cows

Having been living in Cambridge for several weeks now, I have been questioning whether college hall really is the only way to eat. So I decided to experiment; I would live for a week on local food – produce grown or reared in Cambridgeshire. With the exception of one King's formal hall, beer and seasonings, everything I ate for the next week would be local.

Contrary to popular Cambridge tradition, Monday was the first day of my week. I left my room, not having made plans for breakfast. Heading for the market, empty stomach, and seeing only lush exotic fare, my hunger grew by the minute. As I walked among the stalls, I felt rather religious as I eyed up the mountains of luscious produce that was literally forbidden fruit. I asked around, and found that the local produce consisted mainly of apples and root vegetables. The chances of a good breakfast were not good, but just as I resigned myself to an early lunch of parsnips and celery, I learned of a shop where the local produce consisted of more than rabbit food. Having bought a cheap collection of parsnips, carrots, eggs, broccoli, tomatoes, apples, raspberries and a pumpkin, I left the market.

The Urban Farm Shop is about five minutes walk past the Grafton centre, on a residential street full of local people who presumably would need good local fare to sustain themselves – I was encouraged. The shop mainly consists of small quantities of over-priced preserves and small fish. However, after explaining my position to the owner, I was treated to a tour of the shop, whereupon I discovered several surprising things. I managed to obtain some local flour, local sausages, and local blueberry jam, which I thought a little suspect, considering the notable absence of blueberries from the flora of

Cambridgeshire, let alone the rest of England, however I was assured of its localness, and promptly bought it, along with three types of local bread on which to eat it. In terms of drink, apple juice was essentially all there was. Boring? Oh no, there were at least eight different types of this splendid drink, of which I bought some of the mighty braeburn, a little of "Howgate Wonder", and some Worcester. Delicious. By this point I had banished my hunger with a free local sandwich (yes free), some apples and a pear from the shop, and my modest food budget had long been forgotten in the rush to buy things like "taste of history – local pear sauce". On the way home, I found a local cheese shop near Trinity, where I was sold two types of local cheese; "baa", and "bleat".

That evening, I was determined to transform my motley ingredients into food. I made a parsnip, tomato, and cheese omelette – it was a feast of local proportions; having delicious implications for my culinary guinea pigs. I followed this the next day with a dinner of sausages, broccoli and eggs, and some real tomato ketchup from the urban farm store. Since I had flour, raspberries and eggs, I decided to make pancakes, but I had no local milk. Since the store was a good 20 minutes away, I decided to make use of resources closer to home. The animals in King's field, that everyone refers to as cows seemed like a good local option, so I went to porter's lodge to find out about their milk. I left with a feeling of mild disappointment and acute embarrassment, having learned that they were in fact bulls. It must have been the fact that they all have feminine French names like Cecile that led me astray. So I had to make do with frozen sheep's milk from the Urban Farm Store. There is a reason that no

one normal drinks sheep's milk. It is rancid. However, I used it for the raspberry pancakes, which turned out well, but it most definitely soured the pumpkin soup that I made, which tasted mainly of parsnips anyway. The rest of what I ate consisted mainly of various fried combinations of egg, bacon (from the market on Wednesdays and Saturdays), and

assorted vegetables, all doused in local ketchup.

After a week of local goodness, I believe that there is much to be said for local food (especially the market apples), however, moderation is probably wise, since what cannot be found in the market is expensive, and I would not wish sheep's milk on anyone.



Fresh produce in Market Square

AMICA DALL

THE RESTAURANT COLUMN

Martha and Mathilda
The Green Man

★★★★★

Grantchester is a very lovely place to go. Rolling fields, an escape from the city, those sumptuous cream teas at The Orchard. Not so at night. It's hard to find the way in the dark and Mathilda fell in and out of the river all the way there. But at last we made it to the eighteenth century Green Man pub, (on the right of the path - in daylight you can't miss it), and snuggled into the cosy, beamed interior. The atmosphere in this pub is inviting; it feels a world away from Cambridge (and in the dark, it is), and the gastro-style has not compromised its cosy, traditional feel. For sunnier, long gone summer days, there's even a beer garden.

We began with a much needed bottle of red Claudeval (£9) which had a warm, rich body and spicy nose that was lovely with our food. The food menu here is extensive, offer-

» The atmosphere in this pub is inviting; it feels a world away from Cambridge

ing hearty classics like cottage pie as well as more delicate salads and quiches. There are a host of specials too, including a Thai spicy chicken burger and a marlin steak with pesto mash and asparagus (ranging from £8 to £15). To start, we tucked into a platter of warm fresh bread, accompanied by a bowl of marinated olives. For the generously portioned mains, Mathilda plumped for the bangers and mash (£8.95) which were a treat; thick and juicy sausages bursting with fresh herbs, and a creamy mash (mostly eaten by Martha) offset by succulent squash cubes, all drenched in a thick, tasty gravy. Martha sampled the venison burger special (£8.95), accompanied by good-quality cheddar, a nicely dressed salad and a mountain of yummy skinny fries. This too was delectable; the meat full of flavour and perfectly cooked. Amongst such tempting sweetmeats as chocolate fondant with fresh fruits of the forest, and apple and rhubarb crumble with custard (all desserts are £4.95), we decided on Crème Brûlée for pudding. This was a fitting (or fattening) end to such a nice meal; the thick, burnt sugar topcoat was perfectly crackly and the crème itself was light, sweet and speckled with real vanilla. Yum. Needless to say, we made it home, and, despite serious discussions about taxis, found that the river is not so cold when you've a belly full of fine wine and good food.

