

VARSITY

Friday November 28 2008

The Independent Cambridge Student Newspaper since 1947

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The Varsity Year: a cultural review of the last 12 months

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Steve Jones: science and the Bible

Cambridge donor in trading scandal

» Sir David Li, Cambridge's main Hong Kong fundraiser, accused of insider-trading
» Commission fines Bank of East Asia chief \$8.1 million

Michael Stothard
Chief News Editor

A businessman embroiled in an insider-trading case is the face of the University in Hong Kong, it has emerged.

Sir David Li resigned from the Executive Council of Hong Kong after an investigation into insider trading, but is still a key fundraiser for the 800th anniversary campaign, raising questions about the ethical filters present in Cambridge's latest funding drive.

Li, who is head of the alumni organisation Friends of Cambridge in Hong Kong, was investigated by the Security and Exchange Commission for illegally tipping his friends about

the News Corporation's buy-out of Dow Jones in 2007. He was ordered to pay \$8.1m in an out of court settlement.

Li declined to comment on the issue for legal reasons.

"Li is hardly the kind of figure the University should want to be associated with. There are plenty of prominent, qualified and rather more dignified Cantabrigians to be found in the city," said a source based in China.

Mark Fletcher, CUSU president said: "As students we want to know that the money we are receiving from the 800th anniversary campaign is from an ethical source, and we want the University to be above board and clear about where the money is coming from."

The University said that while the insider-trading controversy was unfortunate, they have drawn a line under it, and emphasise Li's other qualities that make him suitable for the post.

"A line has been drawn under the Dow Jones affair," said a University spokesman. "He is still the chairman of the Bank of East Asia. He was knighted by the Queen four years ago for services to education. He received a BA from Selwyn College in 1964. He is a member of the Guildhall of Benefactors, for people who

have donated a considerable amount of money. The main lecture theatre in the law faculty is called the David Li lecture site. He is a great friend of Cambridge, and a philanthropist both to the university and to his former school in Uppingham."

The Friends of Cambridge in Hong Kong is one of the 200 alumni groups around the world who run events and, in many cases, raise funds for the University. The Cambridge Thai Foundation is headed by Anand Panyarachun, a former prime minister of Thailand.

Many of these organisations are fundraising for the Cambridge 800th Anniversary Campaign, which is seeking to raise £1 billion by 2009 to "help secure Cambridge's edge in excellence for the future". Earlier this year the campaign reached £663 million after £155 million was made in the last financial year.

The Friends of Cambridge University in Hong Kong (known as 'The Friends') was founded by Sir David Li in 1981. As well as fundraising, The Friends raise and manage a scholarship fund called The Prince Philip Scholarship. The Prince Philip Scholarship is a non-means tested cash award of 2,500 pounds per annum, so a promising student from Hong Kong can study at Cambridge.



Box clever: battling Blues conquer Army »p37

\$8.1m

Amount David Li paid in an out of court settlement with the Security and Exchange Commission

£1bn

Amount Cambridge 800th Anniversary Campaign hopes to raise

South African don quits over fake Cambridge degree claims

Andrew Bellis
News Reporter

A senior academic at a South African university has lost his job after falsely claiming to hold two Cambridge master's degrees.

Michael Cowling, the law faculty dean at the University of KwaZulu-Natal, had claimed to hold an LLM and an MPhil from Cambridge, but the University has disclosed that he holds neither. On Monday he announced that he would take early retirement.

Cowling's deception began to unravel in early November when a colleague, who had not been promoted by a panel chaired by Cowling, decided to investigate his credentials. He later complained to the vice-chancellor's office about Cowling's bogus qualifications.

Cambridge's academic records show that Cowling holds an LLB and a graduate diploma, not an LLM and an MPhil. The difference between Cowling's actual LLB and his claimed LLM is "merely technical", a Cambridge University spokesman told South Af-

rica's *Sunday Times*. After Cowling graduated, Cambridge upgraded its law degree from a bachelor's degree to a master's. Like others who graduated before 1982, Cowling was entitled to apply to upgrade his LLB to an LLM but

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VARSITY

**Nominations are open for the 2009 Varsity100.
Any Cambridge student can be nominated at varsity.co.uk/100**

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Not in our name

Compared to our Ivy League cousins, Cambridge is piss poor. Harvard's endowment weighs in at thirty-seven billion dollars; Yale twenty-three; and Princeton gets by on a mere seventeen. Cambridge, by contrast, has just under eight. And whilst more than half of former Ivy League students donate to their alma mater, only 10% of Cantabrigians do likewise. Little wonder, then, that the university authorities have been engaged in a frenzied fundraising drive for the last few years. Americans have been appointed; alumni pinched; and anniversaries squeezed for all they're worth. ("It's our 800th birthday - would you like to give us a cheque?")

All this corporate gold-digging is obviously fairly important for the future of the university. After all, if the endowment runs out, no one's going to get any research funding; presumably the number of Fellows will fall; and it'll be even less likely that this editor's college provides him with anything approaching half-decent gyp room facilities.

But, however important this money is to the future of the university, it is alarming that so little attention is being paid to where this money is coming from. Earlier this term, Varsity expressed concern at the number of colleges still invested in the arms trade. We are equally worried about the ongoing involvement of Sir David Li as the university's Hong Kong fundraising chief. It is commendable that the university values the financial future of its students, but it should think twice about making Sir David, a man whose business dealings are potentially shady, the public face of Cambridge's fundraising campaign in the city.

Thank you

This is my last issue as editor and I'd like to thank everyone who has made the experience so enjoyable. I want to pay particular tribute to my editorial team for being simply outstanding - I couldn't have wished for a better group of people to spend nine weeks with; to Michael Derringer, our Business Manager, who never gets the credit he deserves; to everyone who's contributed to any of our editions; to my friends who have been so supportive; and to you, the readers, for making it all worthwhile. Thank you. It has been a privilege.

Win a bottle of wine

Complete Varsity's online Wealth Survey at www.varsity.co.uk/wealth for a chance to win.

Nominations are also open for the 2009 Varsity100 here: www.varsity.co.uk/100

letters@varsity.co.uk

Submit your letter for the chance to win a bottle of wine from the Cambridge Wine Merchants.
This week the winner is David Howe of Sidney Sussex College

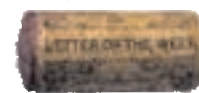
Battle of the Bulge

Sir,

May I express the nausea I experienced whilst glancing at your article 'Union denies Oxford claims on speakers' [Issue 682]. The accompanying picture with Adam Bott shamelessly presenting his manhood through distastefully tight trousers was a deeply scarring experience; an offence to my eyes.

It saddens me further to inform

you that this is not the first incident. It seems Bott has developed a perverse fixation to having pictures of himself, practically indecent, published



throughout Cambridge media. Indeed the handbook that Bott sent to all union members and freshers at the start of term featured him striking a similar pose in those infamous trousers of his.

A closer look at the picture reveals Bott, hand-in-pocket cheekily pointing towards his own member with his thumb.

I trust I can count upon the support of this paper and its editorial team in calling on Bott to stand down in light of this [Ed: you can't], the latest sleaze scandal to come out of the Union.

Yours faithfully,

David Howe
Sidney Sussex College

Varsity has been Cambridge's independent student newspaper since 1947 and distributes 10,000 free copies to every Cambridge college and to ARU each week.

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Archer, second from left, with King's University Challenge team

King's 'punk' draws complaints on University Challenge

» Second-hand military jacket worn by Cambridge contestant James Archer causes offence to viewers
» Comparisons made between Archer and *The Young Ones* star Vyvyan

Lizzie Tyler
News Reporter

A student from King's has been contacted by the police after wearing a military jacket on *University Challenge*.

The police contacted James Archer, a second-year undergraduate, shortly after the programme had aired, following complaints from members of the public that he had been "impersonating an RAF officer".

Archer was warned not to wear the medals again. Peter Wells, a spokesman for Cambridgeshire police, stated: "We

informally advised the student concerned that it could be an offence to wear medals to which he was not entitled, and he took our advice on board."

Archer, an SPS student, appeared in the quarter-finals on Monday. The King's team faced St John's, losing to them by a comprehensive 220 points. Archer was dressed in a second-hand military jacket adorned with medals, and sported a red 'Mohican' haircut.

Archer commented that he "got the jacket from an army surplus shop and apparently it's illegal". He understood now how it might have caused offence but had not set out to do so deliberately:

he had chosen the outfit merely to dispel the "stuffy" image of Cambridge.

Comparisons have also been drawn between Archer and Vyvyan, Adrian Edmondson's character from the cult Eighties television series *The Young Ones*, which includes a *University Challenge* episode.

Archer commented that he was unaware of the similarity "until after the first of our three episodes was broadcast" and thinks the comparison is "just quite funny". In the episode Edmondson's character reacts very badly to his team's defeat, setting off a hand grenade and attacking the other con-

testants.

Archer, one of only two undergraduates in the contest, was much more gracious in defeat, adding that "it was a great experience" and that Jeremy Paxman, a former editor of *Varsity*, was "really nice and really friendly" despite his harsh on-camera persona.

This was the first time in twenty years that King's had managed to appear on the programme. "We all watched it in the bar and everyone is quite proud," Archer commented. The police caution will not have any further repercussions, and there have been no further complaints.

CUSU appoints full-time General Manager

» Permanent management position may improve consistency between sabbatical teams
» CUSU secure financial backing for position until 2010

Natasha Lennard
Deputy Editor

CUSU has appointed a General Manager for the first time. The full-time professional position will be taken up by Paul England, who has worked previously as a Regional Organiser for the NUS.

The Students' Union budget has put aside £35,000 to fund the new management position, which Mr England will take up from December 1. The responsibilities of the GM will be focused on trading, but will also include assisting CUSU officers with more general activities.

A spokesman for CUSU stated that

"a key objective of the new role will now be to source stable income streams and to develop sustainable and reliable funding methods for the long term development of CUSU".

CUSU representatives claim that there has been a "clear need" for the creation of a permanent management post for a number of years. This has only become financially viable, however, due to the success of a recent trading initiative. The GM post is now secured until 2010.

As well as budgeting for the new GM post, CUSU will continue to pay a full-time business manager, as well as six full-time sabbatical officers. Adam Colligan, CUSU Co-ordinator, rejects

claims that the appointment of the new position constitutes a waste of CUSU funds. Rather, it is hoped that a permanent General Manager will be able to secure and render more consistent CUSU's income from year to year. Colligan insists that the benefits and disadvantages of having a GM will be closely monitored over the next few years.

There has been increasing demand for CUSU to bring in a full-time professional case-worker to help deal with individual students. Questions have therefore been asked as to why a management position has been created prior to that of a case-worker.

CUSU offered the following statement in response: "The CUSU is espe-

cially conscious of the very great need for a full-time professional case-worker to be employed at the Union...But so long as the Union's income and administrative management remain inconsistent from year to year, it would be impossible to guarantee the security of such a post." CUSU consequently hope Paul England's appointment will pave the way for the appointment of a case-worker.

Trinity SU President Joe Farish spoke in support of CUSU's spend-money-to-make-money approach, stating: "With the CUSU sabbatical team changing every twelve months the continuity that a GM will bring to CUSU will be invaluable."

In Brief

Queens' Hon. Fellow dies

An award-winning conductor who was an Honorary Fellow of Queens' has died. Richard Hickox, organ scholar at the College from 1967 to 1970, died of a heart attack on Sunday, aged 60. A memorial service for him was held in Queens' Chapel on Wednesday evening. Sir David Willcocks, another of Cambridge's most celebrated musical alumni, conducted the choir. Hickox, who was awarded a CBE in 2002, was most famous for his contribution to opera: he won a Grammy in 1997 for his recording of Britten's *Peter Grimes*. Hickox was made an Honorary Fellow of Queens' in 1996. He founded the City of London Sinfonia, was a guest conductor with the London Symphony Orchestra and was the musical director of Opera Australia from 2002. He died in a hotel room in Swansea after a recording. He is survived by his second wife and his three children.

Andrew Bellis

Fur stall attacked

A Market Square stall holder was the victim of an animal rights protest last week. On November 15 an anti-fur protester threw red paint on a number of fur coats on display at the stall, which is called Ditzzy Vintage. The store holder was described by one passer-by as "very upset" and it is reported that £600 worth of fur coats were damaged. Although stalls in Market Square have had fur coats on display for a number of years, trouble from anti-fur campaigners is very rare. This is in stark contrast with Oxford, where there are regular animal rights protests against the building of an animal testing facility.

Science grads earn more

Research from the 1994 Group and the Russell Group of universities reveals that science graduates will earn much more than their arts counterparts. The same studies have also shown that students from old research-intensive universities are likely to earn far more than students from new universities. The 1994 Group consists of universities including York, Durham and Bath, while the Russell Group includes Cambridge, Oxford, Bristol and UCL. 31.7 per cent of science and technology graduates from these institutions earn between £30,000 and £49,999, compared to only 16 per cent of arts graduates. Of graduates from less prestigious universities, only 12.4 per cent of science graduates, and 8.8 per cent of arts graduates earn this much.

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MythBusters

What Scudamore's don't want you to know



Week 8: A student was provided with 'cakes and ale' in an exam after pointing out a clause in the University Statutes

The myth goes that a student, during a particularly grueling exam, stood up and demanded cakes and ale from the Senior Proctor. The conversation went something like this; "I require cakes and ales my good man," to which the proctor replied, "I beg your pardon, sit down, finish your exam."

Before the befuddled Proctor was able to suggest an orifice in which the persistent student could stick said cakes, the boy pulled out the four-hundred-year-old Statutes of Cambridge which he had conveniently brought with him. "Discipuli, scribes examinationes tres horas, petere crusta amphorasque poterunt," he announced to the Proctor, reading a section of the law which roughly translates as "Gentlemen sitting examinations for over three hours may request Cakes and Ale."

After some deliberation, presumably wasting more of the student's precious exam time, he was brought a Diet Coke and three hamburgers, which was judged to be the modern equivalent of "cake and ale". The Proctor got the last laugh, however, as later that week the student was fined five pounds for not wearing a sword to his examinations.

This humorous story is sadly just a myth, and will be busted accordingly. Many students, including one last year, have tried to demand "cakes and ale" after hearing it was possible through their friends. No one has ever been successful.

The reason for this is that there are no Cambridge laws dating back 400 years that are still in effect. The Statutes and Ordinances book, which is the law book for the University, is updated every year, and as a consequence is dull beyond all measure. There are no laws about cake, ale, the killing of swans or the mandatory polygamy of masters. In short nothing old or exciting. The 1000-page behemoth is mostly concerned with the minutia of the Mathematical Tripos and exactly how long an Ethnomusicology dissertation should be.

Also, even if a student had convinced the Proctor of the "cake and ale" law, they would never have been given burgers and coke. Everyone knows that the modern equivalent is Mr Kipling victoria sponge and IPA.

Michael Stothard



The owner of Gardies, which was threatened with closure by Caius in 2004

Colleges asked to protect local businesses

Caedmon Tunstall-Behrens
News Reporter

The University has been urged to play a part in the protection of local businesses from the effects of the recession.

Nigel Brown, chairman of the Greater Cambridge Partnership, had spoken out to Cambridge Colleges to encourage them to be responsible as landlords by reviewing their rents.

"I would question what the impact of the Colleges is on the community and my perspective is, at street level, many are landlords in this city," Brown said.

Matthew Hall, from Cambridgeshire City Council, commented that "Cambridge University is obviously very important to the local community due to the size of the institution and number of people affiliated with it."

"Hopefully discussions will take place between the Colleges and Cambridgeshire Together which might help businesses in the recession. No one wants to see empty shops."

The Cambridge Stamp Centre on Sussex Street occupies the ground floor of an external Sidney Sussex building.

The manager, Ysanne Leadon, told *Varsity*: "At the moment we are doing fine. It's a very specialised shop and with only me working, it works in favour for the business. Having said that it would be nice if Sidney did reduce the rent!"

Colleges of the University own a large proportion of property in the city centre. Trinity is the freeholder of the majority of the buildings on Bridge Street, Green Street, Trinity Street and Sidney Street, including Sidney Sussex itself.

With Caius owning other properties in the neighbourhood, most of the historic centre is owned by Colleges. Through the rents they charge, the Colleges have a direct influence on the city's economy.

The bursar of Pembroke, Chris Blencowe, said "Pembroke owns eight small commercial properties close to the College in the Pembroke Street and Botolph Lane area. These range from a beauty salon, through barbers to cafes and a sandwich shop."

"We, of course, view the potential impact of the current financial recession on these businesses very seriously and are in regular contact with our tenants either directly or through our managing agents."



Cowling, top right, graduating from KwaZulu-Natal

Santa hats appear on spires

» Firefighters called to remove hat from Caius

Beth Staton
News Reporter

The arrival of Christmas in Cambridge has been heralded with the mysterious appearance of Santa hats in high places, causing major problems for Cambridge's emergency services.

At Gonville & Caius, a hat was fastened to the spire of the Gate of Humility on Wednesday. Whilst some may have regarded such an addition as a welcome festive touch, College authorities failed to approve. On account of danger posed to climbers and passers-by, Caius's Senior Tutor described reports of the prank as "disturbing", and made clear that anyone identified as taking part in such activities would face serious disciplinary measures.

To deal with the issue, the Cambridge fire service was deployed on Thursday morning, and three engines were deemed necessary for the retrieval of the token. After much complexity involving traffic control bollards, the hat was successfully fetched from the spire.

A similar Christmas symbol has also been sighted gracing the Octagon of

Clare Chapel, although the porters there said that at this stage there were "no immediate plans" for its removal. One of them said that the favoured course of action is to "wait with bated breath to see if Father Christmas does turn up".

The culprit remains anonymous, although Caius' senior tutor placed the blame on junior members of the college. One individual experienced in scaling Cambridge architecture was puzzled by the twin occurrences, which reflects the appearance of hats upon Cambridge statues last year. "In my experience the spire of humility is unclimbable, although if there's a similar hat at Clare, it suggests someone has scaled the buildings."

A likely possibility is that someone has accessed the spire from inside the College. Our expert, however, thinks a cruder means to be more likely, stating that "the easiest way would probably be to put the hat on the spire with a big stick".

The Santa hat is traditionally said to be worn by Father Christmas, a jolly gift-giver whose actual existence is in doubt. Reproductions of said patriarch's headgear are freely available from any hatter.

SEAN JONES



The hat which has crowned Clare's cupola

Academic quits over faked master's degrees

Continued from front page

that process is still ongoing. There is no similar procedure for upgrading his graduate diploma to an MPhil.

A spokesman for KwaZulu-Natal said that Cowling had initially taken a leave of absence to "give him sufficient time to address his matters with Cambridge University".

But after Cambridge disclosed that he did not possess the qualifications he had claimed, Cowling decided that he could not continue in his job. "It is my view that this course of action is in the best interests of all the parties involved. I shall release a further statement in the near future placing the events that led to my early retirement in context," he said.

"I am in the process of collecting the

information necessary to do so, but this is proving to be a time-consuming process as it relates to events that occurred more than 25 years ago."

KwaZulu-Natal's vice-chancellor also emphasised the gravity of Cowling's conduct. "The university takes an exceptionally serious view of this matter, which has the potential of undermining the university's reputation and academic integrity," he said in a staff memo sent before Cowling's resignation.

The University of KwaZulu-Natal, near Durban, was formed by the merger of two local universities 2004. It currently educates around 40,000 students, more than twice as many as Cambridge, and employs over 5,000 staff.

Confusion over Musharraf Cambridge claims

» *Gulf News reports ex-President to visit University*
» *CUSU and Union deny rumours he will speak*

Hugo Gye
Chief News Editor

Cambridge societies have been thrown into confusion over claims that Pakistan's former president is to address one of them.

Pakistani, Indian and expat news sources have been claiming that Pervez Musharraf will talk to students during his current visit to England.

Gulf News reported a "close aide" of General Musharraf saying, "The former President will stay in London for one week. He will address Cambridge University Students' Union, and hold meetings with different think tanks." The claim is repeated on a large number of websites, including that of the highly respected *Times of India*.

The Pakistani Embassy in London, which received General Musharraf at the airport, was unable to shed any light on the story.

CUSU, which does not normally host guest speakers, denied that the claim had any basis in truth.

The Cambridge Union Society, a

more likely venue for such a talk, also said that it was not expecting a visit from the politician. Union president Adam Bott told *Varsity*, "We have had a lot of enquiries, and I am looking into it but for the meantime I know as little about this as you do." He added that "if Mr Musharraf would like to speak he is more than welcome".

General Musharraf, who stepped down in August after his party lost a general election, is visiting the country in a private capacity. He arrived on Sunday afternoon, and is understood to be visiting friends. It has been widely reported that Cambridge will be one of his destinations, although it is unknown how the current rumours started.

One university town unlikely to be visited by General Musharraf is Oxford. The Other Place is home to Bilawal Bhutto Zardari, a rival of the ex-president. Twenty-year-old Zardari, a student at Christ Church, has taken the place of his mother Benazir Bhutto as chairman of the Pakistan Peoples Party, the current ruling party.

Additional reporting by Karolina Saar



General Musharraf, former President of Pakistan

In Brief

Error at funeral service

A funeral service blunder led to a Cambridge couple cremating the body of the wrong baby. The couple have now held a second funeral to cremate the body of their actual child, who was stillborn at Addenbrooke's. Weyman Funeral Service, situated in Abbey Walk, is being held responsible for mixing up the bodies. A spokesman for the funeral directors has expressed their apologies: "Weyman Funeral Service deeply regrets the distress caused to the families of the deceased... It is deeply regrettable that due to what appears at this stage to be a procedural error by a member of our staff, the wrong baby was transferred to a crematorium."