MODERN MANNERS MAKETH THE MAN

Going Out

- Bouncers, like pets, just need to know who is in control. Speak to them with a stern voice, stating exactly what you want them to do. If they disobey you, ignore them, but if they follow your command, reward them with a small treat.
- Drink buying is an enormously complicated business, which can be expensive if done incorrectly. In order to pace yourselves, suggest that you should drink water between alcohol rounds. Then make sure that it's you that buys the round when everyone's drinking tap water. Works like a charm and your friends will be pleased that you're trying to save them from a hangover.
- On the dance-floor, dignity, elegance and poise are key. The well-

mannered lady or gentleman really should make sure that they have familiarised themselves with at least the basic steps of the main dances. These are, of course, the waltz, the tango (Argentine), the Saturday Night Fever arm points, Michael Jackson's moonwalk and that booty shakin' thing that Beyoncé and Sean Paul were doing back in 2003.

The Social Ladder

- Maintaining friendships with everyone doing your subject at your college is arduous, time-consuming and impractical. Instead focus on a few key figures in the group. Use such factors as attractiveness, wealth and number of friends on Facebook as qualifiers for your selection. Spend all your time with this A-group, shunning all others.

- To be friends with everyone is to be incredibly limited socially. Just think of all the other relationship options you're ignoring. Here are a few to get you going: mortal enemies, stalkers, acolytes, unrequited loves, adopted siblings, staff. The list is endless.

Relationships

- If you are in a relationship, it is extremely important that every passing person is made aware of your connection. At parties, make sure that you spend at least 95 per cent of your time in a passionate embrace. Otherwise, the single person sitting next to you might think that

your relationship is one to be doubted and that would make them feel uncomfortable.

- The number of kisses at the end of a text message is an exact scientific indication of how your relationship is going. Follow these guidelines to the letter (literally).
No Kisses: Relationship terminated
"x": Will break up with you on Tuesday.
"xx": Friendship not love. Sorry.
"xxx": Standard amount of kisses. You're dating a dullard.
"xxxx": You're dating a neurotic freak. Ditch immediately.
"x34ddwxxxu5": Lover sat on mobile phone.

Frederick Way

Next week: Traditions



Fashion

Fashion editors: Olivia Johnson and Rosanna Falconer
Email: fashion@varsity.co.uk

Benj Ohad Seidler...

Confronting the world with determination after a life-changing experience. With Nina Simone's "Suzanne" as its soundtrack, this is the look of Benj's slick, beautiful collection: the past still casts its shadow on the "Suzanne" figure as off-kilter zips, shapes and patchwork stand out against sleek tailoring.

Benj is inspired by the arts and crafts movement, and in giving a human quality to his clothes, favouring hand embroidery in an age where machines have come to dominate. But what really comes across in his collection is its wearability. This is not abstract art but rather clothes with a relaxed fit and easiness about them. He designs with his friends in mind and his working relationship with Miriam Foster is therefore key: as stylist for his collection at Cambridge Catwalk, she is able to give an outside perspective and a woman's reaction to his clothes.

Having interned with Anna Sui, Bottega Veneta and Roland Mouret, as well as being highly commended in the Vogue Talent Contest this year, Benj has much experience in the fashion industry, reflected in his skilful tailoring and variety of looks.

Lucy Minyo...

Lucy is using the fashion show as an opportunity to take her experience in costume design one step further. She has been putting together costumes for Cambridge theatre productions since the beginning of her first year and has always had a creative, eclectic approach when collating them. Her love of clothing derives from the joy of combining elements of contrasting density, opacity and transparency into a beautiful composition. She views the collection as an excellent way to explore the ideas and obsessions that she has been harbouring for some time, but are not necessarily suited to the stage.

On November 10th, you will witness a collection centred around sculptural form and material at its purest. Lucy has chosen a truly original pair of styles as its basis: Regency and dancewear. This contrast may not sound a natural coupling but both show the importance of proportion and an awareness of the body shape. These elements are sorely missing in fashion today, particularly menswear, so expect to see an innovative collection at Cambridge Catwalk.

Right: Antonia wears Jacket, £30. Skirt, £120. Dress, £40. All made to measure and available to order from Benj Ohad Seidler, bos22



THE SHOW

Punk-rocker gigs... Stand-up comedy... Examinations... All things you might associate with the Corn Exchange. However, on November 10th the red carpet goes down and the catwalk goes up as Cambridge gears up for its Fashion Show.

Town and gown come together as fashionable local businesses, especially those of vintage cool, show off their fabulous garments. Two of Cambridge University's own students will also add to the glamour by putting their exciting creations on the catwalk. All the proceeds will be dedicated to the Teenage Cancer Trust which is hoping to establish a unit specifically for gravely ill teenagers at Addenbrookes' Hospital.

The event gives us a great chance to witness the zing of Cambridge's fashion creativity. The atmosphere will be buzzing, as glamorous professional models take

to the catwalk alongside ambitious, beautiful newcomers. The show promises to be striking, from Boudoir Femme's dramatic coats to The Tailor's Cat spectacular dresses... and you must support Benj and Lucy's much anticipated runs, as they boldly experiment with structure and tailoring.

Proceeds from ticket sales will provide seriously ill young people with all those home comforts we take for granted. It promises to be a fantastic evening, and with such a worthy aim, why resist? What's more, with Judi Dench and others as patrons of the Trust, rumours abound about a celebrity influx...

Olivia Johnson

Cambridge Catwalk
November 10th at 7.30pm
The Corn Exchange
Box Office 01223 357851

Styled by
Olivia
Johnson and
Rosanna
Falconer

Photographed
by Debbie
Scanlan at
Newnham
College

Modelled by
Rosanna,
Matt, Georgie,
Antonia, Tom,
John and
Flora

All clothes by
Benj Ohad-
Seidler



Cambridge Catwalk

» Town and gown come together at the Corn Exchange on November 10th for a fashion show in aid of the Teenage Cancer Trust. *Varsity* profiles the two Cambridge students participating and showcases their collections





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Atomic Weapons Establishment



VARSITY

Editor

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APPLICATION AND INTERVIEW TIPS



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Evening Presentation at Chemical Engineering Department,
Cambridge University
(Lecture Theatre, New Museum site, Pembroke Street)
Monday 20 November
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Arthur D Little



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Friday 3 Nov to Thurs 9 Nov

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LITTLE CHILDREN (15) (2h35) (NFT) Daily 13.50 16.50 20.00

SCENES OF A SEXUAL NATURE (15) (1h55) (NFT) Daily 18.40 Fri/Sat Late 23.50

SAW III (18) (2h10) (NFT) Daily 12.30 15.30 18.20 21.00 Fri/Sat Late 23.30

A GOOD YEAR (12a) (2h20) (NFT) Daily 12.10

STEP UP (PG) (2h05) (NFT) Daily *10.40 (Sat/Sun Only) *13.10(Not Sun) *15.40 *18.30(Not Tues) *21.10 Fri/Sat Late 23.40

THE DEVIL WEARS PRADA (PG) (2h10) Daily 12.40 (Not Sat/Sun) 15.20 17.50(Not

Mon/Tues) 20.20 (Not Mon/Tues) Fri/Sat Late 23.00

BARNYARD (U) (1h40) Sat/Sun Only 10.10 12.00

THE LAST KISS (15) (2h05) Fri/Sat Late 22.30

THE DEPARTED (18) (2h50) Daily 20.50

THE GRUDGE 2 (15) (2h05) Fri/Sat Late 22.50

THE HISTORY BOYS (15) (2h10) (NFT) Daily 14.40 17.10 19.50 (Not Thurs)