Academic 'misrepresented'

A University Physics professor has complained about being misrepresented by the national media. David Mackay's book *Sustainable Energy – Without the Hot Air*, was apparently used in a *Telegraph* piece to support an anti-wind power agenda. The piece picks out Mackay's finding that wind turbines would need to cover Wales to supply a sixth of country's energy needs. The book was intended as a more general analysis of renewable energy. "I think this chap was already going to do an article on wind-power and, being the *Telegraph*, I think they wanted to pooh-pooh it," said Mackay.

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In Brief

CUSU seeks loan change

Last Wednesday the CUSU Council approved a petition asking for a change in the dates on which student loans and grants are paid out. The petition calls for "the University Office responsible for informing the SLC [Student Loan Company] of relevant term dates submit university term dates at the next available opportunity". This would mean students would receive their loans and grants a week earlier. The petition was drawn up following difficulties a number of students have had with the SLC.

Barfly to return

The Barfly at the Graduate could reopen in the New Year. The live music venue closed earlier this year, constituting a big loss to Cambridge live music scene. Simon Baker, a former full-time employee of the Barfly, identified the main reason for the closure as a lack of instant profits for the company's shareholders. Barfly has submitted a bid to Cambridge City Council for a licence at the venue, under which the pub will be open until 2.30am on Saturday nights. The Barfly group hope that changes made to the layout of the venue will make it more financially successful than before its closure.

Residents call for lorry ban

Local residents are calling for fairground lorries to be banned from Midsummer Common. Members of 'Friends of Midsummer Common' have complained that the green on the Common might be irreparably damaged by the trucks, which transport fairground equipment. Fairs take place regularly on Midsummer Common, and there is concern about the long-term impact this might have on the environment. The Midsummer Fair has taken place for over 800 years. There has been no call for the cancellation of the event, but simply a change in the way the rides are transported onto the Common.

Jail under fire for curry bill

Inmates at a top security Cambridgeshire jail have run up a £3,500 bill for takeaway curries. An inquiry has been launched investigating the high cost of the 200 meals ordered. A spokesman for the Ministry of Justice said the amount spent was "not acceptable". The prison staff ordered the curries following complaints about prison food from Muslim prisoners, who were celebrating the end of their Ramadan fasts. White-moor prison has the highest proportion of Muslim inmates of any prison in the country – one third of all the inmates there are Muslim.

Spence gets ARU honour

Julie Spence, the Chief Constable of the Cambridgeshire police force, has been honoured by Anglia Ruskin University. Spence has been awarded an honorary degree for the inspirational role she plays for women in policing. The citation at her award reception read: "As Chief Constable...Julie has broken down every 'glass barrier' that exists to women to get where she is today."

John's relaxes controversial wine restrictions

» College to allow Formal Hall diners half a bottle of wine each

Chris Robinson
Deputy News Editor

St John's wine restrictions have been relaxed. The College Council has raised the alcohol allowance in Formal Hall from two glasses to half a bottle.

The two-glass restriction, put in place at the start of this term, met with considerable student opposition, including a two-week boycott of Hall. Alcohol will still be provided and served by the College, but both red and white wine will now be offered. The new measures were implemented on Tuesday, and will be reviewed next term.

The College remains adamant that a reduction in the alcohol allowance (from one bottle per person last year) will reduce excessive drinking and the dangers this poses to student health, while improving the atmosphere of dining in Hall. The Council believes it is crucial that wine be served rather than students bringing their own.

"In addition to difficulties in the practical administration of a system where diners bring up to one bottle between two, the College cannot

adequately prevent harmful practices such as 'penning' and drinking games or the atmosphere of high alcohol consumption, which alienates some Junior Members, without wine being served. Although this eliminates personal control over the choice of wine, the College, with the cooperation of the JCR, will ensure that Junior Members are involved in the choice of wines to be served," the Council said.

The reaction of students has been varied. Those who opposed the Council for decreeing a new limit without consulting students are pleased that the College has made gestures towards a more consultative approach.

JCR president Tom Chigbo believes the boycott of Hall was crucial in the negotiation process, and hopes the College will now give more weight to students' views.

"Most importantly, the revised system does represent a significant change in the dynamics of consultation between the College and its Junior Members," he said. "As someone who's been to more than his fair share of College meetings, I can honestly say that our recent discussions have massively improved in this respect."



John's will be hoping to attract more students to Formal Hall

Some students, however, are still dissatisfied with the new system, and many hope to return to a one bottle limit.

Michael Shephard, treasurer of the TODGERS drinking society, said although the new rules represented an improvement of the situation,

they had not gone far enough: "The new rules are better, but I still don't think it will attract people back in the numbers that used to go before. They've turned Hall into somewhere you can go if you want to have a civilised meal. It's a shame because we used to have a lot of fun there."



Cllr Jill Tuck

Council to scrap £19 million of services after grant cut

Michael Stothard
Chief News Editor

Cambridgeshire County Council will be forced to cut £19 million from essential services like social care and recycling following a cutback in Government grants.

The Government increased its grant to the council by only 1.9 per cent, well below current levels of inflation, which equates to a £19 million cut in real terms. The rise, the equivalent of only £1.71 per person, was just half that received by neighbouring counties Suffolk, Norfolk and Essex.

Council leader Jill Tuck said there were "very tough" decisions ahead about how the council was now going to cover the cost of road maintenance, social care, respite care for children, libraries and unemployment. These problems are particularly acute due to the current economic downturn, which has led to the cost of many of these services is increasing.

Cllr Tuck said: "This derisory rise in our grant would not even cover the cost of a lunchtime bacon, lettuce and tomato sandwich from Tesco. At a time when we are trying to cope with unprecedented demand for our services, the Government has given us yet another hopelessly inadequate settlement, which is going to put us in a difficult position for next year."

"This settlement places a quite unreasonable burden on the county council which is trying to find ways to keep council tax increases to a minimum - we now

face making some very difficult decisions about our level of services and any rise in next year's council tax," said Tuck.

"We have only just received details of our Government grant and it is early days and we need time to analyse the exact impact on our budget next year. But what is already clear is that not only is this settlement below inflation, it is also well below the average settlement for all county councils. Effectively it is a cut in support for Cambridgeshire's council tax payers," Tuck continued.

There have been similar complaints throughout the country, concerning the diminished grants being given at a time when the councils are under the most strain.

London Councils, a lobbying group for 33 boroughs, said the minimum of 1.75% funding hike will not match the costs given the current economic downturn. The organisation pointed out that financial difficulties could result in thousands more using social care services. London Councils said public services could be "irreparably damaged" by the failure to significantly increase grants.

"The risk in the longer term is that either council taxes will have to go up in the next few years above what they would have done anyway or alternatively, and I suspect this is more likely, services will have to be cut back and neither of those things are really palatable," said Stephen Knight, the deputy leader of Richmond Council in London.

Cambridge rallies against ID cards for foreign students

Lizzy Tyler
News Reporter

Cambridge dons, councillors and community leaders have reacted strongly against the introduction of ID cards for foreign students.

From now on, all non-EU nationals will have to have an ID card in order to study in the UK or reside following marriage. An open letter to the Government criticising the move has over 100 signatures, from anti-ID card campaigners to University dons.

The fear is that the cards will deter foreign students from choosing to study in the UK, greatly affecting British universities' finances. Non-EU students currently contribute £3 billion to the UK economy each year. Cambridge, with 22% of its students coming from abroad, could be especially affected.

This first phase of cards is part of the Government's National Identity Scheme, which aims to allow people to "easily and securely prove their identity" according to Home Secretary Jacqui Smith. The new cards will hold similar information to the current passport, but will also contain a biometric chip holding a fingerprint record.

There has been high-profile criticism of the scheme. The NO2ID campaign receives extensive support from local MPs and academics. The Lib Dem MP David Howarth is a strong supporter of the campaign and expressed his worry "about the effect of this move on the economy of Cambridge which relies on a stream of highly qualified scientists, engineers and academics from all over the world". He adds that "treating highly qualified people as criminals rather than as welcome guests is not going to put us at the top of their list of places to go to use their talents".

The reaction from students has been mixed. A student campaigner for the



Home Secretary Jacqui Smith

NO2ID commented that "if it is a requirement for foreign students to possess ID cards in order to apply, it is almost certain that we are going to see a fall in the number of foreign applicants and a deterioration of the multicultural environment which is so valuable to Cambridge as an institution. We are trying to make sure that this does not happen".

A second-year King's student from overseas commented that she "can't see the problem, surely if you are here legally you've got nothing to worry about. One card would be so much easier than all the different documents we have now".

The Home Secretary commented on Tuesday that "the National Identity Scheme will deliver a secure and simple proof of ID for all those legally entitled to live and work in the UK – and the majority of people say they welcome identity cards and the benefits they will bring". Tuesday marked the first step of this scheme, which will be extended to all UK citizens over the age of sixteen on a voluntary basis in 2009.

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Addenbrooke's Hospital

Addenbrooke's criticised for car park charges

Martin McQuade
Deputy News Editor

Addenbrooke's car park made over £900,000 in fees over just six months this year.

Income from the Cambridge teaching hospital was £922,068 in the six months since increased charges were introduced on April 1.

The figures include revenue from patients, visitors and staff, though excludes revenues generated by the privately run car park, also on site.

Outpatients at Addenbrooke's pay £3 for one day, visitors pay £15 to park for more than eight hours and staff pay £2 a day. The money made by NCP, which operates and maintains the new £11.5 million multi-storey car park which opened at Addenbrooke's in April, has yet to be made public.

Addenbrooke's has stated that the money received in ground rent from NCP means the arrangement "retains a positive financial balance in the Trust's favour". The hospital claims not to make any

profit from parking fees, and invests it all back into well-lit car parks. It made £2.56 million last year from fees, more than any other hospital in the whole of the UK.

The charges have come under some criticism. "It would be bad enough if it was just Addenbrooke's making a healthy sum but you have also got a private car parking company saying 'thank you very much,'" says Geoff Heathcock, Liberal Democrat spokesman for health on Cambridgeshire County Council. He adds, "I still maintain that if Scotland and Wales can do away with car parking charges, England should certainly do the same. Because Addenbrooke's is a foundation trust, it is in a unique position to do just that."

An Addenbrooke's spokesman has said: "As we've always pointed out, we make no profit from car parking. The income allows us to provide a high-quality parking service on site for people who really need it. If we didn't charge, that money would have to come out of patient care."

Clare Short addresses Murray Edwards on Israel-Palestine conflict

» MP urges immediate action to prevent permanent Middle East chaos

David Stansbury
News Reporter

Clare Short has warned a Cambridge audience on the dangers of Middle East instability. She urged action towards a two-state solution in the Israel-Palestine debate. She argued that the window of opportunity is shrinking.

The Independent MP for Birmingham Ladywood addressed the Murray Edwards Politics Society on Wednesday.

Ms Short's two-state solution to the Israel-Palestine debate was very simple: a return to the 1967 boundaries and some sort of territory exchange to create continuous states. This would end the anomaly whereby the Palestinian authority is split into two parts: the West Bank on the edge of the Dead Sea, and the Gaza Strip, which borders Israel, Egypt and the Mediterranean.

As far as she is concerned, the two-state solution is the only answer. She agreed with Ehud Olmert, sometime Israeli Prime Minister, that a single state would result in a demographic disaster for Israel, and the end of Israel as a majority Jewish state.

Since the Oslo accords of 1993, both the Israeli and Palestinian leadership have been in agreement on the two-state plan. The history lesson which the MP delivered set the scene for a quick exposition of her stand point, and why

action on a two-state solution has to be taken with great urgency: Israeli settlements outside the 1967 borders (borders to which the elected Palestinian leadership, Hamas, have agreed) are becoming progressively more permanent, and harder to turn back, according to Ms Short.

The MP outlined her opinion that the Israel-Palestine dilemma is the focal point of Middle Eastern politics, and tension in the region will not begin to ease until tension surrounding the issue of Palestinian sovereignty is solved. Global politics hinges on our response to this issue.

A question-and-answer session followed the talk. Ms Short remained clear and immovable throughout questioning over her claim that any settlements outside the 1967 borders are illegal according to international law. She remains bewildered as to how the international community can fail to accept this argument. When questioned on her hopes for the peace process, she remained upbeat, re-emphasising the realistic nature of a two-state solution, with concessions such as the need for an international border force.

Ms Short also expressed hope that Barack Obama may be able to prioritise the debate, but highlighted the influence of the Jewish lobby and Evangelical Christians in American politics.

Ms Short pointed out that trade



Clare Short, former Cabinet Minister

agreements between the EU and Israel contain human rights injunctions. She argued that if the EU were to take a strong stance on these injunctions, and the international community likewise on international law, then real change could be seen. While this framework exists, she explained, there has been a lack of will amongst politicians to act on it. She laid the challenge down to her audience to force this issue onto the political agenda, domestically, in the EU and globally.

Dow Sustainability Innovation Student Challenge:

£6,000



As part of the Dow 2015 sustainability commitment, Dow Chemical, in association with the University of Cambridge Programme for Industry, are giving 3 students the chance of winning £6,000 in recognition of research that contributes to global sustainability. Entries must:

- 1) Focus on sustainability
- 2) Be interdisciplinary in their approach
- 3) Offer a technical or business oriented solution
- 4) Be Graduate-level ongoing research
- 5) Demonstrate excellence and innovation

Entries are by a max. **500 word description** of your research project, including an explanation of how it meets the interdisciplinary and sustainability criteria and why you believe you should win.

The deadline for entries is **Friday 30th January 2009** and should be emailed to Irma Allen at the Cambridge Programme for Industry: irma.allen@cpicam.ac.uk

Entries will be judged by a panel of leading academics from within the University in early February and winners will be contacted directly. Please include your name, contact details, and department. Good luck!

THE MAYS 17

A LITERARY ANTHOLOGY - NEW WRITING FROM STUDENTS IN CAMBRIDGE & OXFORD

CALL FOR SUBMISSIONS

The Mays is seeking the best and most exciting new writing and visual art in Cambridge and Oxford. All types of prose, poetry and visual art submissions are welcome; so whether you compose and illustrate on paper, write your love poems and stories on beer mats, or graffiti your visions on bus windows, we want to hear from you, and see what you have to offer. Chances are your work will find a home in *The Mays 17*.

You can submit up to three pieces of previously unpublished work. Writing submissions should be no longer than three thousand words. Please email us at mays@varsity.co.uk with 'submission' in the subject line.

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The Mays is also looking for students to join a committed editorial team of prose and poetry readers, copy editors and general support staff. We want an enthusiastic, imaginative team of editors who we can work closely with to select the best new writing and visual art from Cambridge and Oxford.

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Cambridge Captain Jon Dawson with his Oxford counterpart Peter Clarke

Light Blues square up to Dark Blues in the traditional centrefield Challenge

As a preamble to the Nomura Varsity Rugby Union match, which is taking place in 13 days at Twickenham, Jon Dawson and his team of Light Blues met with their Oxford opponents for a photo opportunity. All term Oxford have been looking like strong favourites, with Cambridge losing the last seven of their matches. However, the Light Blues have been successful in the last three Varsity matches, and Oxford have lost two out of three of their last fixtures this term. Hope is not lost, therefore, for our mighty Blues.



MICHAEL DERRINGER

Varsity Profile

» Week 8: Adam Bott, outgoing President of the Union

1*

Exam result in Part I English; he then changed to History

9

Weeks as Union President

£200k

Cost of refurbishments to the Union over the summer

1

Complaint about Adam's crotch received by Varsity this term

When Adam Bott was at primary school he realised that he was too clumsy to play football, not cool enough to front a band, and so decided he would have to be president of the Cambridge Union Society.

He is now coming to the end of his term in office, the highlight of which was being winked at "suggestively" by Germaine Greer, although we must wonder if this was her express intention.

Bott is proud of his accomplishments during his time as president. "One of the things I am proudest of this term is the increased collaboration with other groups – CUSU, Education not for Sale, the African and Caribbean Society, among others," says Bott.

Before becoming president of the Union, Bott's hobbies included reading, writing, arguing, drinking, and chain smoking, but he has not had time for these of late. He has not handed in an essay on time for nine months, and feels particularly sorry for his supervisors.

Bott's father is a barrister and his mother a school teacher and a novelist. He was born and raised in South London, and attended Dulwich College School on a scholarship. He is in his fourth year at Cambridge after changing from English to History after Part I, despite getting a starred first in English.

The Union is traditionally seen as having a Conservative bias, but Bott describes himself as being a member of the ever-popular "disaffected Labour camp". When asked about his future po-

litical ambitions, he simply says "watch this space".

One could argue that his professed political idols are an odd group. One is Ken Livingstone, the former mayor of London, because of his "courage, dedication and integrity". Another is Karl Rove, George Bush's right-hand man, because he is an "evil genius". Will Bott turn out to be an evil genius with courage, dedication and integrity? Only time will tell.

The official purpose of the union is to "cause trouble and entertain", believes Bott. "Once you look past its reactionary image, the Union has immense untapped potential as a place for students to have fun, but also to educate and organise themselves politically. Debates are a way to give a prominent platform to unusual and unfashionable views – to let the subaltern speak."

"There are so many individuals as well as clubs and societies who could do great things with access to our resources, but they don't get involved because they don't think the Union can be their place," he says.

When asked about the formula for success he suggests the three Fs: "be funny, be fit, and be foreign." That having been said, Bott is not necessarily right about everything; look how things turned out for Sébastien Ginét.

Michael Stothard
The elections for Adam's successor are taking place online on Monday from 6am to 9pm. All Union members are eligible to vote.

Postman denies boy chance of a Cambridge education

Christos Lavidas
News Reporter

A schoolboy has had his dreams of Cambridge denied by a greedy postman.

An official has been arrested in Ipswich for keeping undelivered mail in his flat. The mail included Cambridge application forms for a local boy.

The student had been encouraged to apply to Cambridge after doing better than expected in his AS-levels. Since his

forms failed to arrive, he looked elsewhere, and is now a third-year student at Bath.

He was one of 280 victims. Other undelivered mail included wedding invitations and gifts, golf club subscriptions, credit card statements, solicitors' letters, share certificates, and more. Some of the post was held for over four years.

The 36-year-old Royal Mail employee was arrested and has been released on bail until December 11. The theft will be further investigated by both the Suffolk

police and Royal Mail.

Residents have been asked to pick up their long-lost mail. Victims who made it to the Foxtail Road office were walking away with black plastic sacks filled with their old post. Those who were unable to retrieve their mail will receive it in a large bulk on Sunday.

Some victims found the whole event exciting. Mrs Grainger, a resident of Ipswich, said, "I think it is going to be surprising when I find out exactly what is there."

However, others were more annoyed. Another resident, Mrs Ellice, explained, "It was very embarrassing when my friend's cheque didn't arrive, because I had to phone her up and get her to write another one."

Royal Mail commented, "We are working closely with the police in a continuing investigation over allegations of theft and delay of mail in Ipswich following the recovery of a significant number of items at an address in the town. We can confirm a postman has been arrested."

Cambridge Spies



Scatology

Oh dear...

Falling unconscious at the table, in a restaurant, on a swap is not a particularly unique occurrence on a Sunday night in Cambridge. An ever-courteous band of Dionysians hoisted the lady in question onto their shoulders and nobly carried her out of the establishment. However, what happened next is unusually vile. Stories of substances spewing from the cheeks of our subjects are numerous, but with this poor young lady, these were two very different cheeks altogether. As she was being removed, something unholy happened. There is no way of divulging this softly, dear readers... she shat herself.

Queens'

Access disabled

A bit of laddish rough and tumble at dinner resulted in our hero receiving a firm goosing. Undeterred, our friend continued with his evening and managed, despite his aching tool, to seduce a lady. Later on, back at his room he was in a state of total undress, doing that which usually follows a romantic encounter. However, the evening's below-the-belt pugilism came back to haunt him. His member was now aching to such an unbearable degree that he had to stop in his tracks. His failure to conclude their evening clearly rankled with our hero's ladyfriend, and in need of some more accomplished loving she was already shackled up with another chap in the same corridor by the end of the week.

Fitzwilliam

Thief in the night

Before the smoking ban, having a cigarette used to be a way to annoy existing friends inside, but now it is the perfect opportunity to find new friends outside. This was certainly the case for a swapper at a local curry joint this week. Stumbling out onto the patio, he lights up his cigarette and, ever the lothario, sparks a conversation with a mysterious local bird. They clearly hit it off, and within an hour she is in his bed. Having done the deed, he fell into a deep sleep. Four hours later he awakes from his slumber and feels around for the mysterious local bird, hoping for round two. But his heart sinks as all he can see is an empty space beside him. His mysterious local bird had flown and, what's more, so had his wallet.

Varsity100

Nominations are now open for the 2009 Varsity100. An online nomination form is available at varsity.co.uk/100

The Varsity100 is published at the start of every calendar year and aims to list the 100 most talented students at the university. The list is inevitably subjective. However, you can help make it as objective as possible by nominating as many appropriate undergraduates or graduates as you know.