OPEN SEASON (PG) (1h50) (NFT) Daily 11.30(Sat Only) 14.10 16.30

CLICK (12A) (2h10) Sat/Sun Only 10.20 12.40

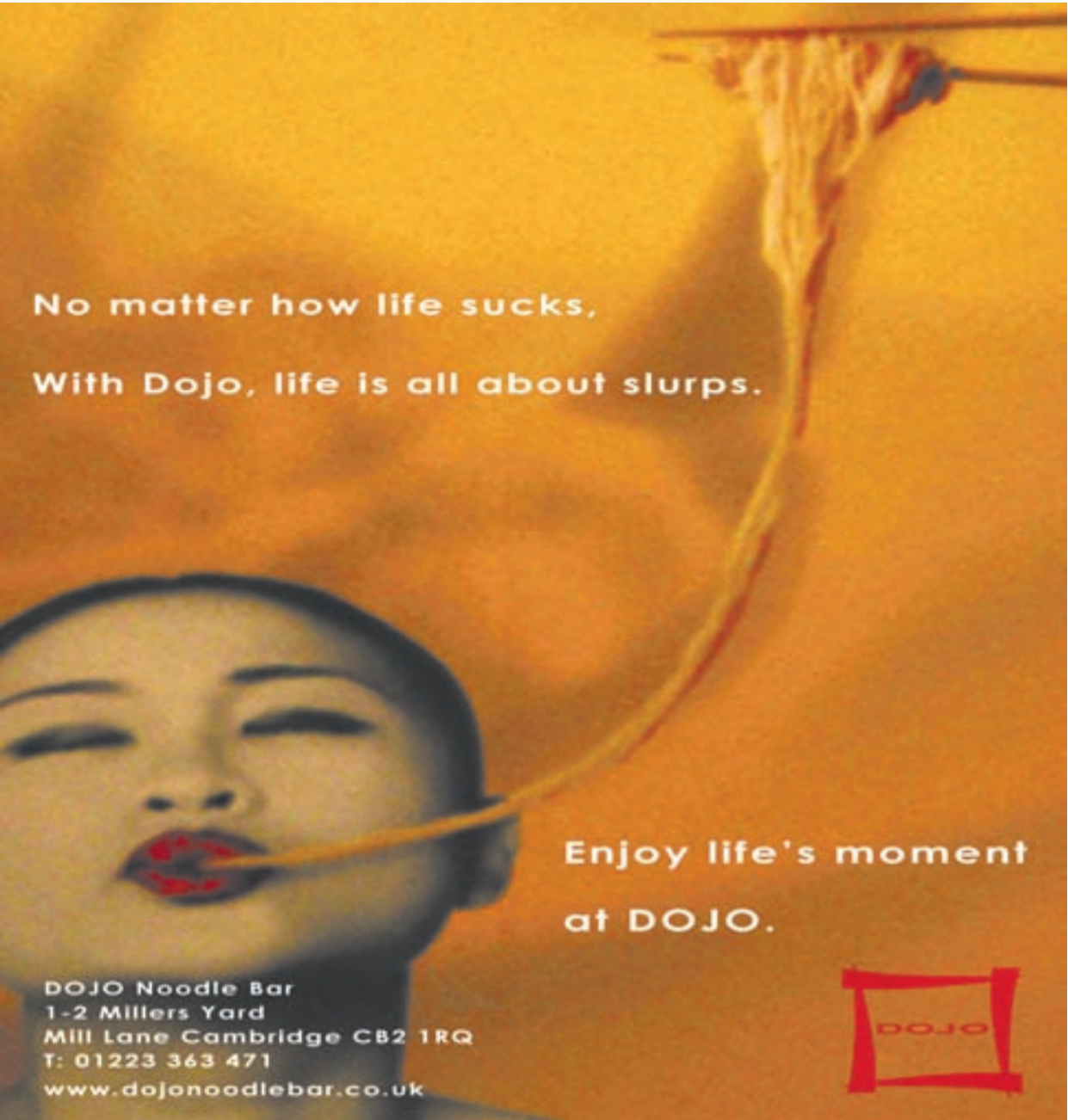
HOODWINKED (U) (1h40) Sat/Sun Only 10.30

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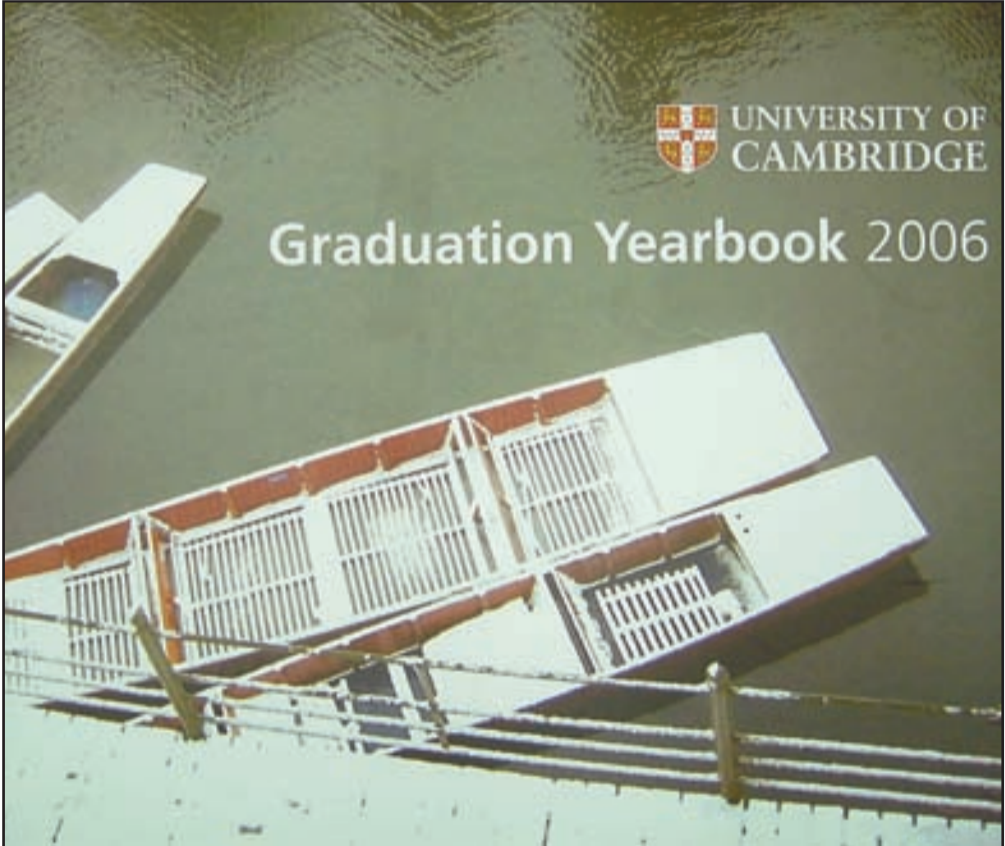
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Smashing Blues trounce Warwick II

»Cambridge's tennis players win 10-0 to start this season's BUSA campaign in emphatic style

ILAN FEDER

Cambridge	10
Warwick 2	0

Wednesday saw the men's Blues tennis team launch their entry into the BUSA league with an emphatic 10-0 drubbing of Warwick University's 2nd team, leaving Cambridge full of confidence for the year ahead.

The tone for the match, being played on indoor carpet at the Next Generation Club in Cambridge, was set early on by the Cambridge number two doubles pairing of Ben Cole and Milosz Gudzowski, the latter making his debut. BUSA matches begin with both the doubles pairs playing a 'pro-set', playing the first to eight games, followed by a round of four, best-of-three-set, singles matches with two points awarded for each singles rubber and one point for each doubles.

The pair showed no mercy against their Warwick counterparts in running out 8-0 winners in less than half an hour. With Cole's big serves as destructive as ever, and Gudzowski re-painting the lines with his trademark crisp returns, the Warwick pairing were made to look out of their depth. Meanwhile, on the other court, the top Blues pair of Jonathan Tassel and captain Tim Murray were making similarly light work of their match, securing a couple of early breaks of serve before easing to victory 8-2.

After two such comprehensive results, confidence was high in the Cambridge camp as they entered the singles round. Cole and Murray, playing at numbers 3 and 4 respectively, were first up. Both players looked comfortable from the start, with Murray breaking serve twice en route to winning the first 3 games without dropping a point, and Cole demonstrating his highly impressive power game, with a barrage of unreturnable serves and forehands.

As the duo were busy wrapping up



Cambridge's greater strength and skill was obvious as they powered past their opponents with almost embarrassing ease

SOPHIE PICKFORD

their first sets 6-2 and 6-1 respectively, new recruit Gudzowski was walking onto court for his first competitive singles match in Cambridge colours. Playing at number two, the Yale graduate made a slightly nervous start, which saw him yield the first game. But his forceful baseline style of play was soon in full flow and was simply too high-quality for his Warwick counterpart to deal with. A comprehensive 6-1 6-2 victory for the American rounded off a memorable debut. His ability did not go unno-

ticed by the opposition, with the Warwick number two commenting, "I just didn't know what to do against him...every time I hit it to his backhand he hit a winner."

Murray was next to finish, winning his second set with similar ease to the first, and in doing so secured the match for the Blues as they obtained an unassailable 6-0 lead. His forehand, which has recently been remodelled under the tutelage of Blues coach, Nick Brown, was particularly effective in bringing about the win.

Cole really showed his class in hurrying through his second set 6-0, to make it another Cambridge win. Jon Tassel was still to play in his singles match, which was, by now, another dead rubber. Even so, the Cambridge number one was in no mood to surrender his staggering unbeaten singles record, which he has held since making his debut for the Blues one year ago. On this occasion he was, perhaps, not quite at the top of his game, but even so his undoubted quality was evident. He

demonstrated his full array of strokes on the way to a more than comfortable 6-2 6-2 win, to wrap up proceedings.

After such an impressive victory the Blues must be keenly awaiting their upcoming trips to Northampton and Bedford. With the entire top six from last year's victorious Varsity team still studying in Cambridge, coupled with the arrival of Gudzowski and some promising Freshers, such a target is well within the Blues squad's capabilities.

Rugby blues go so close

CONTINUED FROM BACK PAGE

defence forced a hasty pass, which failed to find anybody out wide. It was only a brief respite for the Blues as a minute later a trademark long pass from Cipriani sent Doherty clear. The centre found Bishay in support, and the winger went over near the corner. Another fine kick by Cipriani restored Wasps' four point lead.

In the next twenty minutes, fast, end to end play tired the Blues and gave the advantage to the professionals. A fly hack put Cambridge on the back foot, and some fumblyings allowed Wasps to scoop up the ball and spread it wide to centre Doherty, who dived over in the corner, although Cipriani did not convert. Tempers flared in the final quarter as two fights broke out simultaneously on either side of the pitch, resulting in both number twos being sent to the sin bin as a punishment.