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MAGAZINE



FEATURES, INTERVIEWS, REVIEWS & LISTINGS // ART, FILM, MUSIC, BOOKS, FASHION & SCIENCE

THIS WEEK IN THE MAGAZINE: THE VARSITY YEAR: CAMBRIDGE'S CULTURAL ROUND-UP

RONALD HARWOOD / PHILIPPE SANDS / STEVE JONES / CEZANNE / FASHIONABLE FORMAL WEAR



Super Wysing

WYSING ARTS CENTRE IS A HIDDEN GEM IN THE CAMBRIDGE COUNTRYSIDE: 11 ACRES FILLED BY ARTISTS-IN-RESIDENCE AND THEIR EXHIBITIONS. KATHERINE SPENCE WALKS US THROUGH THE LATEST EXHIBITION

On approaching Wysing Arts Centre, you may experience a reawakening of the utopian vision of William Morris and C. R. Ashbee. The Centre's simple farmhouses – modern homes for the medieval craftsman – fan out onto Cambridgeshire fields and create a highly romanticised landscape. However, upon entering its courtyard, the serious modernity of the place puts these visions straight. From its more humble beginnings in 1989, Wysing has firmly established itself as a globally recognised artists' residence over the past few years. Practices as far ranging as painting, illustration, animation, photography and sculpture are supported here, with studio spaces, workshops, kitchen and exhibition space provided.

Wysing answers the great need for artists' studios, whose main and ever diminishing alternative is the vermin ridden cupboards of Hackney. This rural refuge allows for a less pressurised and more sanitised environment, which is further promoted by its less economically driven ethos (studio spaces are heavily subsidised and artists are not brought in for specific commissions). All of this displays a more considerate approach to the

artists and their working ethic, where emphasis can be shifted away from the end result and onto the exploration of idea and making. Through this rather unique, at least for Britain, conceptual and practical programme, they hope to begin to rediscover the validity of the object.

A recent work is the provocative and playful 'Walking House' by the Dutch collective N55. The 'Walking House' is a hexagonal sided cylinder refusing the earth by its six pneumatically driven steel legs. This gigantic mechanical ant is a prototype for transient living, which N55 are promoting in their politically and environmentally heavy agenda (part of which is to promote 'free land' – give yours up at <http://www.n55.dk/MANUALS/LAND/LAND.html>). Powered entirely by renewables such as solar panels and wood combustion, this insect-mobile moves along, containing a sleeping deck, furnace, kitchen and toilet duct. If a slightly dubious adventure (so far the creature only crawls at below walking pace), its invasion on the landscape does excite debate over the prerequisites of a dwelling. Questioning our urge for centre marking and place making,

expansion (into our back gardens, into the sky), and the suppositions on requirements of human comfort. The 'Walking House' is a condensed pod for living and moving, and rejects the passivity of immobility in the modern mantra of the 'zero carbon footprint'.

In the field adjacent to the 'Walking House' resides the Amphis, a less transient structure erected this summer. A patchwork of relegated materials, this inhabited sculpture breathes and appears to grow in form and intricacy as it is explored. Looking upon it at dusk, it turns from haunted house to Tinkerbell's lantern. Its bric-a-brac boards leak out cracked light, while stained-glass and a whole conservatory punctures its envelope – the paradox of a jewelled shack. Conceived by Kobberling & Kaltwasser, Amphis was launched from a completely bare exhibition space which, perversely, was to be filled by the public. An impressive array of bits and bobs took on the space, from dismembered staircases to painting caskets (donated by the Fitzwilliam Museum). The entire structure was then erected in two weeks by volunteers, growing to two storeys with protruding annexes, to become

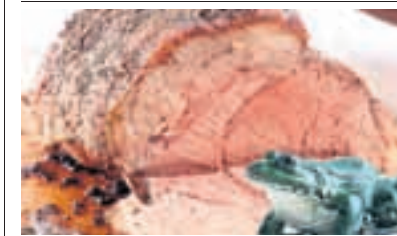
a sheltered performance platform. Amphis is a folly with a purpose, an inhabited sculpture.

Wysing's regard towards the public is not one of artistic alienation, but rather of healthy exploitation. As emphasised by its director Donna Lynas, Wysing is not a "leisure centre". Local residents and those further afield are not just onlookers or imitators (as is too the case), but participants. Last year, 300 volunteers bombarded Wysing for Shezar Dawood's film *FEATURE*. The area was turned into a Wild West film set, complete with zombies and tumbleweed.

If harking back to an idealised medieval crafts village is ill-fitting, Dawood's reinterpretation of *Night of the Living Dead* meets *The Good, the Bad and the Ugly* truly challenges any notion of the place. Any way you picture it, Wysing holds a grip in the imagination, its unexpected hot bed of talent hidden in the Cambridgeshire countryside. Go and find it.

The 'Walking House' Exhibition is on until December 23. Admission is free. Open : Mon - Sun 12-5pm www.wysingartscentre.org 01954 718 881

Hi! Society



Week 8: FBSA

Ever feel baffled by what's going on across the pond? Where did this supermodel-marrying, EU-side-stepping president come from? Why do French extremists burn down McDonalds? And, most importantly, if we are tea fetishists and half our population is currently lying in the gutter in a pile of their own vomit, and the French are born knowing how to remove suspenders with their teeth and take EU money so they can eat smelly cheese on their lengthy lunch breaks, then where is the *Entente Cordiale* today?

Alive and well in Cambridge, is the answer. The Franco-British Student Alliance brings together students from Cambridge, Oxford, the LSE and some of the most prestigious French universities.

You don't have to have a Franco-British background to take part. The Cambridge FBSA is made up of several nationalities, and being able to speak French is not a prerequisite.

Each year, one of the institutions hosts a summit. This is a three-day event, bringing over 300 students together for a weekend of debate and discussion. This year is particularly exciting because Cambridge is hosting the summit. The topic to be discussed is "What is the role of Britain and France in a Globalizing World?"

At the summit we tackle broad issues. Experts from business, government, academia and the media come to speak and students are given the opportunity to contribute as much as possible with workshop groups focusing on particular topics, such as "Is EU red tape strangling Britain and France's economies at a time of increasing global competition?"

If you would like to come to this year's summit, or simply want to know more, type 'Cambridge University Franco-British Student Alliance' into Facebook to find our group.

Joanna Beaufoy

ADVENT ADVENTURE (STARTS HERE): It's mid-November, and so you're buying your Christmas presents. Right now, you're off to Sainsbury's to buy some stocking fillers for Auntie Trudy. She likes to taste the difference, especially at Yuletide. "But ho there!" you say to yourself as you cross King's Backs. "What are those shepherds doing down by the river?" It's a good question: what the devil are they up to? »p14 Watching their flocks. »p15 Washing their socks.

Next Big Thing

Week 8: Slightly Foxed



To say that *Slightly Foxed* is not a typical literary magazine would be an understatement. You will not find any of the fiction bestsellers of this month in it, nor (thankfully) a review of the latest celebrity biography. Instead, you will discover articles written by people – whether celebrated authors such as P. D. James or an unknown librarian from New York – who are passionate about their subject, a particular book or author that they love. This means that in the next couple of issues, for example, you will be able to find an article on Maurice Sendack (*Where the Wild Things Are*) jostling next to one on Herodotus, a piece on Nancy Mitford alongside one on a couple who wrote motoring romances, or read about Chinua Achebe next to Orwell's *Down and Out in London and Paris*. If you do not know the books that *Slightly Foxed* reviews, you will soon want to.

Slightly Foxed was founded by its current editors Gail Pirkis and Hazel Wood in 2004 and is a witty, subversive alternative to the gargantuan chain bookstores and publicity-driven publishing that seems to proliferate today. Pirkis, who read History at Girton, previously worked in publishing and Wood in journalism. *Slightly Foxed* was “born out of an enthusiasm for books and a frustration that the new and celebrity books were pushing brilliant ones off the shelves.” Together they have created a journal that consistently presents well written, beautifully produced reviews: each issue is bound by printers in Yorkshire, while every cover design is startlingly striking and fresh.

This year, fed up with quiet classics disappearing off bookshop shelves, they have started *Slightly Foxed Editions*, publishing 2,000 hand-bound pocket editions such as V. S. Pritchett's *A Cab at the Door* about his eccentric London childhood and Richard Kennedy's *A Boy at the Hogarth Press*, sketching his short term working with the infamous Woolfs when he was only sixteen.

Slightly Foxed is different in its approach to books in that it is personal; it is full of unabashed enthusiasm and joy in reading, whether about a book on the Himalayas or a well worn classic, ensuring it will introduce you to new favourite writers, or remind you why you loved others in the first place. There is, simply, nothing else like it: tucked away in their office in Clerkenwell, *Slightly Foxed* is challenging the giants of publishing and book-selling, one review at a time.

Emma Hogan

Behind the screens

ON THE EVE OF THE RELEASE OF *AUSTRALIA*, THE PROLIFIC SCREENWRITER, PLAYWRIGHT AND AUTHOR RONALD HARWOOD DISCUSSES TALENT AND TURNING POINTS WITH DECCA MULDOWNNEY

“Writers are quite boring,” Ronald Harwood warns me as we sit down in his Chelsea flat. “They can be very boring.” Harwood himself is anything but boring. An incredibly prolific writer, over the last forty years he has written more than twenty plays, seven novels and fifteen film scripts. He won an Academy Award for his screenplay for *The Pianist* and was nominated twice for *The Dresser* and most recently, *The Diving Bell and the Butterfly*. “It’s nicer to win them than not win them,” he tells me, smiling.

He seems younger than his 73 years, filled with energy, chain-smoking and drinking coffee, laughing and digressing. He exudes approachability and kindness and counts amongst his friends and colleagues Harold Pinter, Tom Stoppard, Philip Roth, David Hare, Roman Polanski, Julian Schnabel, John Gielgud, Andre Previn and Milos Forman. He beguiles me for two hours and countless cigarettes with tales about everything from National Front bank managers to Johnny Depp. All this from a man who claims, “I’m not a naturally gifted writer. I’ve had to learn. It never occurred to me that that’s what I could do.” So how did it all happen?

“We’ll start at the beginning,” Harwood laughs. “My ambition was to be a world famous actor. I came to England from Cape Town when I was 17. I went to RADA, which I didn’t like very much. I really wanted to show off, not act.” Unable to pay the fees, Harwood was forced to leave drama school. In 1953 he got a job with actor-manager Donald Wolfit as his dresser. “It was a turning point in my life,” he tells me. “He became a father-figure. I learnt a hell of a lot about Shakespeare.” This was also where Harwood met Harold Pinter, who became a great friend. For many years they played squash together every week.

He found it hard to make a living, working mostly in rep and spending a lot of time unemployed. He met his wife Natasha whilst touring in Chesterfield in 1957 and they married two years later. For his birthday that year, Harwood’s father-in-law gave him a typewriter. “I was out of work. I sat down and I wrote a novel. It took three weeks. I just typed all day. It was set in Cape Town, the story of a Zulu houseboy. Nobody knew about apartheid, about the South African regime.” When Harwood finished he found he couldn’t catch his breath and thought he was having a heart attack, because “I found a plot that I didn’t know was there until I wrote the last page. The whole thing was revealed to me like a mystery.” A friend convinced Harwood to send it to a publisher. The novel, *All the Same Shadows*, was published in 1961. “My life changed overnight and I became a writer. I hated it. I felt fraudulent saying I was a writer. I had a great image of what writers were. I thought, ‘I can’t be one of those.’”

Harwood talks openly about his early difficulties. “Finances are very important in all art. The problem is the irregularity of the income. Few people understand it. Especially bank managers.” One of his favourite

The one Ronnie

- 1934 Born, Cape Town, South Africa
- 1961 Debut novel *All the Same Shadows* published
- 1974 Made Fellow of Royal Society of Literature
- 1980 Writes *The Dresser*
- 1993-7 President of International PEN
- 2003 Wins Academy Award for Best Adapted Screenplay for *The Pianist*
- 2008 Writes screenplay for *Australia*

anecdotes concerns a meeting between Stravinsky and Rachmaninov when, although never the best of friends, they spent a whole evening in Hollywood discussing the complex method Rachmaninov had devised to get his royalties out of war-torn Europe. “I love it. They’re not going to talk about music, they’re going to talk about how you keep going.”

Harwood’s early experiences have left him extremely sympathetic to the difficulties of artists and writers and, “as a South African and a Jew”, to the cause of human rights. He has campaigned for the rights of writers with PEN and was president of International PEN from 1993 to 1997. He is currently President of the Royal Literary Fund, set up to help writers who are victims of poverty. He was active during the recent Hollywood Writer’s Strike over internet income, claiming writers are treated as, “casual labourers”.

After making five or six films, Harwood’s first big break came in 1983, with the film release of *The Dresser*, based on his experiences in Donald Wolfit’s company, starring Tom Courteney, Albert Finney and Eileen Atkins. It was a huge international success as a film as well as in its original play form. John Gielgud had warned him, “Backstage plays never do well”, and Harwood was crushed. However, since its first performance in Manchester in 1980, there has been a performance of the play somewhere in the world almost every day. What is it about *The Dresser* that was different? “I think of it as a work play,” Harwood says, “like those TV programs about surgeons behind the scenes.” Both the play and the film are moving and beautiful evocations of a bygone era of the theatrical world. “It was a wonderful community”, he says, “television and film don’t allow that.”

The experience of writing plays, screenplays and novels are all very different for Harwood. “A novel takes two years. I don’t think I have the strength to write another novel”, he explains. “A play, if you get it right inside you, goes down in as long as it takes you to write. A screenplay is also different. It’s a technical document. Film is a combination of image and language. It’s difficult to imagine. Theatre is language.”

Harwood’s most recent play, *An English Tragedy* tells the

true story of John Amery, the son of a Conservative Minister, who in 1945 was executed for treason after recording a series of pro-Nazi radio broadcasts from Germany. Like his plays *Collaboration* and *Taking Sides*, *An English Tragedy* was based on fact. Harwood seems fascinated by Europe in the 30s and 40s. “I was born in 1934, the war was my childhood, the Holocaust was my adolescence. It’s never left me.” What attracts Harwood to these stories? “They all have moral choices at the heart of them. We all make choices all day long, and moral choices are the most important and the most difficult. I’d rather they were real than invented. It gives me confidence.”

You might think Harwood would not need more confidence in his work. “Your gift is what you’re born with”, he says. “Your talent is what you make of it. I have a small gift, but a great talent. I know how to exploit what I’ve got.” He qualifies this, “I love the life. I love writing. I work bloody hard. It’s an enormously privileged life and if you do well it’s unbearably privileged. You feel guilty.” When Harwood grumbles to his agent about which project to choose next, his agent always says, “Don’t complain. High class problems, Ronnie, high class problems.” Harwood smiles and quotes Norman in *The Dresser*, “No duke is more privileged.”



GILES SMITH



Enter Sandman

AS A QC AND PROFESSOR OF LAW, CAMBRIDGE ALUMNUS PHILIPPE SANDS HAS STRONG ESTABLISHMENT CREDENTIALS. DESPITE THIS, HE HAS BEEN UNSTINTING IN HIS CRITICISM OF US AND UK CONDUCT OVER IRAQ AND TORTURE. HE TALKS TO SANJAY PATEL ABOUT 24, OBAMA AND SHARING AN OFFICE WITH CHERIE BLAIR

Lawyers are a much-berated breed. They are regularly lambasted for being dishonest, materialistic and altogether insidious characters. Cambridge law students that practise in the City are regularly told that, at least in the eyes of their friends, they have “sold their soul”.

Professor Philippe Sands QC is a man that immediately strikes you as having a firm grip on his soul. While balancing a very successful practice as a barrister at Matrix Chambers, one of London’s top ‘sets’, with a chair in International Law at UCL, one gets the feeling that Sands sees law as being a real personal vocation. “In our system of government, lawyers are the guardians of legality. If the lawyers cease to function in a way that protects constitutionality then our system breaks down.”

His latest book, *Torture Team*, looks at the grave consequences that occur

when lawyers cease to fulfil their guardian role. The book focuses on the lawyers within the Bush administration that sanctioned torture at the notorious Guantanamo Bay detention facility. Sands started to write the book out of a sense of incredulity that the US legal system could permit such barbarous techniques. “I couldn’t understand how decent, in some cases religious, ordinary people could turn to cruelty in this way.”

The findings of the book are astonishing. It emerges that layers at the highest levels of the Bush administration sanctioned interrogation methods, such as ‘waterboarding’ and forced nudity, that are universally accepted as constituting torture. The provisions of the Geneva Convention concerning the humane treatment of enemy combatants were explicitly disregarded. Those US military lawyers that voiced concern over the new techniques were bypassed, while more junior lawyers were coerced into writing legal opinions that chimed with the overall policy of figures such as Dick Cheney and Donald Rumsfeld. In the name of being “tough on terror”, the law was set aside.

What is equally alarming is the extent to which a television show influenced such a brutal policy. 24, the programme charting the travails of the fictional counter-terrorist agent Jack Bauer, was a big hit among those that would ultimately sanction the torture of those at Guantanamo Bay. “I was told that 24 had many friends at Guantanamo. The second series was being beamed into the camp as they were taking all of these decisions,” he claims. A favourite episode of the interrogators was one that featured the torture of a suspected terrorist, with the interrogation yielding important information. Depressingly, it appears

that even in the bowels of a real terrorist detention camp, it was a television programme that convinced key figures of the value of torture. “There’s a difficult balance between freedom of expression and the need not to incite illegal acts. Journalists and television producers have a real responsibility, and the glorification of torture in the mass media is a real concern.”

Although Sands is sharply critical of the Bush administration’s stance on torture, he is keen not to be branded as being anti-American. “I’m married to an American and I have a great respect and love for that country,” he says. He proudly shares that he has been invited to attend President-elect Obama’s inauguration in January, but one senses that his excitement is in part because of the kind words that accompanied the invitation. “I was invited by a senior politician in the US who thanked me for having done so much for his country by writing the book.”

Sands is hopeful about the changes that will come about with a new administration. “I think it is all about to change with the election of Barack Obama. He has said that there will be no more torture.” There is not even a hint of cynicism in his voice when Sands discusses the possibility of the closing down of Guantanamo or the granting of due legal process to the camp’s inmates. Even if it should ultimately prove to be misplaced, his optimism is refreshing.

It is not only the Bush administration that has attracted his disapproval, but also politicians closer to home. In his first book, *Lawless World*, Sands was sharply critical of the UK invasion of Iraq as he, along with many others, viewed it as illegal under international law. Earlier this week his view was vindicated by the man that used to be

the most senior judge in the country, Lord Bingham. In a public lecture, Bingham made the bold assertion that the US and UK had acted as “world vigilantes” by invading Iraq. For Sands, the fault lies squarely on the shoulders of the Blair government. “We have had the misfortune of having leaders that have not stood up to the President of the United States. With a different leadership in this country, we would have gone down a very different route.” He adds that the British laws that purport to protect us from terrorism have come at the expense of our constitutional values. “It is disgraceful that a Labour government has been willing to argue in favour of the admissibility of evidence adduced under torture, as they did in 2005. It was depressing that a British government would sink that low.”

These are brave criticisms to make for a man who shares an office at Matrix Chambers with Cherie Blair. However, he insists that his criticisms of the former Prime Minister have caused no friction. “Obviously having Cherie in chambers meant that I wanted to be especially careful not to cause unnecessary offence by personalising or by making inappropriate claims. But the story that I told has not been contradicted.”

After we spoke, Sands was heading to the Union to participate in a debate on the protection of civil liberties. Visiting Cambridge would mean a return to the place that sparked his interest in international law. “I had a wonderful teacher, a man called Robbie Jennings, who was the professor of international law and who went on to become President of the International Court of Justice. I didn’t find law too scintillating, but international law was the one subject which grabbed my attention.”

Letter from Abroad

Week 8: Colombia



Fernando Vallejo, one of Colombia’s most recognised authors, famously renounced his own nationality over a radio communiqué in 2007, claiming, “that good-for-nothing country called Colombia is no longer mine and I do not want to know anything more of her. What remains of my life I want to live in Mexico and here I intend to die”.

Figuring amongst his complaints were the endless war, the police, the paramilitary forces and indifference of other Colombians to all the above. But what really forced his hand to sign the migration papers was the re-election of the President Álvaro Uribe.

Uribe is a highly devious character. For some he is the saviour figure who has hauled Colombia from the depths of poverty, creating a ‘democratic security’ in which the paramilitaries are forced to turn over their guns. He has incontestably spawned new economic growth and fought the illegal trafficking of drugs. Some of his policies are undoubtedly positive, making him (according to the national newspaper run by members of his family) one of the most popular leaders in Latin America.

However, these policies are not only financially crippling in terms of arms expenditure and a perennial public force presence, but also rob Colombia in the area of human rights. Human rights workers all over the country refute the highly militarised response Uribe encourages to combat social protest, having recently declared Colombia to be in “a state of interior commotion” due to an outbreak of planned strikes and pacific indigenous uprisings.

Over the past forty-five days, these indigenous people of Colombia have mobilised over forty thousand people to continuously march vast stretches of the country, incurring one hundred and fifty injuries and several non-accidental deaths. Their aims are to raise awareness of their often shambolic living conditions, their political orientation and to solicit a fair debate with Uribe, which has twice been rejected them.

Before writing, Vallejo spent much of his youth trying to make films about his country from a distance in Mexico, and embarking upon the actual filming of the script, he was twice rejected. He eventually converted to novels and, despite being scorned by his country of birth, Colombia remained the focus for all his work.

It is by this endemic love/hate relationship with the nation that Colombians learn to lead their lives. Vallejo’s films were never shown in Colombia, yet he kept on making them; although people are suffering, they keep on fighting.

Mark Maughan

Phil me in

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| 1985 | <i>Called to the bar</i> |
| 1988 | <i>Publication of his first book, Chernobyl: Law and Communication</i> |
| 2003 | <i>Appointed a Queen’s Counsel</i> |
| 2005 | <i>Lawless World: America and the Making and Breaking of Global Rules comes out</i> |
| 2006 | <i>Reveals a memo stating that Bush planned to go to war in Iraq regardless of a second UN resolution</i> |
| 2008 | <i>Publication of Torture Team: Rumsfeld’s Memo and the Betrayal of American Values</i> |



JANE HALL

Varsity's cultural year

Ignore the naysayers. For a town of its size, a huge amount happens in Cambridge, whether organised by students or the town's numerous institutions. Looking back at 2008, we've not set out to compile a definitive list. We do not claim to be including all of the best plays, concerts, exhibitions or talks. This is only a selection of the events that left a lasting impact, whether it was Buddhist monks working with sand, a Nobel Laureate bringing the romance back to bogs, or a pelican haunting the ADC stage.

LENT

Momentary Momentum

A horse in a launderette, a juggling Pope, a slave owner's blowjob, a philosophising crab, a disintegrating little girl and a drink made out of bullets: the two-part animation exhibition at Kettle's Yard presented a world of dreams and nightmares. And what a mesmerising world it was. Animation resists reality by bringing drawings to life and playing tricks with our expectations of time, sound and image. For two months the Kettle's Yard gallery was transformed into half a dozen auditoriums each inviting the viewer to escape somewhere different. There were works by William Kentridge, Christine Rebet, David Shrigley, Michael Dudok de Wit and others. They were by turns beautiful, hilarious and sick. A *tour de force* of contemporary animation.

Anna Trench

Street Art

As a great lover of Street Art, on arrival in Cambridge I was disappointed to see an extreme lack of it adorning our walls. I quickly discovered that the council's rather strict policy against "vandalism" means most work is cleaned up within twelve hours, so I was overjoyed when I found out about Free Art Friday. Somehow I got chatting to a shopkeeper about our mutual love of street art, and he revealed to me that he regularly hid art on canvasses throughout Cambridge. After he showed me a few of his pieces, I was eager to get hold of some myself! Receiving clues every week, I would follow the smell of Molotow marker and the trail of empty Montana cans, and now have a modest collection of wonderful pieces adorning my own walls! *Now that Mr Gauky is no longer around, I hope that others can take inspiration from him and add to Free Art Friday!* Andrew Spyrou



The Gnädiges Fräulein

The Gnädiges Fräulein

The Gnädiges Fräulein (The Gracious Maid) by Tennessee Williams was never going to be your typical ADC lateshow. Maybe it was the oompaa-oompa music provided by the Staircase band. Maybe it was the facepaint, the Native American Indian dancing on stage, the deepest Southern twangs of Jazz Jagger and Kate Le Versha's chain-smoking characters. More likely than not, however, it was at the moment when a boy dressed up as a pelican came hallooing and cawing across the stage that you realised that Ollie Evan's production was new, original and, most startlingly of all, exciting.

Emma Hogan

Cambridge Clerkes

I turned up for this concert of John Taverner's music expecting little. Too often concerts which promise to unveil neglected composers succeed only in justifying this neglect. But the Cambridge Clerkes, led by Christopher Lowrey, brought a breath-taking display of understanding and musicality to this work, providing a poignant and personal interpretation which was grounded on an assured rhythmic solidity. A half-empty Trinity Chapel gave a sort of monastic feel to the concert, as if the group were singing to each one of us individually. I'm not sure what has happened to the Cambridge Clerkes since – I suspect they've each gone their own way. But anyone who heard one of their few concerts will know that momentarily something very special indeed was created. Toby Chadd

EASTER

A Sand Mandala in King’s

In May, eight Buddhist monks from Southern India worked for four or five days to create an exquisite sand “mandala” on a table in a corner of King’s Chapel. Having never seen one of these before, it was fascinating to watch its creation, with the enrobed monks tapping hollow rods which release grains of sand, creating a beautifully colourful image. When the piece was completed, those of us lucky enough to be around for the destruction ceremony watched as the painstaking work was swept away, and walked with the monks down to the Cam, where the sand was poured into the water to symbolise the impermanence of everything in this world.

Andrew Sprou



Florian Henckel von Donnersmarck



Momentary Momentum

Vaughan-Williams’ Fifth Symphony

Music is, sometimes, a most beguilingly subjective art. Attending a concert in a half-empty hall, with a student orchestra and a conductor not usually known for his emotion-inducing clout, one wouldn’t expect much. And yet, CUCO’s performance of Vaughan Williams’ Fifth Symphony moved me more than anything else I have attended this year, beyond even the Berlin Philharmonic. The slow movement was played with scarcely believable romance: it was somehow tender and melancholy at the same time, with soaring, swelling strings producing a sound of remarkable fullness, belying the chamber orchestra’s humble size. Time seemed to stop for a few moments: it was ten minutes that defied explanation. *David Allen*

Ten Albums

- Erykah Badu – *New Amerykah: Part One (4th World War)*
- Beck – *Modern Guilt*
- Bon Iver – *For Emma, Forever ago*
- The Dodos – *Visiter*
- Elbow – *Seldom Seen Kid*
- Flying Lotus – *Los Angeles*
- Hercules & Love Affair – *Hercules & Love Affair*
- Hot Chip – *Made in the Dark*
- TV on the Radio – *Dear Science*
- Vampire Weekend – *Vampire Weekend*

Ten Films

- The Counterfeiters
- The Dark Knight
- The Diving Bell and the Butterfly
- Hunger
- Man On Wire
- No Country For Old Men
- Of Time and the City
- Son of Rambow
- There Will Be Blood
- WALL-E

Architects’ End-of-year Exhibition

For a couple of days this summer, Cambridge’s architects set up shop in Shoreditch. They hauled the entirety of their year’s work down the M11, took over an empty warehouse and turned it into a trendier version of Legoland. The result was astounding: a beautiful mish-mash of architectural models which ranged from tiny bridges and cranes to scale versions of car parks and stations. And it wasn’t just buildings in miniature: there were essays on psychogeography, pretty photographic portfolios and a staggering sound-sculpture design too. And a very nice selection of cheese. *Patrick Kingsley*

Caribou (live at the Graduate)

This gig was postponed after the drummer got injured. Judging by his replacement, his leave may have been extended. The stand-in’s dexterity was apparent from the very start, and as early as the second track he was joined on drums by Dan Snaith, the band’s frontman for an extended double-headed assault. There was an element of call-and-response in the exchange, as if the two men were communicating by the most primal of means. I’ve never been so hypnotised by rhythm, nor found it more difficult to nod my head in time. *Daniel Cohen*

MICHAELMAS

‘Fens and Bogs’ talk

I never gave much thought to bogs. So when I went to a talk entitled ‘Fens and Bogs’, part of the Magdalene Festival of Landscape, I did so purely for the chance of hearing Seamus Heaney read from some of his early poetry. Little did I know that I would sit through forty-five minutes of a

science-based talk by Valerie Hall on the peculiar qualities of that Irish breed of landscape, nor that I would actually enjoy it. Hall and Heaney combined to bring to life these strange terrains which a city-bred cynic had never properly envisioned before. *Emma Hogan*

Florian Henckel von Donnersmarck

Florian Henckel von Donnersmarck spoke during Freshers’ Week about his struggle, fresh out of school, to turn his vision into the film *The Lives of Others*. It is an unlikely story of persistence in assembling the greatest composers, set designers, and actors to work for an untested director and a

fraction of their usual pay. We could feel, as we sat rapt, how he had done it. He drew us into his tale and wove into it the themes of his film, belief and the moral force of empathy. The old hands knew what they were doing: they created a transcendent work of art. *Kenneth Fockele*



Caribou

Jesus Chapel Sessions

Jesus College, ten o’clock on a Tuesday evening in Michaelmas. The candlelit chapel is buzzing with students laid on cushions and rugs, waiting for the birth of an exciting new venture from JCMS. Promising neither the obligation to applaud nor to be silent, the fortnightly Chapel Sessions asks us to bring along tea and wrap up warm for half an hour of music from Bach to Ysaÿe, Peter Scunthorpe and Takemitsu to Chopin. Neil Amin-Smith’s sensitive yet powerful mastery of the violin was followed by Will Gardner’s superbly executed range of dramatic, joyful and melancholy works. *Catriona Arthur*

Time In

Week 8: 90s Pop Videos

East 17, Stay Another Day

Serious school disco memories of slow dancing with your first love come flooding back with this mawkish tune. Mummy, what is ecstasy? Brian Hartley says it's fine.

Blur, Country House

This witty video is Blur at their best. The band muck about with all the trappings of the yuppie's bucolic good life. Hang on, is that the Sheriff of Nottingham Keith Allen and *Little Britain's* Matt Lucas joining in the fun? You saw them here first.

Spice Girls, 2 become 1

Another School disco classic. The nightlights of Manhattan provide the backdrop for a girl band at the top of their fame. Combat trousers, puffa jackets and crop tops never looked so sexy.

Natalie Imbruglia, Torn

The Australian minx captures our hearts with this stellar first single. Watch out for the horrific dragon t-shirt she wears and try to imagine how that was ever seen as cool. For some laughs, check out the mime version from last year's Amnesty International Secret Policeman's Ball. Seriously funny stuff.

Pulp, Common People

Has anyone written such well observed lyrics since? Pulp tear into a Britain still riven with class divide by pushing Sadie Frost around a neon supermarket in a trolley. Jarvis Cocker delivers a wonderfully sardonic satire on British society, yet he still doesn't see anyone else laughing.

Time Out

Week 8: The M11



For some - but not all - of us, M11=Home. But we all must have *some* memories associated with those 55 eventful miles, linking the bright lights, drugs and fun of London with the dimly lit libraries of Cambridge. Who hasn't gazed in guilty lust at the two Little Chefs that sit staring at one another Northbound and Southbound on or around Junction 7? If you're not hungry there are also real cows to look at in fields. Or you can play that game where you pretend you're a horse leaping over the fences that divide those luscious yet untouchable stretches of green. That soon gets boring, but luckily the best part of any car journey is the radio. You can get a long way out of London before Magic FM starts crackling but Kiss will be with you the whole way. If you're lucky you can pick up some of those little regional radio stations that have funny accents, too. Ah, now it time to go back again.



Keeping up with the Jones

TAKING ON CREATIONISTS, GENE THERAPY AND EVOLUTION, STEVE JONES CLEARLY PULLS NO PUNCHES. TIMOTHY LEUNG TALKS TO SCIENCE'S MOST FAMOUS CONTROVERSIALIST

Steve Jones is a man of many epithets. He is head of genetics at UCL, devoted malacologist (that's someone who studies snails to you and me), ex-cheese label collector, prolific author, staunch anti-creationist and Darwin enthusiast. He is also highly controversial. It is rare that a geneticist's desk has a drawer dedicated to abusive letters and death threats. His most resilient opposition has come from proponents of religion and creationism, as Jones resolutely snubs any form of dialogue between science and religion. "It's the blind leading the deaf," Jones laments, "I just can't understand why people believe they've got metaphorical fairies at the bottom of their garden. I don't mind that they believe in fairies, as long as they don't insist that they come into the house every night and interfere with my experiments". This witty cynicism pervades Jones' writing, yet his annoyance with religion's interference in science is very genuine. "Religion gets on its very small high horse, a sort of intellectual mouse, and says, 'With our giant brains, we've decided that your science is wrong. The sun goes around the Earth. Life appeared on Earth six thousand years ago. Every time they do that, they end up looking extremely stupid.'" He continues, "science almost never says, 'Oh, I've done this experiment on the structure of DNA. It proves that there is no God.' It doesn't work that way".

Much of religion can never be subjected to rigorous scientific experimentation, and therein lies Jones' grievance; he regards experimental observations as the crux of scientific enterprise that distinguishes it from what he terms 'arts-faculty science'. He ridicules another of his gripes, "the classic arts-faculty science, socio-biology", which aims to understand human behaviour from an evolutionary perspective: "They have made some fantastic breakthroughs, like for example, that old men fancy young women. This has just been revealed to us by the London School of Economics. 'Mothers tend to love their children'; shocking discovery at Harvard. A lot of it is just a flatulent restatement of

the bleeding obvious."

Yet Jones admits that "it would be foolish to say that there are no genetic influences on human behaviour". Indeed, he suggests cautiously that no better candidate for a so-called "gene for crime" exists than "the gene that makes you male: SRY on the Y chromosome". Jones explains, "effectively all victim crime is done by men. Effectively all murders are done by men. And everywhere in the world, males kill at

"I DON'T MIND THAT THEY BELIEVE IN FAIRIES, AS LONG AS THEY DON'T INSIST THAT THEY COME INTO THE HOUSE EVERY NIGHT AND INTERFERE WITH MY EXPERIMENTS."

ten times the rate of females. I don't deny that men may be intrinsically more violent than women because of a gene that makes testosterone that leads them to violent acts. That, again, is a statement of the bleeding obvious". The Y chromosome does seem an awful burden to bear, especially when Jones toys with the idea that men might one day become redundant: "we only need one rather busy man and a number of tubes and deep freezers, and you can probably do the job". Yet the romantic in Jones offers some salvation for men: "There is a strong desire for men and women to leap into bed together. It would be quite surprising if that came to an end."

One particular owner of a Y chromosome crops up throughout the interview, Charles Darwin. The Christ's alumnus Darwin "was the last man to know everything about biology", following on from another Christ's alumnus, John Milton, reputed to be "the last man to know everything". In January Jones will publish a book which, in a dozen chapters, attempts to cover all of Darwin's books aside from *The Origin of Species*. This is certainly not an easy task, but Jones has already afforded the same treatment for Darwin's most famous work in *Almost Like a Whale: The Origin of Species Updated*.

Jones is cynical even about genetic technologies. He explains that gene therapy "used to be not only a babe magnet, but

a grant magnet. You only had to put gene therapy in your grant application, and the sort of naïve fools who still rule the world of biological administration would throw money at you. And most of their money went down the drain". The difficulty with gene therapy is that the pathology of many diseases is simply not amenable to this sort of treatment. Gene therapy has found some success in the alleviation of severe combined immunodeficiency, but that is

merely because "it's a very specific kind of genetic disease which works on one cell type in the bone marrow". Cystic fibrosis, on the other hand, is a "very generalised, disperse kind of condition on many cell types of the body... You're never going to be able to get your vector into all those cell types".

Yet, mourns Jones, he often comes across those who still believe in the myth of gene therapy. He recounts two separate occasions when young girls have said to him, "I've got cystic fibrosis but I'm not worried because I'm going to be cured by gene therapy". Jones utters with evident dismay, "somehow it's crept into the public imagination that gene therapy is a bit like taking an aspirin; it's a standard type of treatment for a wide range of diseases. Well, take it from me, it ain't. It may become so, but it certainly isn't there yet".

The myth of gene therapy is complemented by other misunderstandings about genetics that we entertain, of which "the most dangerous... is the three letter word 'for'; the gene for this, the gene for depression, the gene for religiosity, the gene for intelligence, the gene for cancer, the gene for heart disease... it's a total misunderstanding of the way genes work". Jones also warns us to "watch for those four dangerous letters of the DNA code, which are H, Y, P and E. Hype".

Jones knows much about hype. The

sensationalist press "went mad" when he proposed last month that humans had stopped evolving, but for Jones, his argument was merely "a matter of common sense... Nowadays, 99% of English babies, if they survive the first three months, last until they're 21, which is roughly speaking reproductive age. So, in another words, there are no differences. Everybody's the same. There can be no natural selection, so in that sense, evolution is over".

Evolution might be over, but the study of genetics still has some way to go. Jones warns that "we were fooled by the simplicity of DNA. And biology is never pure, and rarely simple". Despite such complexities the public places much hope on genetics, something that Jones does not comprehend. "Genetics is only a science. It's not a recipe for society. It's basically biochemistry. I'll be even ruder about it, it's basically chemistry. The public doesn't expect to have its philosophical life changed by Mendeleev's table of the elements. There's no particular reason why they should expect to have it changed by the genetic code either. A certain period of silence is called for." And if a heavyweight such as Steve Jones expects silence, we would be well advised to keep quiet.

Jones' Evolution

1944	Born in Aberystwyth, Wales.
1996	Screening of his six part series on human genetics, <i>In the Blood</i> .
1997	Wins the Royal Society Michael Faraday prize for his contribution to the public understanding of science.
1999	Publication of <i>Almost Like a Whale: The Origin of Species Updated</i> .
2006	Awarded the second Irwin Prize for Secularist of the Year.

10 things to look forward to this

Christmas



THE CHRISTMAS LIGHTS ARE UP, THE SHOPS ARE STOCKED WITH ALL MANNER OF TINSEL AND BAUBLES, AND SAINSBURY'S IS SELLING MULLED WINE AND MINCE PIES. CHRISTMAS COMES EARLIER EVERY YEAR. IN RECOGNITION OF THIS FACT, ROB PEAL LIST THE 10 BEST THINGS TO LOOK FORWARD TO THIS CHRISTMAS.

ANNA TRENCH



10: Church

For many, Christmas means an annual trip to church. This is a fantastic opportunity to reconfirm your prejudices, reminding yourself why you avoid it all 364 other days of the year. The local vicar sees a full congregation and, carried away by the sheer novelty of it, delivers a fire and brimstone rant about how our indulgences and proclivities will land us in the eternal furnace.

9: Santa

Each year you get the opportunity to lie in bed and await the arrival of a drunk, unshaven old man, reeking of sherry who leans over your sleeping body and covers you in gifts from his bulging red sack. Why do Western traditions always have to be so dubious?

8: Family Meltdown

Your dad never really loved your mother, your sister is a lesbian and your brother is illegitimate. It all seems to come out at Christmas. Surely getting the whole extended family together for a piss up should be an occasion of high spirits and avuncular charm. Instead, its time for tantrums to be thrown and hissy fits to erupt.

7: Goodwill from strangers

For those who live in a nation of anal retention, distrust and the customary unfriendliness of strangers, Christmas is an incredibly important period of good will. When else will hairdressers or bus conductors wish you on your merry way? Never. So smile every time a stranger wishes you a Merry Christmas in the knowledge that for the rest of the year they will be a curmudgeonly old bastard.

6: Unseasonably warm weather

Irving Berlin may be dreaming of a white Christmas but, thanks to Ryanair, China and Jeremy Clarkson, a layer of snow across Britain at Christmas is now a scientific impossibility for all those living south of Aberdeen. Instead, we must make do with rain, sludge and freakishly temperate weather. Your new gifts of mittens and a woollen hat lie redundant as the forecast strays in double figures, and we pray that Al Gore gets given a job by Obama to save us from the apocalypse.

5: Film repeats

There is a strict criterion for the films that gets repeated every Christmas; jingoistic and starring Michael Caine. First up, *Zulu*. Every Christmas you get the opportunity to watch Caine and his motley crew of Welsh choral singers defend Rorke's Drift, and every Christmas my racist Grandma insists on cheering each time a fuzzy-wuzzy gets savagely bayoneted by an unscrupulous careerist intent on winning his Victoria Cross. Also, *Escape to Victory*. No other film so perfectly fulfils the billing 'so bad it's good'.

4: The food

Warm cocktail sausages in honey and

mustard, prunes wrapped in bacon – I think they're called devils on horseback – Christmas dinner with the turkey and the sprouts and the roast potato in the goose fat thanks to the buxom goddess of indulgence, Miss Lawson. There are the bacon rolls, the bread sauce, the gravy and the stuffing, all washed down with a heavy red wine. And then you've got the puddings, oh the puddings; Christmas cake, Christmas pudding covered in fiery brandy, mince pies, chocolate log, clotted cream, double cream, iced cream, brandy butter, fudge, Celebrations, Quality Street, the little chocolates you hang on the Christmas tree and can't stop eating. Brandy snaps, pudding wine, frosted cranberries, stilton, roast chestnuts. Loosen your belt, undo your buttons and tuck in. Diet starts in January.

3: Christmas Songs

Most are crap, some are brilliant. Paul McCartney finally proved to the world that he was a mawkish idiot with this synthy 1979 car crash of Christmas song 'Simply Having an awful career move'. Cliff Richard should eat mistletoe and drown in wine for the good of our radios. Bruce Springsteen is at heart a very happy chap, so on tour he cannot contain himself from breaking out into 'Santa Claus is Coming to Town', even though the Boss should know better. Noddy Holder and Slade fare far better with the undisputed classic 'So here it is Merry Christmas', starting with the iconic howl "its Christmas!" Wham's heart wrenching classic 'Last Christmas' is a salutary reminder to everyone who, spurred on by seasonal cheer, decides to play free and easy with their affection. It only ends in heartbreak. But the best of the bunch is...

2: The Pogues

Jesus should be feeling a little hot under the collar because he has a serious competitor for the title of most important man at Christmas. His name is Shane McGowan. This whiskey-sodden Irish troubadour drinks for our sins. His liver is more resilient than Fort Knox and for every Christmas that his heart keeps on ticking he will be selling out the Brixton Academy and belting out the undisputed best Christmas song of all time. It has everything; the heartbreak, the sorrow, the expectancy and the redemptive good will. All together now, "you scumbag, you maggot..." Hairs-on-the-back-of-your-neck stuff.