Shortly after, Cipriani put the game

out of reach with a spectacular individual effort. Fed the ball on his own 10 metre line, he took advantage of the smallest of gaps, and with blistering pace ran fifty metres to score in the corner. The try was converted in the last minutes of ordinary time, to take the final score to 29-13.

In terms of skill, strength, and commitment, the Blues were at least equal to this Wasps side. The superior stamina and fitness of a professional outfit, and the standout performances of Cipriani and centre Doherty, allowed what was an extremely tense and close game to be lost by the Blues in the final quarter. The score-line does not reflect the fact that the lead changed hands five times, and the game showed an impressive variety of wide and tight play from both teams. To put this match into proper perspective, a week ago the same Wasps XV took on the Oxford Blues and won, emphatically, 54-0.

Golfers halve with Saffron Walden

JAMES RANGER

Last weekend saw the Ladies University Golf Team start off their season in good form by halving in their first match against local side Saffron Walden. Despite the constant rain that accompanied them for the duration of the back nine, the team performed well, helped by the addition of a new coach this year.

Off first was Elaine Evans, the vice-captain from Catz, playing against Saffron Walden's captain from last year. She was followed onto the course by Jenny Heathcoate from New Hall. Both of these matches proved to be tough battles, and they both ended in halved results.

Next up was Kirsty Wybar, and, despite playing the course for the first time, she managed a fantastic win in 5/4. Fresher Katie Taylor was off the tee next, and she fought hard in a tough

match so that it was all square with one hole to play. A sneaky putt from her opponent on the 18th consigned Taylor to lose on the last, but she showed good potential for the rest of the season.

Jo Reeve played next; a re-match of her game last year. Having lost 7/6 last time around, Reeve seemed determined to avoid a repeat. After winning the first hole with a birdie, the match settled into a pattern of halved holes, with Reeve just hanging on, eventually winning 1-up on the 18th.

Finally Jill Hamilton from Lucy Cavendish started out. Returning to golf after a long break, she needed just a half to secure an overall Cambridge win. But she was outplayed by her opponent from Saffron Walden, losing her rubber by the 14th hole, and the match was halved overall.

The team played well in a promising start to the season, setting a precedence to be carried forward to the Varsity match in March.



Blues shoot down Oxford

Oxford	29
Cambridge	32

OLIVER SAIMAN

The Cambridge University Netball Blues headed onto court last Wednesday for a league match with a difference; they were taking on Oxford University. And the Blues recorded a tense victory to set themselves up perfectly for this season's Varsity match.

Despite their narrow defeat in Varsity last year, the Cambridge team was confident with its ability and potential for this year, having been well prepared by Captain Sian Folley. The match started well for Cambridge, with strong, fast play in the centre court allowing the ball to easily find its way into the circle.

The Oxford and Cambridge teams seemed well matched, both boasting strong defenders and tall shooters. By the end of the first quarter the Dark Blues were 8-6 up, but it was obvious that in such a tightly fought match a two goal lead counted for little.



The netballers lost out in last year's Varsity match against Oxford

In the second quarter, defensive duo Sarah Warren and Kerry Bloxham fought hard to pressurise, intimidate and intercept in the circle, leaving the Oxford attackers unnerved and agitated. This, combined with excellent defensive backup from Harriet McGrath in the centre and Rachael Smith on the wing,

allowed Cambridge to bring the ball down the court quickly and smoothly.

When the ball found its way to the attackers, Cambridge was able to convert possession into goals. As the half-time whistle sounded it was back to evens - the score a meagre 15-15 - showing the standards of play to be high on both sides.

The third quarter started off well for Cambridge, with an immediate turnover of the Oxford centre. The Cambridge attack, the same trio as last year, consisted of Folley, as well as Rebecca Gwilliam and Kate Yateman-Smith. Between them, Gwilliam and Folley were able to penetrate the Oxford defence and feed shooter Yateman-Smith with some lovely passes. The attack, it seemed, benefited from the previous season's play together, and managed to move the ball round the attacking third patiently and effectively. Their efforts were justly rewarded, as the Light Blues scored a spurt of well-deserved goals.

Oxford's defenders were becoming visibly disillusioned by Cambridge's play. The keeper, usually able to dominate the circle due to her height advantage and long arms, was finding it extremely difficult to make interceptions, often due to the excellent positioning and movement of the Cambridge shooter. Meanwhile, defensive play of the highest order from Warren and Bloxham in the first half of the court caused Oxford to take off their starting shooter. Due to increased pressure the Oxford attack-

ers' accuracy was starting to waver. By the end of the third quarter, Cambridge was three goals up and quite obviously physically and mentally on top of the game.