1: The Expectancy

Yes, the thing we have to look forward to most about Christmas is the activity of looking forward to Christmas. On the big day you will probably be hung over from Christmas Eve, you will certainly eat too much too early, you will get shit presents and have a nap in the afternoon. Then you will watch some rubbish TV and go to bed. It can never be as great as you hoped, so it's the hoping that counts. Merry Christmas everyone.

Peal's Meals



Week 8: Cotto Restaurant,
183 East Rd

What is the source of the aversion many of us have to the preponderance of chain restaurants in Cambridge? Is it snobbery? The pleasure of dining in an independently run establishment such as Cotto reassures me that it is not. Cotto have a strict ethos of wherever possible serving organic, locally sourced food. The owner and Head Chef Hans Schweitzer cycles to the market every morning to buy fresh organic vegetables, all of the meat is from the local butcher and they only serve fresh fish brought mostly from Billingsgate.

Cotto is a smart restaurant in the evening but a bakery, delicatessen and café during the day. So, having ordered, we were offered an array of freshly baked breads, and both decided on a delicious rosemary and cranberry option. To start I had yellow fin tuna and salmon tartare in a Japanese style; the tataki of tuna was briefly seared on either side and wonderfully delicate in the middle. My dining partner Georgie went for a smoked duck breast salad in a dressing of Earl Grey Tea and Molasses which she confidently claimed was the best and most original dressing she can remember tasting.

For a main course I had a ballotine of poussin stuffed with field and forest mushroom brioche. The chicken was perfectly tender with a crispy skin, well complemented by the stuffing. Georgie had lamb cutlets with a thyme and rosemary crust. Both dishes were served with roasted green beans, asparagus and carrots; their taste and texture clearly showing the benefits of organic vegetables.

However, it is the puddings at Cotto which are destined to leave you smiling. Georgie ordered a trinity of chocolate mousse which was so delightfully presented that she was momentarily torn between tucking in or preserving its perfect presentation. I chose a gorgeous orange blossom Crème Brûlée which was light enough to leave me just on the right side of bursting.

Before we left, we were lucky enough to have a quick chat with Hans. He used to be Head Chef at Midsummer House in Cambridge, which he left for the Sandy Lane Hotel in Barbados. Tiring of preparing meals for the likes of Fidel Castro, Pavarotti and Michael Winner he returned to Cambridge by way of a brief stint at Queens' College. A lot of love has gone into this latest venture, and such passion cannot help but rub off when you visit. Its price may place it firmly in the special occasions category, but Cotto is a particularly special establishment.

Rob Peal

For January and February, Cotto will offer students free coffee and a free bottle of wine between two.

ADVENT ADVENTURE (STARTS ON PAGE 13): "Hello?" asks the famous environmentalist George Monbiot, who has by a bizarre coincidence just walked into the laundrette. "Were you talking about me?" Obviously you weren't, but George still uses the encounter to remind you of the environmental impact of Christmas. Wrapping presents is bad for the ozone layer, he reminds you, and you're so guilt-ridden that you decide not to buy any festive cadeaux today. It's still November after all.

the VARSITY WEEK

THE VARSITY WEEK: YOUR COMPLETELY COMPREHENSIVE PULL-OUT GUIDE TO THE NEXT SEVEN DAYS. STICK IT ON YOUR WALL.

Music

Friday 28
Jazz at John's
Fisher Building, John's: 9pm (£5)
The Hip Bones and the Paul Stubbs Quartet, in the big room a quartet from Big Trains Haymaker.

Saturday 29
The Newtown Neurotics
The Portland Arms: 7.30pm (£6)
Ababoonsass presents The Newtown Neurotics. One of finest UK punk bands ever on a rare outing. Ram-ones meets Billy Bragg. Support from Magnificent, Travis Cut, Sam Russo and Mike Scott.

Sunday 30
Andy Bowie Jazz Quintet
The Cricketers Pub: 8.30 pm (free)
Sax-led modern jazz from Ellington to Shorter from an ever expanding repertoire, in a new, larger venue.

Glasvegas
Junction: 8pm (£12 adv)
Winners of the NME Radar Award, before even releasing an album, and receiving superb acclaim from many in the music world, it's not surprising to see why this band are about to storm the UK.

Portico Quintet
Junction 2: 8pm (£10)
See POTW

Monday 1
Martin Simpson
Junction 2: 8pm (£14)
Widely acknowledged as one of the finest acoustic and slide guitar players, Martin Simpson's interpretations of traditional songs are masterpieces of storytelling.

Wednesday 3
Alice Russell
Junction 2: 8pm (£10)
Alice Russell has gained an enviable reputation as one of the most soulful singers in the UK right now.

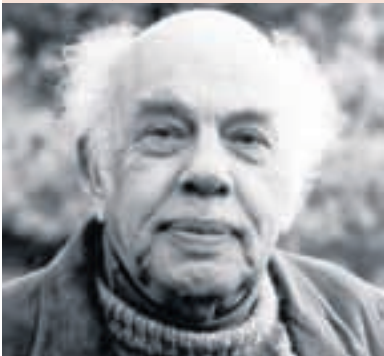
The Zutons
Corn Exchange: 7.30 pm (£20)
Your favourite chirpy Scousers come back from recording their brand new album You Can Do Anything in Los Angeles.

Thursday 4
Paul Carrack
Corn Exchange: 7.30pm (£24)
Former Frontman of Mike + the Mechanics, expect to hear 80s classics like Over my Shoulder.

Theatre

Friday 28 & Saturday 29
Fruit
The Government Inspector
Suddenly Last Summer
Much Ado About Nothing
Patience
Theseus and the Minotaur (until Dec 6)
Festen
Rhinoceros
Playhouse Creatures
Secret Heart
For all of the above, see reviews on-line and in the paper, where you can also find details of the performances.

New Works
Mumford Theatre: 7.30pm (£7)
Cambridge Contemporary Dance's new show presents a medley of different dances. Perfect for the hardened spectator or the tentative beginner. See pg 22 for an interview with one of the show's founders.



Tuesday 2
Macbeth
Corpus Playroom: 7pm (£5.50 / £4)
Eugene Ionesco's absurdist take on Shakespeare's tragedy. See pg 23 for the director's analysis of Ionesco. Runs until Saturday 6.

Wednesday 3
Dahling You Were Marvellous
ADC: 11pm (£4)
A side-splittingly funny production depicting the superficiality of a theatrical world that becomes unnervingly familiar. See POTW. Runs until Saturday 6.

Wednesday 3
Mörder, Hoffnung der Frauen and Sancta Susanna
Great St Mary's: 8pm
Two expressionist-influenced one-act operas by Paul Hindemith (above). The Ardent Opera Company is a newly founded opera group dedicated to the performance and production of smaller-scale operas with the top up-and-coming singers and orchestral players from Cambridge University and London. Runs until Friday 5.

Going Out

Friday 28
Don't Pancake
King's Cellars: 10pm (£2/free)
A fire alarm was responsible for the last Don't Pancake night being cancelled halfway through. Let's hope the only sirens wailing this time will come from the psytrance being spun by DJs Farfield and Skenderbeg.

Radioclit
Clare Cellars: 9pm (£5)
Capping an excellent term in fine style, Clare Ents are bringing in musical nomads Radioclit. They've got their finger on several pulses, whether it's house, electro, grime, Baltimore, baile or subgenres that haven't been invented yet. They've worked with Diplo, M.I.A. and Santogold, and are currently collaborating with Malawi-born singer Esau Mwamwaya.

Giles Peterson
Junction: 10pm (£9/£10)
This night claims that Mr Peterson needs no introduction.

Saturday 29
Q-Bar Djing Night
Queens' Bar: 8.30pm
The finest of Queens' Djing talent, Stevo and Farfield, will be joined by a disco set from the just graduated R.T. Newton would love it, apparently.

Wednesday 3
Part of the Learniture
Kambar: 10pm
Primary School End of Term Party
Sorts Of Fun: Party Bag Beats; Lucky Dip-Hop; Pin The Quail On The Rail
Techno Braille.

Thursday 4
Get Rude
Kambar: 10pm (£3.50)
This new night returns for an end-of-term mashup. It's also a fundraiser, with part of the entry going to the CU Save the Children Society. There will be dance music in its various forms, with DJ Frankly Sick providing the street bass and garage, Tim Tim Out the techno, and Jambie returning to town with dancehall and dubstep.

DJ Marky
Fez:10pm (£5-£7)
This Brazilian drum 'n' bass producer is known for his turntable wizardry, and for his enthusiasm behind the decks. At his residency at The End in London, he plays for up to eight hours at a time; in Cambridge, he'll be spinning alongside the Spoonfed boys.

Talks and Events

Friday 28
GoGreener
Union: 8.30pm
A mixture of live music, fantastic djs and green initiative. The GoGreener campaign is a new CUSU proposal aiming to make Cambridge University a pioneer in the fight against climate change.

Cambridge Uni Breakin' Society
Graduate Union Lounge: 8pm
A party for all, breakdancer or not, with DJ Nico Perez's fusion of old skool hip-hop, funk and jazz.

Saturday 29
Protest: No Recourse, No safety
Guildhall, Market Square: 10.45am
Gather to protest the restrictions on public funds which can trap women with insecure immigration status in violent relationships. The protest will kick off with a short speech by Richard Howitt, East Anglia's Member for European Parliament.

Sunday 30
Winter Wordfest
ADC: Various times and prices
The ADC's Winter Wordfest presents a host of big names: Jenni Murray, Jonathan Coe, Kate Adie, Tony Benn, Ali Smith to name but a few. Go to the ADC website for details of each individual speaker and to book.

Amnesty International Greetings Card Party
Emmanuel College: 3pm
Amnesty's annual Greetings Card campaign is an opportunity to send cards of support to victims of human rights abuses and their families to express solidarity and give messages of hope. It's a really amazing campaign, and a great opportunity to come to a Christ-massy crafty Amnesty Party.

Monday 1
Wolfson Howler
Wolfson College Bar: 8pm
With Headliner - Isy Suttie.

Thursday 4
Carluccio's Christmas Bonanza
Carluccio's: 6pm
Complimentary mulled wine and festive canapes, as well as a 10% discount on all purchases.

Sport

Saturday 22
Rugby Blues v Aberavon RFC
Grange Road: 2.30pm
Jon Dawson's men play their final preparation game before the crucial Varsity fixture on 11th December. After enduring a difficult term so far, the Blues will be keen to go into the Varsity fixture with some momentum behind them with a victory over Aberavon at Grange Road.

England v India, 6th ODI
Sky Sports 2: 3am
Kevin Pietersen's troops have found it hard work in the subcontinent, going down in their first four one-day fixtures, being hammered in their first fixture by 158 runs. The focus for Pietersen will now be on the upcoming Test matches, but he'll be looking to regain some respect from a one-day series already lost, starting with an improvement in performance in Guwahati on Saturday.



England v New Zealand
Sky Sports 2: 2pm
Last weekend's humiliating 42-6 defeat to South Africa has attracted a great deal of negative criticism for the England rugby team and head coach Martin Johnson. But former England captain Lawrence Dallaglio this week spoke of parallels with 1997, when a young side under the charge of new coach Clive Woodward were beaten 29-11 by the Springboks at Twickenham. Johnson's young side face a daunting prospect in the shape of the All Blacks this weekend.

Wednesday 3
Blues Lacrosse v UCL
Queens' College Sports Ground: 1pm
The Lacrosse girls have struggled to maintain their outstanding form from last season where they remained unbeaten for the entire season, beating Oxford convincingly in the Varsity match in the process. This season the girls lost their second season of the fixture away to Bristol and have also lost points drawing with Oxford a fortnight ago. They'll be looking to re-ignite their winning form.

Art & Classical

Ongoing Exhibitions
Fitzwilliam Museum:
• Sir Sydney Cockerell and The Fitz
• Japanese Pottery (booking necessary)
• Palaces in the Night - Whistler's Prints
• Chinese Imperial Jades
• Tomb Treasures of Ancient Georgia
• Greeks, 'Barbarians' and their Coins
• Picasso Prints - Dreams and Lies

Kettle's Yard (all free):
• Open: East Anglian Artists
• Paul Coldwell: 'I called when you were out' (2-4pm)

Saturday 29
Rusalka by Dvořák
Arts Theatre: 7pm (£15)
Iain Farrington's adaptation of Dvořák's touching tale of a mermaid's love.

Wagner, Greig, Schubert, Britten
West Road: 7.30pm (£8 conc.)
City of Cambridge Symphony Orchestra with Clare Hammond at the piano.

Corelli, Vivaldi, Bach, Telemann...
Church of St Edmund: 7.30pm
Unviersity Baroque Ensemble perform on period instruments.

Monday 1
Revelation Rock-Gospel Choir
West Road: 7.30pm (£4 conc.)
The Michaelmas concert.

Tuesday 2
Chopin, Bray, Matthews, Mozart
West Road: 1pm (£4 conc.)
A lunchtime medley from Mozart to the Charlotte Bray's New Work on its world première tour.

Mendelssohn, Weber, Tchaikovsky
Wolfson Hall, Churchill: 8pm (£5/£2)
An evening of orchestral music with Mendelssohn's Hebrides' Overture and Tchaikovsky's Nutcracker Suite.

Wednesday 3
Haydn, Tchaikovsky, Brahms
West Road: 7.30pm (£10 conc.)
As part of their 30th Anniversary Season, the incomparable Endellion String Quartet play the work of composers with Cambridge connections.

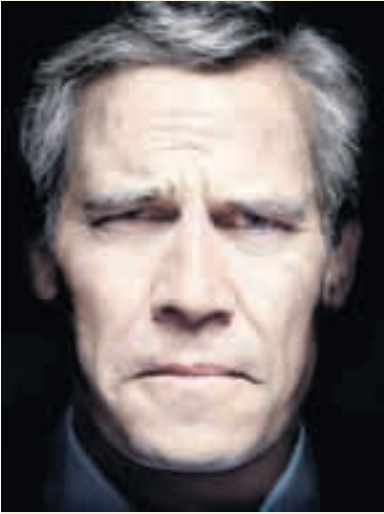
Friday 5
Classic Christmas
Emmanuel United Reformed Church: 7pm
The GUS Band and the Choir of St Cath's perform a selection of festive pieces.

Film

Changeling
Vue
Fri-Thur (except Sun): 12.00, 15.05, 18.10, 21.15
Sun: 15.05, 21.15
Clint Eastwood's expose of the 1920s L.A. Police Force. Oscar bait or really great?

Waltz With Bashir
Arts Picturehouse
Fri to Thur: 2.10, 5.30, 8.30
See POTW

High School Musical 3
Vue
Fri, Mon-Thur: 13.10, 16.00, 19.00
Sat/Sun: 10.15, 12.40, 15.40
If you haven't seen it, you haven't lived.



W.
Vue
14.00 (except Sat/Sun)
First Oliver Stone is too polemical, then he's not polemical enough: make up your minds!

Hunger
Arts Picturehouse
Sat, Sun, Tue, Wed : 12.00, 17.00, 17.30
Mon, Thu : 17.00, 19.15
Harrowing, but ultimately rewarding. Just don't get pick n' mix beforehand.

The Baader-Meinhof Complex
Arts Picturehouse
Sat : 13.00, 16.00, 21.00
Sun, Mon, Tue, Wed, Thu : 12.00, 17.30, 20.30
Ho-hum, not as good as Downfall, and spoiled by the 'dear God, why is Bob Dylan played over the credits' moment.

CUR1350 Radio

Saturday 29
The Alice Jones Show
10-11am
Lively chit chat and special guests. Interesting facts about sea creatures and Kant. Features will include: 'the Britney Spears song which most captures the mood of that week'.

Sunday 30
Pick'n'mix
12-1pm
An hour of great music, with the songs that you want to hear along with music news, quirky stories and information on gigs coming up in Cambridge. Join Charlotte for a wide variety of music including songs chosen by you the listeners.

Monday 1
The Melting Pot
10-11pm
The Melting Pot is your first port of call for all things cultural – eclectic, global and often unexpected, we take you on a weekly ride through art, theatre, cinema, music and anything else you can think of!

Tuesday 2
Talk Scratchings
9-11pm
Christos & Micky return with their own unique brand of nothing, along with the best in new music, and a few old favourites. They discuss the latest movies & TV, as well as the odder side of the news.

Wednesday 3
The Promised Land
9-11pm
A tangential journey west across the United States, getting to know the roots of almost all today's popular music, and getting a glimpse into the soul of the most powerful country on Earth.

Thursday 4
A & E (Anything and Everything)
6-7pm
Chris Boreham and Sarah Birch bring you your weekly dose of musical medication. Whatever you need, we've got it, from rock to rap and ska to swing, a guaranteed pick-me-up.

Friday 5
CUR1350 Loves Fridays
7-9pm
Join Simon "Ginge" Ruggles as CUR1350 Goes LIVE in the mix on a Friday Night, bringing you two hours of massive dance music, our Big In My Box Floorfiller and all those club listings and offers you need to know this week!

Pick of the Week

Waltz With Bashir
Arts Picturehouse:
Fri to Thur: 2.10, 5.30, 8.30

Great is the year in which WALL-E and Waltz With Bashir represent the state of animation – if Linklater's mind numbingly dull Waking Life has put you off Rotoscoping, don't let it spoil your appreciation of Waltz With Bashir: it's really brilliant. A quick run-down of the award's for Ari Folman's film: Winner of the Asia Pacific Screen Awards title for Best Animated Feature Film; winner of 6 Ophir Israeli Academy Awards for, among others, Best Movie, Best Director, Best Screen-play...; and nominated for the Festival de Cannes official competition. Enough said.



Two of the Portico Quintet

Portico Quintet
Sunday November 30
Junction 2: 8pm (£10)

Nominated for this year's Nationwide Mercury Prize, Portico Quartet are four young musicians who sound like nothing you've ever heard before. They describe their ethos as like an indie band that plays post-jazz; their unique sound has won them fans from Gilles Peterson to Radio 4, and made them Time Out's Jazz, Folk and World album of the year. Go to their MySpace page to listen to some tracks and get more info on their current tour.



The Varsity

Wealth Survey 2008

Win a bottle of wine by filling out our online survey: www.varsity.co.uk/wealth

View From
The Stage**Week 8: Saba Hinrichs,
Cambridge Contemporary
Dance****What's it all about?**

A new local dance company, Cambridge Contemporary Dance (CCD), premieres exciting new additions to their repertory for two nights only. The show presents substantial new works mostly produced by our own choreographers. The pieces include a suite of the enduringly popular and lesser known gems from the Beatles, choreography the energetic and aggressive music of the legendary bassist and composer Charles Mingus, and a more subdued piece entitled 'The Breathing Room', inspired by the works of Cambridge graduate Antony Gormley.

If you'll like this, you like...

Matthew Bourne's version of *Swan Lake*, anything by Alvin Ailey's American Dance Theatre, and Nederlands Dans Teater – most of these can be found at Sadler's Wells in London. Also if you enjoyed Richard Alston at the Cambridge Arts Theatre recently, this show is for you.

What's in it for me?

A team of dancers from the University decided to found CCD in 2007 to provide a platform for dancers in Cambridge to create and perform high-quality new works both in Cambridge and further afield – something much more readily available to our neighbours in London. We felt that there was a wealth of existing choreographic and performance experience from all over the world right here in our city, which would be stretched to its fuller potential by the provision of a new independent dance company.

You'll be happy if the audience goes away...

...understanding that contemporary dance is not about 'being a tree' on stage. This show provides an opportunity to view the different types of choreography that can be classed as contemporary dance. If not that, then at least you'll be left singing Beatles' tunes at the end.

Little known fact / trivia about the show.

The dominance hierarchies piece 'Linear Transitive' is actually inspired by the choreographer's PhD project on social systems in bi-colour angel fish. And the spoken word in the first piece, 'Breathing Spaces', is the voice of Arvo Part being interviewed by Bjork.

Show Details:

'New Works' is on at the Mumford Theatre on November 28 & 29 at 7.30pm. Concessions at £7, and further details, available from cambridgecontemporarydance.co.uk.

THEATRE

Festen by David Eldridge*Pembroke New Cellars, November 26-29***Dir. Andy Ryan; Pembroke Players**

★★★★★

It's a shame when productions look like they're being lit by the headlamps of a police car, but it did seem oddly appropriate for *Festen*: I felt a little bit like I was watching a car crash. Maybe that's a little unfair, or merely a sentence I wanted to write, and I did try to imagine that the poor lighting and the weird anti-interval and the no-curtain-call were hints at the original rules of Dogme filmmaking. But considering that other such rules were gratuitously ignored seemed to render this flight of fancy impossible. Even if that's what the director was trying to do, the rules of Dogme are something David Eldridge's script adaptation purposefully neglect.

The play (originally a film by Vinterberg and Rukov) tells a story of child abuse, rape and suicide within a wealthy Danish family, and these chilling events are dredged up by the un-

stable eldest son at his father's sixtieth birthday party. Formalities obstruct the truth, as do the partygoers' insecurities and vicious tempers, but it finally emerges in a combination of seriously disturbing and riotously funny dinner speeches: it's basically a really brilliant script, which was unfortunately, in this rendition, hacked up a bit.

Despite these holes, there were some good performances (which battled against some less impressive ones), and the Pembroke New Cellars seemed not so obviously an underground conference room as it usually does. I would like to describe this rendition as a valiant attempt to bring to life a very difficult script in the face of the often-time over-indulgent Cambridge theatre scene, but reading the 'special thanks' on the back of the programme made me actually want to leave before

I'd seen the show. I urge whoever wrote them to note that the audience does not care about 'low-key groping' or 'rehearsals with considerable amounts of silliness', or any other lols that may or may not have gone on backstage, especially when this only serves as an alert to the fact that quite a lot of much-needed rehearsal time must have been wasted.

My (and maybe only My; this review is the opinion of one person only, don't forget) big bug-bear about this shot at *Festen* is that it is using one of the best scripts of the last ten years, which can and should be a sharp reminder that theatre can be totally manipulatively mind-blowing and really can fool, trick and move you. But I spent too much time wondering whether the bottle they were pouring 'schnapps' from was actually meant for gin. *Finn Beames*



TOM MORIARTY

ZING TSENG

**Playhouse Creatures by April de Angelis***Corpus Playroom, November 25-29***Dir. Alice Malin; Fletcher Players**

★★★★★

The play opens with Doll, the decrepit stagehand of the King's playhouse, describing the theatre's birth from the bear-pits of London. Set in the Restoration capital, *Playhouse Creatures* imagines the dressing-room reality of England's first female actors.

The Corpus Playroom is a near perfect venue for this production. Representing the theatre dressing room, the intimate space made an audience feel party to the actress' backstage conspiring. Equally, when the stage came to represent its Reformation counterpart during the women's performances, the close space implied all the proximity of a Reformation playhouse, the audience becoming jeering onlookers. This transition from dressing room to stage was made clear throughout, most explicitly by the women's move

from naturalism to Reformation stage affectation.

The brawling noise of male theatre-goers forcing their way into the dressing room was the only explicit male intrusion in the performance. For the rest of the play, the all-female cast interact with men only via one-sided dialogue, a difficult technique that stood the challenge to amusing effect. But the invisible strings of male control were shown everywhere in the women's conversation as each character grappled with the wish for independence.

Marie-Claire Chappet's Mrs. B. was an impressive performance, delivering lines with the crystalline elocution and trilling intonation of a time-perfected Restoration actress. These snippets of faux-Restoration drama were brilliantly funny; *The Reluctant*

Shepherdess and an overwrought *Anthony and Cleopatra* both brought many laughs. But the play's overuse of faintly anachronistic swearwords seemed to seek forced comedy at times and, though on the whole Alice Malin gave a gritty portrayal of seventeenth-century London, this was only realistic so far as the script allowed.

Malin took certain risks in staging this play: onstage scenes of abortion and shit-smearing are, I suppose, difficult to pull off but were surprisingly convincing. *Playhouse Creatures* consistently managed to hit both the comic and tragic notes it intended but felt slightly unsatisfying as a whole. Perhaps this was the slight tinge of wishful thinking that always seems to haunt this genre of historical imagining. *Alice Newell-Hanson*

Habeas Corpus by Alan Bennett*Chadwick Room, Selwyn, November 26-7***Dir. Morgan Ring & Thom Carter; The Mighty Players**

★★★★★

There's a point at term in which you realise you've just seen too much student drama, and I reached saturation last night whilst watching this hilarious, gloriously assured, warm and witty production. Be gone with your pallid new writing and dark Shakespeare re-thinks, this is the way to have a roll in the aisles wonderful evening, and to remind yourself what a peerless observer of human life Alan Bennett really is.

The script is a riotous tumble through the adventures of the respectable and sexually ravenous Wicksteeds: a lecherous GP, a secretly raunchy cake-decorating wife who "knows how the Taj Mahal must feel," and a teenage son whose name no one can remember but who's sure he's dying of something other than dandruff. Bennett's central

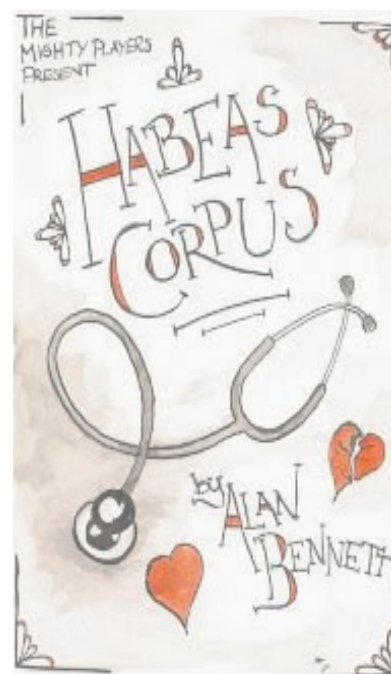
conceit is the human body itself in all its beauty and disgustingness. The rules of touching, the idea of being trapped in the wrong short or flat-chested body, the loneliness of being un-touched and unloved – are all delicately interwoven to hilarious and extremely poignant effect.

Farce – especially as wordy and witty as this – is notoriously hard to pull off, and yet directors Morgan Ring and Thom Carter stage this fantastically well, never allowing the energy to sag even when the entire cast slap each other in simultaneous outrage.

To do justice to this text, which slips between monologue, dialogue and farce, requires an enormous amount of verbal, comedic and emotional agility, and this wonderfully strong cast had it

all in spades. Particular note should go to Simon Haines who as Dr Wicksteed tenderly breached the line between grotesque and desperately moving, but there wasn't a single weak link here. Each characterisation was recognisable and brilliantly observed without ever lazily lapsing into caricature, from Liane Grant as the Pandarus-like cleaning lady ('HOOOOOOOver Hoover HOOOver!') to Jonny Porter as the virginal vicar desperate to "be at the forefront of Anglican sexuality".

Tragically, this production is running for only two nights. Judging by last night's house, which was fuller than Constance Wicksteed's chest enhancements, the Mighty Players could have been stuffing them in for at least a full run. *Isabel Taylor*



FIRST NIGHT THEATRE REVIEWS ARE PUBLISHED ONLINE AT VARSITY.CO.UK/REVIEWS

★ Company should be ashamed ★★ Serviceable elements, but little overall success ★★★ Very good show spoilt by a few weak moments
★★★★ Level of success outweighs its few faults ★★★★★ Among the highlights of the term ★★★★★★ One of the best you'll see at Cambridge

Theseus and the Minotaur

ADC, November 25 - Dec 6

Dir. Rob Carter; CUADC & Footlights

★★★★★★

I like to pre-write reviews:
"The Footlights Panto is rubbish."
"Oh no it isn't."
"Oh yes it is."
"Oh n-. Ok, you're right. It's rubbish."
"Yeah."
"Just ghastly."
I'd written 400 words like that. But then I realised that it would cause HAVOC with the page layout and someone would probably complain that I wasn't being nice to my editor. Again.

But I would have been wrong on more than a typographical level. Because this was fucken awesome. Funny, infectiously fun, silly and clever.

Quibbles? A few. It feels overly long; the individual singing was great, but group numbers were so enthusiastic that individual words tended to get

lost – a major problem when the play's humour requires precisely this sort of verbal dexterity. I'd also question its suitability for a pre-watershed/pre-teen audience: jokes involving the homophonic connection between 'seamen' and 'semen' are – I think – inherently funny, but the frosty matriarch next to me was less convinced.

But I'm being picky. The comic performances were brilliant: Al Roberts as King Minos and Rory Mullarkey as panto-dame Mnason were particularly superb – and some of the individual singing was great. Lucy Marks as Theseus was great, but her limelight was stolen by Greer Dale-Foulkes as Ariadne. I wrote some nasty things about her in my last review, and at times I still wasn't convinced she isn't an illegal alien on a local English language course, but fuck me that girl can sing.

As always with good Footlights stuff, the little incidental bits are funniest. The depiction of Daedalus and Icarus was one of the cleverest bits of comedy I've seen in Cambridge; Tom Williams was fantastic in a series of cameos; audience participation was often hugely funny, especially the treatment of the poor girl in seat D1 who spent the play's denouement onstage.

My advice? Have a few (responsible) drinks before you arrive and go there to be entertained. It's always possible to pick holes in this sort of thing – comedy is so personal. But there's something here for most people. Stow those children at home, sure, but this isn't a concern for most Cambridge students. It's bloody good, bloody silly fun, and it would take the stoniest hearted of Scrooges not to give in and have an awesome time. *George Reynolds*



KATY RINGS

Analysis



Week 8: Ionesco (1909-1994) & Absurdist Theatre

"I did not like it, did not respond to it and did not believe in it" said Ionesco of his rare visits to the theatre. Perplexed by his inability to 'get' a lot of the drama of his time, Ionesco found himself wandering down a strange path and began writing even stranger plays, which have now been banded under the popular, but rather slippery term, the 'Absurd'.

For Ionesco and his contemporaries, human experience was exactly this – absurd – and this was an inescapable reality. The theatre that surrounded them was too po-faced to properly confront this reality, and so Ionesco, Brecht, Adamov, Genet and Pinter stepped in with some nonsensical entertainment to reveal us in all our ridiculous glory. Horrified by the purposelessness of man's existence and the futility of communication, they turned their backs on logic and reason, and sought refuge in dream (or rather nightmare) and the imagination.

These playwrights were not the first, and certainly not the last, to value imagination above reason. What then, was their significance? Well, if we ignore for a moment Ionesco's comment that the point of his writing was that it had no point at all, which might stop this introduction to the Absurd a little short, it might be the way in which the absurdity of experience directly impacts on the form of their plays. They have a free attitude to time, warping it at will, and present us with a host of characters reduced to repetitive actions and phrases, employing a sharp precision of language. All this serves to expose the 'unreality' of our 'real' world, a truth as grotesque and brutal as the Punch and Judy puppet shows that so affected Ionesco in childhood.

Absurd drama often ends anti-climactically, and acknowledges the inevitable momentum with which tragicomic cycles will continue. One company's production of Ionesco's *The Lesson* took this sense of the inevitable quite literally, staging seven performances of the play back-to-back (at least no one could accuse them of being unclear). The RSC's recent production of *Macbeth* captured a sense of the anti-climax by dismantling the set during the final speech of the play. Eventually the Stage Manager started Hoovering with a Henry, and the hard-earned limelight of the actors was stolen in the closing moments by the inanimate object.

It is precisely this type of unexpected delight, caused by a willingness to embrace silliness with all seriousness, that continues to excite audiences about the Absurd. *Celeste Dring*

Celeste is directing Ionesco's Macbeth from Tues December 2 – Sat 6 at the Corpus Playroom, starting at 7pm. Tickets: £5.50 or £4 for concessions.

Much Ado About Nothing by William Shakespeare

Queen's Building, Emmanuel, November 25-29

Dir. Katherine Jenkins & Dan MacPherson; Revived Emmanuel Dramatic Society

★★★★★★

It might only be a show put on by the Emmanuel College Freshers, but this *Much Ado About Nothing* is a top notch production nonetheless. This group of actors provide a one-act version of Shakespeare's comedy with a novel twist – the 1940s setting. The gentlemen are in military uniform, the ladies wear elegant yet austere dresses, and the whole production exudes a delightful air of Casablanca-esque wartime glamour.

When it comes to romantic couples, Aidan Russell and Julia Petrenko might not be in the league of Humphrey Bogart and Ingrid Bergman just yet, but they provide a winning combination of silly idealism and tortured anguish as the lovers Claudio and Hero. If you are looking for laughs at this comedy, however, then the real star of the show is James Parkinson as

the irrepressible Dogberry. Parkinson skulks around the stage with panache and voices Dogberry's malapropisms ("O Villain! Thou wilt be condemned into everlasting redemption for this") with a cockney accent that combines jauntiness and complete idiocy. It is a fitting performance for one of Shakespeare's greatest comic characters.

Parkinson's skulking provides a welcome contrast to the static nature of the other actors, who all too often stood stock-still for minutes on end. Indeed this lack of movement from the actors on stage is the one thing that detracts from the otherwise excellent individual performances. It may well be a device to convey the formality of social relations in the forties, but even if that is the case it still makes the performance painfully stilted at times. The bursts of jazzy

forties music and dancing could not quite conceal this problem. Nor is it helped by the lack of props on stage. There have been many great productions of Shakespeare that used less props than the table, three chairs and a bench that were on show here, but these actors ran out of ideas for how to use these props inventively.

Nonetheless, this is an enjoyable production, and it is all the more impressive for being a shortened version of Shakespeare's play. *Much Ado* has often been criticized for leaving too many loose ends (What *does* happen to the villain Don John?), yet these Freshers still manage after just an hour-and-a-bit to present a stirring finale of love triumphant. If you feel like a bite-sized chunk of Shakespeare with some forties ambience, then this is the play for you. *Mike Kielty*



SEAN JONES

Fruit by Orlando Reade

ADC, November 26-29

Dir. Orlando Reade; Marlowe Society

★★★★★★

The first thing I wanted to do after seeing *Fruit* was to have a cigarette. For a non-smoker, that's quite an extreme reaction. It wasn't just because there was, finally, actual smoking on stage. It was also a reaction to having finally seen a piece of original, exciting new writing, and being quite overwhelmed by it. *Fruit* is unlike anything you will probably ever see in Cambridge, and belongs more on stage at the Royal Court than in the ADC, with its beautifully pared-down set, and sharp bilingual dialogue. It was developed, appropriately, as part of the Royal Court's Young Writers Programme.

Fruit tells the story of two children visiting their diplomat father and neurotic stepmother for two weeks in

Syria, a place where familial conflicts intermingle with the political, where secrets and half-heard conversations are elliptically conducted on mobile phones, where trees and clocks and fruit mean so much more than they do over here, apparently. In setting his play in Syria, Orlando Reade took a risk – but one that works, thanks to a group of highly talented actors and a script that manages to circumvent most clunky stereotypes.

The two children, smoking and bickering and calling their mother back home, manage to convey that physical awkwardness of being a teenager in an adult world they only half-understand. The adults – the bumbling father played with aplomb by Edward Martineau and

the polite, but slightly suspicious neighbour played by Ali Kalaji – manage to make you forget that you are watching a performance by fellow students, and instead are shockingly convincing in their depiction of jaded old age, corrupted by power or crippled by sorrow. In both his writing and directing, Reade has somehow managed to make his characters come alive, figures rather than stereotypes, characters rather than just actors.

It is startling to watch: a piece of political theatre that actually makes you care about the characters on stage for an hour. New writing is not as prevalent as it should be in Cambridge, nor always of such as high standard as this. Go see it – twice. *Emma Hogan*



CHARLOTTE RUNGE

ADVENT ADVENTURE (STARTS ON PAGE 13): Correct. But Rodney, Rhiannon and Reg aren't too happy now you know their secret. Rodney especially. He whips out a pair of secateurs, makes some violent slashing movements and generally looks like he wants to kill you. Do you: »**p26** Await death? »**p27** Fight to the death?

Films Every Right-Minded Person Should See



Week 8: Toy Story (1995)
Dir: John Lasseter

Whilst I could have filled this column with any number of black and white Swedish films, the initial pick of *Wild Strawberries* was edged out, just, by *Toy Story*. It's a film that, in spite of praise from critics, has had a hard time being taken seriously: from the moment of its conception, it was shunted and rebooted by Disney executives, and when it came out in 1995 – the first feature-length computer-animated film ever – everyone was prepared for it to bomb. Even when it went on to become a critical and commercial triumph, the sequel was destined for a straight-to-video release until someone actually watched it and realised what an incredible film it was.

And what incredible films they still are. Every time a new animation is released, from Pixar or otherwise, the critical reception is measured by whether or not it has enough bits 'for the parents' – innuendos, parodies, references. This formulaic approach to criticism has engendered a formulaic approach to film making, and following *Toy Story* and *Shrek*, every new animation seems to attempt this juvenile balancing act. What everybody seems to have forgotten is that *Toy Story* is just a genuinely good film – one that stays faithful to itself, rather than to some imaginary audience.

It is expertly written (co-written, in fact, by Joss Whedon, creator of *Buffy the Vampire Slayer*) and perfectly animated (the animators realising that truly good animation is through recreated motion, rather than just pretty pictures). In which other film can you see toys holding a corrosion awareness meeting? Or, indeed, meting out their endlessly neurotic lives on a boy's bedroom floor?

Toy Story is, in fact, a classic Hollywood buddy movie: *Lethal Weapon* writ small, with Woody (named after the actor who portrayed one of the gunmen in the opening scene of *Once Upon A Time In The West*) and Buzz filling in for the classic duo of mismatched partners. Pixar have, of course, turned out some incredible efforts since *Toy Story* (*The Incredibles* and *WALL-E* spring to mind), but nothing can seem to quite match *Toy Story*'s charm, wit and ingenuity.

At the end of the day, good film-making isn't confined to a single genre or style, and whilst many will claim that the high drama of films like *The Godfather* or *Citizen Kane* is the medium's zenith, the creators of those masterpieces would, I'm sure, point to *Toy Story* as proof that brilliance can appear in many inconceivable forms because, when all is said and done, *Toy Story* is as close to perfect as a film can get.

Fred Rowson

FILM AND CLASSICAL

Body of Lies

Dir: Ridley Scott

Starring: Leonardo Di Caprio, Russell Crowe, Mark Strong

★★★★★

It's clear that the bygone days of a suave, sophisticated and charming James Bond, smooth around the edges, are gone. The era, too, when spy films were associated with twisting narratives and subplots, rather than rugged action, has evidently expired. Yet in some ways *Body of Lies*, with its clumsily presented message of trust in indigenous intelligence sources and techniques, espouses the significance of traditional espionage values. Although not our central protagonist, the intelligence operative held in greatest esteem by the film is the womanizing, slickly-dressed, debonair head of the Jordanian GID, Hani Salaam (Mark Strong), reminiscent of an erstwhile Bond.

It is a shame, then, that the film does not stick to the values that it conveys. Instead, our central spy is CIA agent Roger Ferris, a good performance from

Leonardo DiCaprio, given the restraints placed upon him. The Scott/Crowe combination, so effective in *Gladiator* and *American Gangster*, has led to complacency in *Body of Lies*, and whilst it is clear from the film that Crowe can act, we get a strong sense that we are not seeing the full extent of his dramatic capabilities.

The plot centres around CIA operations to catch the head of a terrorist cell existing throughout the Middle East, though focused primarily on Jordan. Ferris (DiCaprio) plays the typical getting-divorced-due-to-job-strain operative, who speaks Arabic and understands the local custom, as a foil to the characteristically 'American' Ed Hoffman (Crowe), with his gung-ho approach: "Nobody likes the Middle East, buddy, there's nothing here to like". This is a long film, and it feels long, and this is

probably because, whilst the narrative is gripping, it ventures into the far-fetched in an attempt to maintain interest: the use of bodies from a morgue to stage a fake terrorist attack, for instance. We could even expect more from the DiCaprio/Crowe dynamic: they spend little screen time together, and while there are some classic moments, such as DiCaprio kicking Crowe over in his chair, the drilled-home juxtaposition of the two personalities restrains the potential of this relationship.

The politics are there, in fact perhaps omnipresent, and this considerably limits the film's promise. DiCaprio's performance is worth seeing, even if his Genghis-Khan style beard rapidly becomes an irritant. Ultimately a gripping thriller, but one that we could have expected so much more from.

Daniel Isenberg



CHRISTOPHER JONES

Suor Angelica

Trinity College, November 20-23

The Beethoven Ensemble; Cond. Daniel Hill; Dir. James Hurley

★★★★★

The plot of *Suor Angelica* focuses first on the uneasy contentment of the sisters of a convent, then on the heroine Angelica as she deals with a visit from her viciously cold aunt, a princess, who tells Angelica of the death of her illegitimate son, born seven years previously. In a fit of grief, Angelica concocts a potion and kills herself, conducted up to heaven by a choir of angels.

The opera was given a stunning performance by this all-female cast. The single act was clearly split into two parts. In the first, the chorus of nuns were given a fairy like quality through intuitive lighting and Puccini's sickly scoring; each sister was well acted, in particular the cheekily late arrivals right at the beginning of the opera. The giggly glee that came as they chatted in the opening moments turned to false happiness as they collectively dreamt of

hidden desires.

The arrival of Angelica's aunt heralded a complete change of mood. Lynette Alcantara's sensitively sung Princess was perhaps a little too nice, but her clomping heels and haughty demeanour contrasted well with the passion of her aria which told of the shame Angelica had brought upon the family by bearing a son. Yet the undoubted star was Lisa Wilson, in the title role. She was powerful but tender, showing real urgency in her demands to hear news of her son. Her lament on hearing of his death was addressed almost entirely to Trinity Chapel's altar, and she managed to bring a poignant weakness to her high notes. Her suicide, cradling an invisible child in her arms, surrounded by her fellow nuns transporting her to heaven, even managed to escape the trap of melodrama.

The directing from Hurley was admirably economical, using the surroundings well, even if certain aspects jarred. The suitcases that dotted the floor symbolising the emotional baggage each nun brought to the convent seemed unnecessary, and the plastic bag in which one sister carried the alms was simply tacky. However, the portable spotlights used as lighting were particularly effective in the closing moments as the chorus closed in around Angelica and slowly turned off their lights one by one, eventually ending the performance in complete, solitary darkness. The Beethoven Ensemble were passionate in their playing, and though standards were not as high as their concert of a couple of weeks ago, it did not detract from the performance as a whole. What did was the baffling lack of a translated libretto in the programme. **David Allen**

Beethoven, Mozart, Mendelssohn

West Road Concert Hall, Saturday November 22

CUCO; Cond. & Viola: Philip Dukes, Violin: Michael Davis

★★★★★

Next year will doubtless see musical celebrations of Mendelssohn's 200th birthday. Like the effect of this year's focus on Vaughan Williams, it is to be hoped that the anniversary sees the reassessment of a composer who is too often ignored and underrated.