The brief team talk before the final quarter seemed to fire up the Cambridge team even more, and they came back onto court with renewed purpose. Having shown good levels of fitness throughout the match, Harriet McGrath continued to work hard in the centre. She was defending and intercepting, as well as bringing the ball up the court and feeding well into the circle, and this was key to Cambridge's firm resistance in the final minutes.

Despite a nerve-wracking moment when the score went back to evens, it always seemed likely that Cambridge would triumph. The Light Blues soon went ahead again, and Oxford had no reply. When the final whistle blew it was 29-32, with Cambridge recording a well-fought and morale-boosting win.

Cambridge University Netball Club's cocktail party takes place this Saturday 4th November at Downing. Tickets are priced £10 and are available from any member of the squad



**Joe Powell
& Oscar
Brodwin**

Gamblers Unanimous

"Money won is twice as sweet as money earned". Fast Eddie Felson in *The Color of Money* said it best. While every leaflet, counsellor, therapist or parent will advise against gambling, or, as we like to call it, "investment in knowledge", we may gamble guilt-free for two reasons: first, with a concoction of discipline, gut instinct and intelligence, it is certainly possible to make money; and, second, the wager involved will invariably add to the excitement of any sporting event, be it The Boat Race, Varsity rugby, the Champions' League or even curling at the Olympics.

So welcome to *Varsity's* newest addition, "Gamblers Unanimous", a weekly betting column sponsored by Betfair.com. We are not here to encourage, but to advise; to warn against the classic mistakes we all make with dollar signs in our eyes and a figure of James Bond by the Blackjack table in our minds.

"What in the name of Austin Powers do you know then?" we hear you cry. Neither of us is proud to say that we've spent more hours in the bookies than in the lecture theatre. But we hope that the sacrifices we've made in preparing for many a four o'clock supervision with one eye on the 2.10 at Newbury will pay dividends for our readers. So, when that 20-1 shot romps home, we'll be waiting by the bar in Cindies expecting a drink or two. But when Christmas is cancelled due to an upset at the Abbey Stadium, don't

expect us to buy your pressies.

Each week we will give you three main tips; "The Bank Job", "The Long Shot" and "The Porters' Tip". Betfair have provided us with a starting bank of £200, a portion of which we will use each week, with any profits at the end of term being donated to charity. "The Bank Job" is our most confident tip and, whilst it won't net you a fortune, this is the bet to keep your bank roll ticking over nicely. "The Long Shot" will be a bit more of a risky punt, but the rewards will be far greater when our betting radar is in tune. Finally, "The Porters' Tip" will come from the chaps who look after our safety and, now, hopefully our pockets too. Our "Long Shot"

this week comes from Old Trafford, where Manchester United host Portsmouth this Saturday at 3pm. Having made a record start to this year's title race, Harry Redknapp's men demand respect from the current league leaders. We envisage a tight first half with the on-form Rooney to make the difference in the second. "Draw first half, Man Utd second half" at 4.8 is a juicy price. We recommend a £5 stake on Betfair, which will yield a total return of 24 big ones. Lovely jubbly!

Saturday night is fight night. Floyd "Pretty Boy" Mayweather is challenged by the Argentine, Carlos Baldomir, for the WBC world welterweight title. Mayweather has earned the reputation for being the best "pound for pound" fighter in

the world, boasting a 36-0 record with 24 knockouts. However, we think the crafty Baldomir has got what it takes to last the distance, fresh from an exceptionally gritty display against Arturo Gatti. Mayweather to win on points at 1.55 is a very solid prospect, and turns a tenner into just over £15.

"The Porters' Tip" is Desert Quest in the 3.55 at Wincanton on Saturday, which you can watch via terrestrial TV on Channel 4. From the stable of champion trainer Paul Nicholls, this one sauntered home at Ascot the other day carrying top weight, never coming out of second gear. He has already been backed for the Champion Hurdle at Cheltenham next March. Whether he's up to that class just yet is an open question, but he should take care of his Wincanton rivals at the weekend. A £5 bet should pay nicely.

We'll be back next week to tell you how we did and to give you some more betting tips.

This week's top tips

The Bank Job
Baldomir vs Mayweather.
Mayweather win on points.
Stake: £10

The Long Shot
Man Utd vs Portsmouth. Draw at half time, United win at full time.
Stake: £5

The Porters' Tip
Desert Quest in the 3.55 at Wincanton on Saturday.
Stake: £5

betfair.com

Rowing pains: It's Queens' Ergs



Queens' men and Jesus women bench-pulled to victory

EMILY WRIGHT

CAPTAIN'S CORNER

Men's Squash



MATT AUSTIN

How long have you been playing?
I started playing at school when I was 8. Luckily, my school had a squash club in its grounds, so I was coached from a young age. My dad used to play a bit as well, although he gave up playing when I beat him aged 12.

How did you start in Cambridge?
After not playing at senior school, I started playing a lot again in my gap year to keep fit. I was really enjoying squash again, so I signed up for trials at the societies fair and it went on from there.