His Fourth (the 'Italian') is probably the most successful, and certainly the most famous, of his five symphonies. CUCO's offering of it was a bit of a mixed bag. Well performed and conducted Mendelssohn ought to exhilarate and charm, a bit like Haydn with more look-at-me drama and a touch more mystery (and some would unfairly say a little less genius). Dukes' interpretation only really caught fire in the last movement, and in parts of the first. There was simply something lack-

ing, the performance as a whole feeling slightly hollow. In the opening Allegro vivace the strings scurried busily along, but without any real sense of merri-ment. The slow movement was just a little too calm. The languid string melody in the scherzo could perhaps have had a more drawn out, more characterful line to it, though the trio's horns were well balanced. The tarantella finale, however, was immeasurably better, with strings full of attack sounding a little like a swarm of comically angry birds.

Dukes (right) took the viola part in Mozart's K364 Sinfonia concertante, a work of incomparable quality written at the age of 23. He managed to completely outshine the rather one-dimensional Michael Davis, formerly leader of the LSO under Claudio Abbado, and of the

BBCSO. Dukes' huge viola projected powerfully over the orchestra, and he was consistently more characterful in his phrasing than Davis, particularly in the first movement's cadenza. The second, however, was a wonderful team partnership, like two best friends singing a mournful lament over the death of a third: it was almost unbearably poignant.

A brooding Egmont Overture began the concert. The opening was particularly atmospheric, and the coda joyful, though the collapse of the development section, signifying the premature death of Goethe's hero, was overly milked. Good to see, however, that CUCO finally got the audience they so often deserve. Long may it continue. **David Allen**



ART & CONTEMPORARY MUSIC

Open

Kettle's Yard, November 22 - January 11

Various artists from the eastern region

★★★★★

I love abstract art. But, like everything else in this world, it can be done very badly. The Kettle's Yard OPEN exhibition presents 21 local East Anglia-based artists, most unknown, from a selection of 350 applicants.

In most cases, selectors Simon Wallis and Gill Hedly have chosen art which is enthusiastic and quite exciting, if not exactly original or new. Caroline Lain's miniature abstract landscapes in watercolour and egg tempera are incredibly moving – but two walls of them makes them less so. Gideon Pain's intimate sketchbooks documenting his fellow commuters dozing on the train are beautiful; however, when placed opposite the large, brash acrylic paintings he has made from his initial sketches, they lose something of their charm. Alexandra Drysdale's crayon drawings are obsessively childlike, the intricacy

of each pencil stroke visible on the page. Opposite her, Anne-Mie Melis's swirling pencil strokes echo back Drysdale's intensity, seen too in the next room with Andrew Vass's obsessively patterned paintings and drawings, or in the minute detailing of Rosie Greenhalgh's paintings. Most of these artists seem to either be tuned into or are propagating what is fashionable in art today, which unfortunately does not leave for a very exciting exhibition. It is about as exciting as watching a basil plant have its leaves rustled by a fan: something, coincidentally, Oliver Hein's work allows you to experience.

However, there are some genuinely startling pieces included in the exhibition, pieces that startle because of the quality of the art rather than because they are grotesque (such as Daniel Bell's disgusting film 'Toenails'). The short

animation by Neil Henderson and Polly Read, 'Circles' (2008), is deceptively simple – already marking it out from the rest of the exhibition, which is deceptively deep. A pencil-drawing of a circle becomes, in the space of five minutes, a coffee-cup stain; a little world; an atom; an egg surrounded by sperm; a full English breakfast; the moon... and more. It's simple, but funny, and coupled with the jarring soundtrack, genuinely quite interesting. Similarly, Oliver Soskice takes unpopular pastel colours and does something different, forgoing the fashionable way to make abstract art and instead creating intricate patterns and swirls of colour and light.

These two artists alone redeem an exhibition that, though admirable, is bland and, like one of Oliver Hein's plastic pillows, deflated. *Emma Hogan*



Gideon Pain's 'Inside Out'



PAUL SMITH

Razorlight

Corn Exchange

Friday November 21

★★★★★

I'm ashamed to say I went to the launch party for Razorlight's first album. Back then in 2004 they were a vaguely promising indie-rock band, and the audience was filled with people of similarly vague indie-rock credentials: the drummer from the Libertines was there, the guitar player from The Others. And so was Darius Danesh.

Hmm. An overinflated ego compensating for underdeveloped talents that remain untouched by universal critical disdain. A willingness to sell every last ounce of credibility (if there ever was any in the first place) for the chance of commercial success. Should have seen the parallels before really.

The disappointing thing about tonight is opening numbers 'Golden Touch' and 'Don't Go Back to Dalston' sound nearly as good as they ever did. Disappointing, because it only serves

to further underline the complete dross that's masquerading as Razorlight's third album – *Slipway Fires*. Lead single 'Wire to Wire' sees Johnny Borrell hunched over a piano strewn with fake red roses while crooning an empty power ballad – it's truly nauseating. Further gratuitous stage gimmicks fail to distract from the overwrought histrionics and Messiah-complex Borrell seems to demonstrate in 'Hostage for Love'. A series of long-lost Busted B-sides appears to follow, while some 'observational' numbers like 'Burberry Blue Eyes' and 'North London Trash' are as hackneyed and clichéd as they sound.

Even Borrell's notoriously oversized ego isn't on display tonight – he doesn't say a word and barely looks at the crowd. This makes you realize why the band needed such a self-inflated per-

sonality in the first place; the only thing guitar and bass players Carl Dalem and Bjorn Agren have going for them is their potential for future membership of an Abba tribute band; as musicians, they have the combined stage presence of a lingering fart.

Razorlight's sell-out shot at commercial success – 'America' – is still catchy, but gets lost somewhere in the middle of a meandering set. Meanwhile the final song 'You and the Rest' provides the weakest, most lackadaisical ending to a concert I have ever seen. After a 10 minute delay for a largely unwanted and wholly unmerited encore, showing his usual flair for lyrical dexterity, Borrell comes back on and sings "I met a girl/She asked me my name/I told her what it was" in 'Somewhere Else'. It really does leave you wishing you were. *Henry Donati*

808s & Heartbreak

Kanye West

Mercury; Out Now

★★★★★

Kanye West used to be a hip-hop producer. Then he was a highly-respected rapper, who could balance out the most serious mainstream hip-hop around ('Jesus Walks', 'Diamonds From Sierra Leone') with the playful wit of a song like 'Gold Digger'. Last year he became an official Big Name, with poppish tracks like 'Stronger' and 'Homecoming' taking his style close to the likes of Eminem, Puff Daddy or MC Hammer (but (1) actually good and (2) completely different). Now, apparently, he's mental.

Very little of *808s & Heartbreak* is rap. The first song sounds like Radiohead until the vocals come in and it sounds like Rihanna. The single 'Love Lockdown' is a lot like Kylie. 'Amazing' is like technicolour Joy Division, until

Young Jeezy's verse starts and it sounds like rap again. 'Coldest Winter', the album closer, is a ballad; not a hip-hop ballad, just a ballad.

The fault lies with Auto-Tune. Some people say that this phenomenon is sweeping the hip-hop world in 2008; the only other album I've heard this year is Lil Wayne's *Tha Carter III*, so I have no idea if that's true. Throughout much of this album, Kanye sounds like a kid on Christmas Eve who's just found his present, unwrapped it early and can't stop furtively playing with it.

This album is hard to assess musically, because it doesn't really sound like music made by humans. It sounds like the soundtrack to a film about humans made by robots from the 1790s. My room-mate's a muso, and he was cower-

ing under his desk while the album was playing; if you go in expecting music that is within the realm of human understanding, prepare to be SEVERELY disappointed. Such is the otherworldliness of *808s & Heartbreak* that the only fair comparisons one can make are with mediaeval Welsh fairy tales, *Tristram Shandy*, the Sex Pistols, Kid A and Cherry Coke.

This is almost certainly the most pastel-coloured rap record ever made. The album art looks like it would be too wimpy for Snow Patrol, and tracks such as 'Paranoid' sound watercolour with an electro twist. Perhaps it is this stubbornly unexpected tone which makes the album so surprising: it wasn't designed for blasting out in the car, or for making love to. Its best use would be



as music to drown to.

In conclusion: *808s & Heartbreak* is really really good, but a bit weird. *Hugo Gye*

Take Five Endings



Five of the Best

Edgbaston Ashes Test (2005)

Set 281 to win, Warne and Lee dragged the Aussies impossibly close to a startling victory, not helped by some appalling at-the-death bowling. And then: Harmison to Kasproicz, not technically out, but still...

Dr Strangelove (1964)

Peter Sellers' titular mad scientist, wheelchair-bound for the entire movie, stands up and begins to walk, before the War Room (and the rest of the world) explodes to the tune of "We'll Meet Again."

Lo, the Full, Final Sacrifice (1946)

Gerald Finzi's masterpiece, for SATB choir and orchestra, ends with the most exquisite Amen you could ever hope to hear, with an unexpected twist in its tail.

The Wasteland (1922)

Eliot's switch to Hebrew creates the poem's circularity accompanied, this time round, with a sense of the apocalyptic.

Sgt. Pepper's Lonely Hearts Club Band (1967)

The final chord is the aural equivalent of those fluffy strawberry sweets you can get at the market. What more you could ask for from a Beatle's track?

Five of the Worst

Australia's Underarm Ball (1981)

New Zealand needed 6 to tie the third of five Benson & Hedges World Series Cup matches. Greg Chappell ordered his brother Trevor to bowl underarm along the ground to prevent any chance of a six. Such deliveries were banned as a result, and the incident was cited as one of the worst breaches of the spirit of the game.

Platoon (1986)

Has an ending ever been so disconnected from the rest of a film?

Saving Private Ryan (1998)

An amusing blood bath of a final scene, in which all of the major characters are killed off. It's been done before (think *Hamlet*, for instance), but never with quite such a feeling of desperation and inadequacy.

Six Feet Under (2005)

The production team wanted to make sure that the show could never come back. But they also managed to kill it off not *at* the end but *before* it, destroying any possible intrigue or interest before the fat lady had even warmed up to sing.

Jane Eyre (1847)

"Reader, I married him." All too conveniently neat; Brontë's heroine tries, unsuccessfully, to paper over the novel's disturbing complexities.

Black Watch trousers, £195; Fleur de Lys braces, £45; Velvet slippers, £150; Bow tie, £25; White two-fold Poplin shirt, £65; Moonstone Cufflinks, £65.

The Sartorialist

For boys, dressing smart doesn't have to mean dressing dull. Cambridge is the perfect place to be courageous and elaborate on the traditional; a peacock among penguins.

Clothes from Ede & Ravenscroft; Model Tom Cheshire; Styling by Ben Margereson and Joanna Della-Ragione; Photographed by Michael Derringer at Ede & Ravenscroft.

ADVENT ADVENTURE (STARTS ON PAGE 13): Yup: your time has come. "Aunty Trudy," Rodney explains, "actually really hates all that crap from Sainsbury's you keep buying her. All she ever wanted was an advent calendar. So she's out for revenge and wants me to kill you with these secateurs." This is looking ticklish: Rodney cuts a menacing figure with those shears. What to do? »p25 Buy the bloody advent calendar. »p27 Stand and fight.

Smoking jacket, £550; Pink two-fold Poplin shirt, £65; Cravate, £35; Cufflinks same as before.



ADVENT ADVENTURE (STARTS ON PAGE 13): Luckily, the secateurs are quite rusty and so Rodney can't really open them properly. You take advantage of the situation and give him a couple of blows to the head. He's soon out cold. Unfortunately, you then decide to run into King's Chapel to celebrate. This is a big blunder: the BBC are recording the carol concert inside and they've got wires everywhere. You trip on one of them, get electrocuted and Rhiannon and Reg eat your frazzled remains.

Great Works Of Art In Cambridge

#18: Still Life with Apples by Cezanne

Fitzwilliam Museum

When you turned the page to see Cezanne's *Apples* your heart didn't start to beat faster. You weren't aroused, or repulsed, or provoked to question your views about yourself and art, such as you might be by an Emin, or a Hirst.

For this reason many people seem to think that Cezanne's art is boring. They are wrong. People make this mistake because his work simply doesn't reproduce well. Unlike Caravaggio's dramatic chiaroscuro that lends itself to re-printing, Cezanne's subtle yet broad range of colours gets lost. Either his blues are simplified to a baby blue that makes his paintings 'prettier' and less intense, or the whole thing merges into grey. Furthermore, paint surface can't be conveyed on the flat page and one of the most exciting things about his work is its texture. If all you have seen of Cezanne's paintings is post-cards and pictures in books, you truly have no idea.

In the *Apples* of 1878, Cezanne manages to capture a world of changing shades and tones in these most apparently straightforward of objects. They are brought so close to the viewer that all issues of composition and spatial distinction are dispensed with. You are directed to admire their

forms, the richness of the colour palette used and the thick texture of the paint layer itself. Such works straddle the divide between representational and abstract art. What they give us is a fantastic insight into the way that someone else sees things, in a way that no photograph or more traditionally 'perfect' painting ever could. Yet they remain about 'seeing' as an act of the eyes, Cezanne was not interested in pouring his inner emotional life onto the page.

I want to encourage anyone who has never seen a Cezanne in the flesh before to go down to the Fitzwilliam to see the *Apples*. It is an important example of his mature work and was immediately recognized by contemporaries as an exceptional work with French critics singing praises to its "ravishing forms". Immediately after its exhibition in 1895, Degas bought it to hang in the private museum he hoped one day to open.

To prove my point about reproductions, I invite you to take this copy of *Varsity* with you to the Fitzwilliam, and compare the image here with the real thing. I hope you'll look with fresh eyes at an artist that many seem to have written off without really knowing. *Cleo Nisse*



BY KIND PERMISSION OF THE PROVOST AND SCHOLARS OF KING'S COLLEGE, CAMBRIDGE

The Day That Changed My World



Week 8: I gave up LA for Cambridge

It felt like I'd hit the big time. I was an intern for Warner Brothers and Paramount in LA this summer, shadowing some important producers; an absolute dream. I was poised to give up my place at Cambridge for an MPhil in screen media. I wanted to make films; why would I come back to school when I already had a promising career, the right contacts, and the glitzy lifestyle?

But things turned sour. At Warner Brothers my colleagues were diligent, creative, inspiring people; not so at Paramount TV. The Production Assistants and interns (mainly daughters of producers) were mostly budding Paris Hiltons, and wore the most outrageous outfits to get noticed – Versace, stilettos, the works. Working their way to the top was not what these girls had in mind. Despite my academic background and high ideals, I got sucked in by the glamour and parties. My sister tried to keep me grounded: "Dude, get your head screwed on straight. Who are you? You sound like a bimbo."

It all came to a head on this Jesse McCartney shoot. He's a huge star in the US, a bit like the Justin Timberlake of two years ago. A friend of mine had slept with him recently and was desperately trying to attract his attention. This was a talented, well-educated girl, who wanted to be a serious news reporter, the next big face of CNN. But her ambition seemed to melt away; she turned into just another mindless airhead. She was devastated when Jesse didn't remember her, and so was I: her transformation made me realise what a nightmare I'd become. I got straight on to the director and told him that I quit.

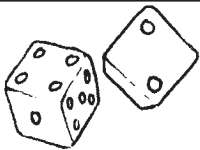
I spent the summer at Warner Brothers, where my friends convinced me to come to Cambridge. I can be an academic and a film artist: Christopher Nolan's Batman films show that there's a demand for intelligent, artistic blockbusters. And it's not like there's any rush. I pitched one of my screenplays and it's in negotiation, but, if accepted, it might not get made for ten years!

I'm hoping to follow my MPhil with a PhD. The Cambridge road may be longer, but it's worth it if I don't have to sleep with a celebrity and get snapped by some paparazzi to make it in the film business. Marie Joyce Datiles: coming to your screen soon (but not just yet).

Contributor: Marie Joyce Datiles

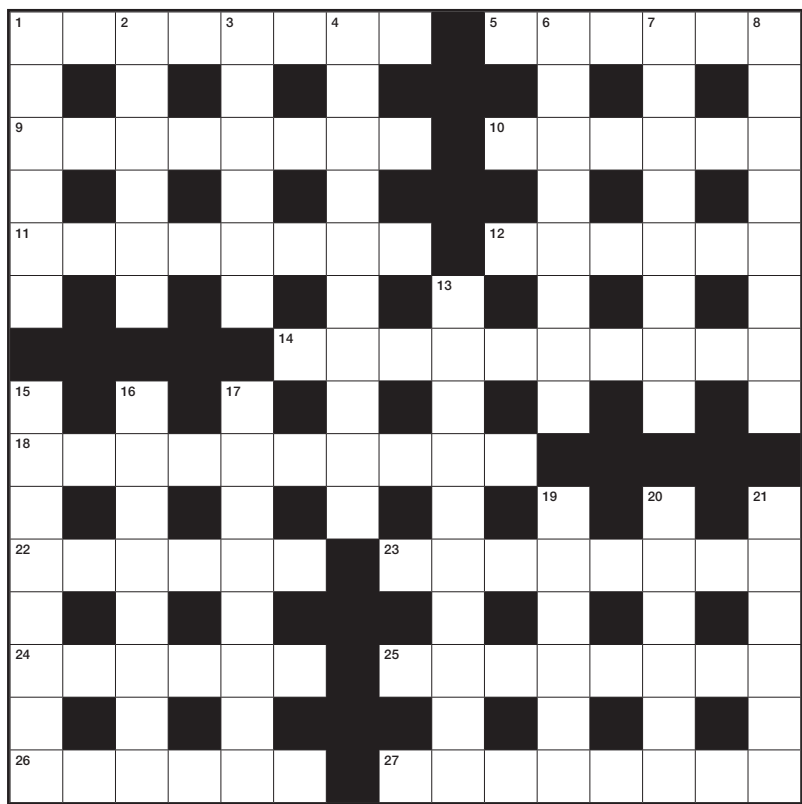
Interview and article by Moya Sarner.

Games & puzzles



Varsity Crossword

no. 494



Across

- 1 American plans to support metric units? (8)
5 21's heroine is more aged, we hear (6)
9 Pendragon mystically following gulf of 21's creation (8)
10 Cry, almost, to adjust honour (6)
11 Dine differently: messy bile isn't to

- be eaten (8)
12 Child to follow place of learning together (6)
14 What 21 wrote is confused, mad racism, you say (5-5)
18/13 Blundering design ne'er damaged 21's work (3,4,3,10)

- 22 Not the first time (6)
23 Very precious metal boy at a robot collection (8)
24 Pillar in paper (6)
25 Go around, put it in backwards, in...in...what you turn the key in (8)
26 Fury following seated parody (6)
27 Imposter less polite after tin broken (8)

Down

- 1 Bar most lice on display (6)
2 It's essential to breathe cogent centres around the axes (6)
3 Once more, change it, to follow like a dart (2-4)
4 I not short (you are short): get your heads studying tin or lead, maybe (10)
6 Song, tranquil, interrupted by commercial (8)
7 Seducer of women owned by woman? (5,3)
8 Latin is no stupid man's nationality (8)
13 See 18 Across
15 No match for these strange clothes (3,5)
16 Allowed, after two goals, to decorate one's arm (8)
17 Memoir, curiously full of extremities, is poorly titled (8)
19 Divine digression, so to speak, is more godly (6)
20 A diver substituted, with plenty of diversity (6)
21 Bet around Norway's top composer (6)

Set by Hisashi

Answers to last week's crossword (no. 493)
Across: 1 Cutest, 4 Apostles, 9 Umlaut, 10 Featherly, 12 Bops, 13 Homogenous, 15 Narrow escape, 18 Body piercing, 21 Semibreves, 22 Pert, 24 Insiders, 25 Reform, 26 Essayist, 27/3 Rubber Soul. Down: 2 Teleport, 5 Preconceived, 6/11/1 Sgt Peppers Lonely Hearts Club Band, 7 Lie low, 8 Slyest, 14 Bosom buddy, 16 Time bomb, 17 Egg timer, 19 Aspire, 20 Amuses, 23 Menu.

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.

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

WWW.GAMESPARK.COM / MADE BY GARETH MOORE

The Varsity Scribblepad

Last issue's solutions

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

The secret of joy in work is contained in one word—excellence. To know how to do something well is to enjoy it.

- Pearl S. Buck

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Careers Service event



UNIVERSITY OF
CAMBRIDGE

Internships Event 2008

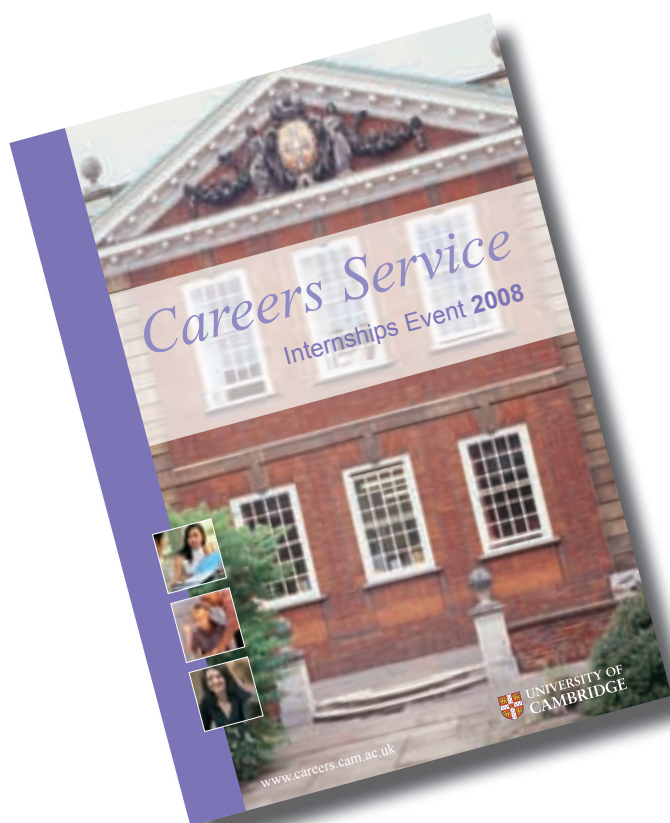
Vacation work and internships provide invaluable experience for students. Such opportunities offer a very useful insight into a potential career.

For employers, vacation work can provide a ‘six-week interview’ and permits you to assess them as possible future employers.

This event brings you a good cross section of the many firms and sectors offering internships/vacation work, with more opportunities listed under ‘Vacation Opportunities’ via Vacancies Online.

Wednesday 3rd December, 13.00 to 18.00

University Centre, Granta Place, Mill Lane, Cambridge



For full details of participating organisations click on the Internships Event in the termly diary via www.careers.cam.ac.uk

Entry is restricted to current University of Cambridge students (and recent alumni) – bring your University id card with you to this event.

Statistics from different years and courses allow us to improve our events in the future.

We will email requesting feedback but personal data will not be passed to anyone outside the University



Lucas Fear-Segal

I'll make sure the Union delivers during Easter term by listening to members and being honest with them. To make the Union achieve its potential, I'll work to:

- × SHAKE-UP DEBATE FORMATS: let's have MPs debate one-on-one, expert Q&A panels, and an Easter comedy debate
 - × HALF-PRICE MEMBERSHIP for students with government maintenance grants
 - × Install a GYM
 - × WEEKLY POLLS to see which speakers you want
 - × Diverse ents: more BEN & JERRY'S NIGHTS, tastings, a Union sponsored pub-crawl with FREE STASH and life-drawing classes
 - × Link-up with JCRs to draw people into our bar, GET THE ITBOX BACK
- VOTE LUCAS FOR PRESIDENT

president



Åsa Odin Ekman

Easter Term = Stressful Term, which means you'll turn up for big names ONLY. Success is contingent on persistence, innovation and thorough research. Having served on External Committee, I'm familiar with how the Union is run; having been JCR President I know how to work my ass off to make events and projects successful; having carried out research projects abroad I've learnt to network and build contacts from scratch. Approachable and somewhat shameless, I'll find new ways of contacting speakers, be open to suggestions, and work relentlessly to follow up on invitations. VOTE LUCAS FOR PRESIDENT and ÅSA FOR SENIOR OFFICER!

senior officer

Ben Gadsby

Why should I vote for Ben Gadsby?

Commitment to the Union – you've probably seen me speaking in debates or stewarding beforehand. I've also stewarded the Casino night and election night. I also attend President's Committee.

Team player – Through my Union activities, I know many of the candidates, and I'm sure I can work with any of them. After the Jude Law debacle, this is crucial.

Experience – From running my school yearbook committee and working with local politicians, I'm used to fund raising, hard work and time management. I get stuff done.

Vote Ben Gadsby on December 1st!

treasurer

Emily Coghill

entertainment officer

I can resist anything but temptation. -- *Oscar Wilde, Lady Windermere's Fan*

A THEMED Union Garden Party: Arcadia/Once Upon a Time/Brideshead Revisited. Spectacular decor, live music, stand-up comedy, dancers, croquet, giant chess and more strawberries and champagne than you can shake a stick at!

Collaborate, innovate: Expand collaboration with other clubs and societies, concerts, bands and quartets and operetta in the Chamber.

Easter-specific chill-out events: Somewhere more relaxed to work when your college library gets too much. Revise with your friends, free coffee, chocolate tasting, and massage and meditation workshops all one roof.

External Committee Candidates

Andrew Chapman
Nadia Islam
Sud Murugesu
Claire Tustin
Callum Wood

Alex Heliwell
Seb Lapinski
Christopher Stanton
Kate Womersly

James Sharpe

Having been involved with the Union since coming to Cambridge two years ago, I have come to love the institution, its ideals, and its events. As such, I have put myself forward as a candidate for President in Easter 2009.

If elected, I shall focus on three things: access, the 200th anniversary, and creating a Term of Fun to fight the Easter exams blues, culminating with the Union's renowned Garden Party.

I believe that I have the dedication, experience, and enthusiasm to be an ideal Easter term President. If you think so too, please vote for James, the Sharpe choice.

president



Farouk Hadeed

senior officer

Do you want to see names like Kofi ANNAN, Richard BRANSON, Daniel CRAIG at the Union? I am running as an independent for Senior Officer because I can reach some big-names and get their commitments to come speak as guests of the Union. I've helped to invite Ralph NADER, Scott McNEALY, and Warren BUFFETT to events at other universities in the past. I also want to restore credibility to this office by opening up the process of inviting speakers to all members. If you want responsibility and commitment to confirming high calibre speakers at the Union, vote for me.

Meng Yuan Sun

treasurer

A Union for Ladies, Gentlemen & Wine

Target: £10k+ of SPONSORSHIP

Wine & Fashion DISCOUNTS

A STONG CANDIDATE

Sam Waudby

treasurer

I'm running because I believe the Union has huge potential, but too often this isn't realised.

It should be the centre for academic debate and at the heart of the Cambridge social scene.

People should never doubt that they get their money's worth. As treasurer, I would contribute fully in every area of Union life. Most importantly I would work towards securing lucrative sponsorship for events this Easter term. I have been heavily involved with the Union over the past year, and feel my motivation, enthusiasm and competence can lead me to make a worthy contribution to the Society.

Elaine Oliver

entertainment officer

I'm running because The Union is there for your enjoyment but all too often, the most popular events are overlooked. After a year's stewarding many different ents, I know what's popular with you - Ben & Jerry's night, fudge-tasting and yoga to name a few. In exam term, relieving stress is paramount - to make sure there are enough places for everyone to benefit, I want to run MORE of these popular ents. I've also organised garden parties for two other major societies, so I have the experience to make the Union Garden Party 2009 one to remember! Let's focus on what YOU want!

William Dean

standing committee

I hope to use my diverse experience of running the Society to tackle a range of important tasks in this new position, including the less glamorous duties that are essential to maintaining an autonomous, inclusive and successful Society. EXPERIENCE: Treasurer: raised over £11,800; expanded Treasurer's Treats, bringing back old favourites such as the Fudge Kitchen; began merchandise programme. Treasurer-elect: chaired Garden Party Sub-committee; member of the Web-site Re-design Sub-committee; established Treasury Advisory Committee to hear members' views. PLANS FOR OFFICE: Reach out to alumni. Lay the ground-work for 200th anniversary in 2015. Expand access programme. Find the Sword of Mountbatten.

Voting will take place online and will include all Union members who receive email notifications. For more information on elections, contact ro@cus.org

Online Election Date & Times:

1 December

6am - 9pm

The Varsity Debate



Can money buy you happiness at Cambridge?

Students are supposed to be skint. But when you look back on your Cantabrigian days, will you regret counting the pennies or will you realise that undergraduate poverty is the spur to future happiness?

Yes

Adrian Pascu-Tulbure



Nothing's worse than seeing your peers having a good time whilst your tightening your belt

In one of the opening chapters of that accurate distillation of Oxbridge life, *Brideshead Revisited*, Charles Ryder's father discusses the tricky subject of allowances. "I asked him [your Warden] what your allowance should be. He said, "Three hundred a year; on no account give him more; that's all most men have." I thought that a deplorable answer. I had more than most men when I was up, and my recollection is that nowhere else in the world and at no other time, do a few hundred pounds, one way or the other, make so much difference to one's importance and popularity." I quote this with some hesitation: *Brideshead*, I know, isn't quite the image we want to give out in this enlightened century, and we are steadily moving away from Waugh's highly stratified society in which you are judged so precisely by what you wear, how much you have to spend, and how you pronounce "scone". Equally, I'd be uncomfortable in drawing such a firm correlation between money, importance, and popularity. Buy a bottle of champagne in Cindies and generic blondes will flock around you, to be sure; but only as long as the bottle lasts.

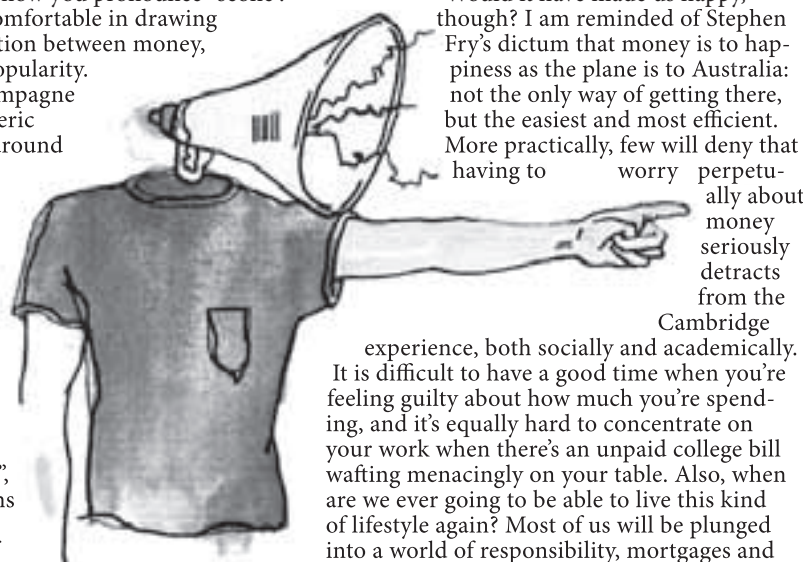
Yet if we were to modify his statement to "Nowhere else in the world and at no other time do a few hundred pounds, one way or the other, make so much difference", the statement begins to sound reasonable. If the point of Cambridge is to be a levelling experience where we're all in the same boat, then there is nothing more galling than seeing your peers going out and having a good time while you're stuck in your room worrying about the pennies. Because, although in theory you can have a good time on the cheap or even free, in practice the cost slowly racks up. For a Girtonian with no bike, something as non-decadent as going to an ADC smoker and having a gin and tonic will lighten their pockets to the tune of twenty quid. Of course, if Daddy's a generous millionaire it doesn't matter; less obviously perhaps, students from the least well-off backgrounds benefit from an exceptionally generous scheme of bursaries. Those in between are hardest hit.

The situation is perhaps exacerbated by the fact that, Oxbridge Escorts and Essays aside, you're not allowed to work during term – a

sensible solution, given the amount of work we have, but not necessarily easy on the pockets. Then there's holiday work, roughly translated as slaving behind a bar on seven pounds an hour while you should be recovering/reading Hegel. (I won't comment on those bastards with City internships, partly out of contempt, partly out of envy, and partly because these days they're going to be about as employable as an English student.) At the end of my first term, my own way of getting enough money to survive the holiday was removing two Victorian fireplaces from our house and selling them on eBay as architectural antiques. Others went into social hibernation, many following the practice of their last couple of weeks of term. Certainly for us, a few hundred pounds extra would have been exceptionally welcome.

Would it have made us happy, though? I am reminded of Stephen Fry's dictum that money is to happiness as the plane is to Australia: not the only way of getting there, but the easiest and most efficient. More practically, few will deny that having to worry perpetually about money seriously detracts from the Cambridge experience, both socially and academically.

It is difficult to have a good time when you're feeling guilty about how much you're spending, and it's equally hard to concentrate on your work when there's an unpaid college bill wafting menacingly on your table. Also, when are we ever going to be able to live this kind of lifestyle again? Most of us will be plunged into a world of responsibility, mortgages and job promotions. In my book, it would be the greatest shame of all to look back on time spent at Cambridge with the regret that you couldn't do this or that due to lack of funds. And "doing this or that" doesn't mean going around quaffing champagne or lunching at Midsummer House (though they do a rather good three-course lunch for £30); it means simply spending quality time doing amusing things with people you like. Again, I know that some things here are free – an evensong, for example, or an exhibition; conversely, other things are more expensive. How many colleges have a cheap supermarket within walking distance? How many people even know where one is? How many would walk the extra half mile to use it? My own romantic belief is that, here and now especially, we shouldn't have to worry or care about such things. Unfortunately, I doubt that ivory tower can ever be built.



Isabel Taylor



No

Poverty forces students to be less complacent, more imaginative and cultivate their independence

People come to Cambridge for many reasons. One of the less civilised but nonetheless real incentives is that we believe that, wherever we came from, we'll graduate with a silver spoon rammed firmly in our mouths. And yet, the problem remains that whilst we all live and work in the same cloistered palaces, there's a massive disparity of personal wealth amongst students. The credit crisis has given everyone a shock, but the fact remains that, unlike the real world, Cambridge is more than ever the perfect place to be poor.

First, imagine the bliss of not having a student loan. Imagine the freedom from endless scary paperwork and failed bureaucracy. Imagine not waking up disorientated from an impromptu nap in a lecture and wondering whether this is really what you're getting tens of thousands of pounds in debt for...

Then really imagine not having a student loan. Imagine being irrevocably indebted to your parents, your education and all other expenses still subject to every argument and manipulative whim. A friend whose family fortune and lack of loan I used to envy recently took one out. His reason was not poverty, but escape from an overbearing mother who had started tracking his movements and expenditure with the precision of a private detective. When chastised for helping herself to his bank statements and university correspondence, she rattled her pearls and argued that since it was all her money he was spending she had every right to his personal affairs. She had a point.

Independence is uncomfortable but inevitable. Even if your parents swear you'll never have to pay them back, knowing that you have independence is far more likely to secure your happiness than living in a weird fake extended childhood at the age of twenty-one. Isn't it better to be in the interest-free handshake of the Student Loans Company than in the emotionally laden vice of family relationships when it comes to your finances?

Our education may not be worth the debt, but the fact is that none of us are ever going to have as much free (that's no-small-print FREE) money thrown at us to us ever again. And it's coming from right here within Cambridge. With the right amount of audacity and awareness of deadlines you can travel all over the world, learn any language or instrument under the sun and pretty much anything else you set your mind to do, all on university and college grants and barely grazing your personal bank account. Trinity, for example, grants every student a 'Life Enhancing Experiences' fund annually.

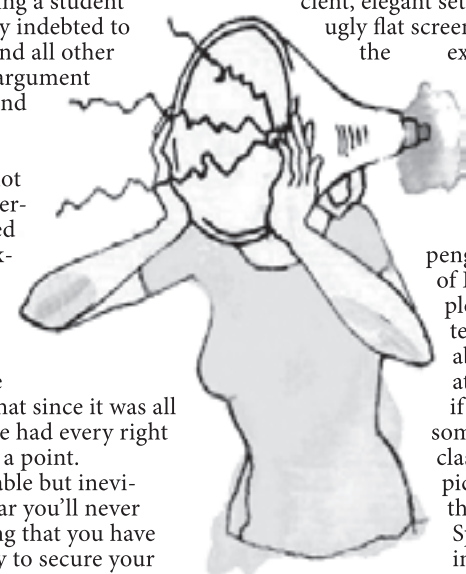
You could do all of those things if you had the money of your own, but without the sense that it might all be over in three years, would you bother? The very lack of personal wealth pushes students to take risks, and to think of more outlandish, innovative and worthwhile ways to have adventures both inside and outside Cambridge.

And what are the spires and bells of this market town if not the perfect backdrop for genteel poverty? Where else do you find the unimaginable riches of the colleges spilling over into the street, but yet with the actual cost of living still far behind London and even Oxford? Over lunch, breakfast or dinner, you can raise your eyes to the vaulted ceilings and glowing portraiture of many college halls and bask in reflected wealth, ignoring the fact that it's baked beans rather than braised partridge on your plate for the second week running. Furthermore, an ancient, elegant set would be ruined by an ugly flat screen TV or any other of the expensive innovations favoured by those not starting term in an overdraft.

The ambience of any room is much improved by a shelf full of ratty vintage penguin classics, a bust of Dante, and college plonk served in antique teacups (all purchasable for a few pounds at Sally Anne's). And if you're yearning for some more quantifiable class, many colleges have picture lending schemes that could see a Stanley Spencer sketch glittering expensively over your fire place.

Finally, a real material benefit of the wealth of the University is that if you are in penury they can still easily afford to be understanding about it, unlike the stricken banks. With a little pressure, most colleges will provide discounted rents, meals, book allowances and more, and the Newton Trust grants more than decent bursaries. The system isn't perfect, but there's probably no safer, more protected place to be seriously hard up and yet still be able to get the most out of student life.

Downturn or no downturn, the silver spoon will probably prevail and we'll all end up as stupidly rich as we want. And yet those who've had to be more imaginative, less complacent and more independent at Cambridge will have at least an equal shot at substantial, secure happiness.



The Soapbox



Week 8:
James Sharpe on the canine crisis

We are a nation obsessed with pets. It is not inconsequential that Britain erected a memorial to all the animals that have died in wars before consenting to an equivalent memorial for women, or that we had a NSPCA before an NSPCC. After all, as pets are probably best defined as private property, our relationship with them has to be defined legally. And since Britain was one of the first countries to have centralised administration, a developed legal code, and to give in to the wonders of capital, it's no surprise that Britain has taken to pets more than anyway else. Children are ours thanks to God; pets are ours thanks to capitalism.

Nevertheless, I find it unfathomable that the dog has been able to survive the transition from the public to the private sphere. One can readily understand that a dog is an asset when it comes to farming or some other profession where one needs a willing but dim slave, but as a pet?

Perhaps it has something to do with a national inferiority complex. When we ruled a third of the globe, all we could hear in our heads were the words of some scornful father-figure saying "Couldn't you keep America?"

But it is now time to be released from the shackles of the dog. We have for far too long allowed ourselves to be bamboozled by the wagging tail and slovenly jowl. It is not healthy to keep an animal purely to massage your own ego. Dogs with loud barks and big teeth are even worse. To keep an animal to frighten other people is sadistic, and perpetuates the myth of Britain being in the grips of unceasing criminality.

It is much better to switch to cats. Unlike our mongrel friends, you have to work for a cat's love; and you don't always succeed. As such, cats are good test cases for trying to snare a future partner. Moreover, to have a slave that does not bend to your every beck and call can provide a useful lesson in humility. If more parents had a cat, they would be more prepared for teenage rebellion; and children would be less insolent to their servants (i.e. teachers, carers, etc.).

And, when you have been beaten thanks to your own incompetence, a cat will always be there to provide a comforting, if not a little patronising, cuddle. Nothing in life is free, even love. Cats are experts at teaching us this harsh, but necessary lesson. Dogs, on the other hand, dupe us into a false sense of security. We must stop our nation going to the dogs.

Jasmin Sandelson



Top Marx in the blame game

Sensationalism of trivial issues is preventing us from tackling society's real problems

To ask what a dead child has in common with a risqué radio prank sounds like the start of a bad taste joke. To some extent however, Baby P and Russell Brand tell the same story. It's the same story as the rumpus following the departure of Laura White from the X Factor, and the stir from John Sergeant's flight from Strictly Come Dancing. It's the story of a media hysteria, aimed at displacing our deep fears and helplessness in the face of an unpredictable and uncontrollable global economic crisis.

We are living through tough times. Our parents and theirs too were certainly tested (think the spectre of nuclear attack looming over the playground) yet there is no doubting that the worst financial storm since the Great Depression will be difficult to weather. As the pound plummets, sensationalism soars. While primary school children express their angst about the economy, scandalous scoops monopolise our front pages: bad Jonathan Ross, naughty Russell Brand, poor Baby P – tragic, though sadly not exceptional.

Our hypnotic fixation on these scandals stems from their power of distraction. Certainly in small doses, distraction is unobjectionable; reality TV and tabloid hyperbole indulge our escapism as did movies for 1950s cinemagoers. But had President Truman been quizzed for his view of Marilyn Monroe's nude scandal as Gordon Brown has been interrogated (not only on Baby P, but

also on Brand, White and Sergeant), some might have contended that the realm of entertainment was unduly infiltrating Government. Debate on this scale legitimises any issue, even if it isn't that important.

Distraction on this level becomes sinister with the inevitable introduction of the blame game. The manifestation of our anxieties through tabloid fodder leaves no space for nuance, only a frenzy of rage. The economy too abstract to attack?

to laugh at 'chavs', not sympathise with or help them.

The other reason we feast on stories like Baby P and the histrionic "Prank-gate" is that the victims are mirrors for our own feelings. We project onto them our own sense of alienation, helplessness and despair, as exacerbated by this economic chaos. Ironically, Andrew Sachs wasn't too bothered by Ross and Brand's antics; he had no investment in the chastity of his 'vampire-slut'

it may be to ask, was Marx right? The market, a wholly human construct, has grown greater and more powerful than us, a financial Frankenstein of sorts. We have no option but to wait for this overwhelming and autonomous entity to settle, lure it though we try with slashed taxes and promises of increased public spending.

Vulnerable and defenceless we may be, but we have two options here. The first is to proceed with scandals and bloodlust, fabricating brouhahas and bandying blame. Or, we can call a spade a spade and face facts; it's not a squeeze, or a crunch, or a downturn. It is a global financial crisis, disastrous and potentially catastrophic. Distraction and denial will bail out nobody.

Misdirected anger, including the "fury" expressed online by the 50,000 fans of