How good is the team?
We've got a very strong group of players this year. Our No.1, Harry Leitch, is ranked 2 in Scotland, and our No.2, Jamie Douglas, was a junior British champion. Thanks to players of this quality, our excellent coach Richard Loke and the generous support we get from EMB, we're looking for our 10th straight Varsity win. We're probably one of the best four UK universities.

What's the greatest moment in your squash career?
Winning Varsity in my first year. We played at the incredible RAC Club on Pall Mall, which used to hold the British Open, squash's most prestigious tournament. I won my match, and we won 4-1 overall in front of a huge crowd and in an amazing atmosphere. This year's match is on February 17 and is well worth watching.

What's your best piece of advice?
When playing, keep it simple, be patient and don't lose your head.

Blues stung by London Wasps

»Thrilling rugby match sees an unlucky Cambridge side lose out

TOM MARRIOTT

Cambridge	13
Wasps A	29

In one of the most exciting games played at the Grange Road ground in recent years, the Blues fought hard against a strong Wasps XV, and at times looked capable of stealing the win. In the end the inherent stamina of a professional rugby team was the only thing separating the two teams in this fast and expansive game.

Make no mistake about it, nominally an "A" team, this Wasps XV would not have looked out of place in the Premiership. In a line-up boasting Irish flanker Jonny O'Connor, returning from injury, eager to reclaim his first team place, as well as Simon Amor at scrum half, the real star was Daniel Cipriani in the number ten shirt. Cipriani, still only 19, but already hotly tipped as the future for England at outside half, dominated the game in every respect. In what Shaun Edwards, Wasps' coach, has described as "his best game in a Wasps shirt", Cipriani was playing in a different league to all those around him, including, to their detriment at times, those on his own team. Particularly in the second half, his sharp running, lightning pace and mercurial handling allowed Wasps to take the advantage as the Blues tired.

The Cambridge team fielded perhaps their strongest possible line-up, and played some outstanding rugby at times, giving us a tantalising glimpse of things to come over the course of the season. Wasps kicked off, but, having failed to reach the ten metres, play returned for a scrum. After exchanging a number of nervous end-to-end kicks, the Blues appeared to be capitalising on some strong forward play. But Wasps broke into their half and won a penalty, which Cipriani duly converted on the four minute mark, to



Cambridge went ahead in the second half but the Wasps proved too strong for the Blues SOPHIE PICKFORD

make the score 3-0. The Blues rallied well and were awarded a penalty far into Wasps' half. Jonny Ufton converted well to bring the Blues level. Good forward pressure saw the Blues win another penalty, after a speculative drop goal attempt, during a period of played advantage, which fell wide. Ufton followed by converting a difficult kick to take the Blues ahead 6-3.

In the first fifteen minutes it looked like the Blues were to have the better of the Wasps pack. However, the Wasps' tight five dominated the ensuing period of play and, through a series of rucks and driving mauls, pushed the Blues right back to their own line. A neatly worked lineout, followed by a driving maul, saw Rob Webber score for Wasps in the far corner, taking back the lead in the 21st minute. Cipriani kicked a fine conversion from far out to bring the score to 10-6 in Wasps' favour.

This was to remain the scoreline until the half-time whistle, with the Blues holding up well in the face of some strong play by the backs. Much of the pressure was orchestrated by Cipriani, who came close to putting centre David Doherty over, with a neat pass that was deemed to have gone forward. A scrappy ten minutes followed, in which the boxing gloves came out in the first of the evening's three fights, but the Blues held on to deny Wasps any further points.

As the half came to a close, Ross Blake, playing at scrum half, made a superb break up the left flank and a number of great offloads saw the Blues come close to scoring again. Cambridge continued to attack the line effectively and were awarded a penalty for their efforts. Ufton kicked well, but the touch judges ruled that the kick was not good, and the sides ended the half with the scores unchanged.

The Blues returned to the pitch after half time aggressive and hungry, and within a minute of play they had snatched back the lead. Outside centre Joe Ansbro, playing committed and impressive rugby, punched a perfect line through the Wasps backs, in a wonderfully worked move to put down for a try under the posts. Ufton converted comfortably to take the Blues 13-10 ahead.

But, unfortunately for the Blues, this lead was short lived. From the restart, Wasps had a kickable penalty inside the Cambridge twenty two, but chose to go for the corner. After another powerful drive took play up to the Cambridge line, the ball was moved

CONTINUED ON PAGE 38

The Week In Weather

FRI

SAT

SUN

MON

TUE

WED

THUR

Hitori

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.

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

Sudoku

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.

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

Kakuro

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).

	14	21	4	7				
12								
14						24	14	
3				7				
24				16		4		
					4			
			14					
			26					

rotations

COMPETITION

Win a pair of tickets to the Arts Picturehouse. Tickets available to use Monday to Thursday at any point in the Michaelmas term.



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

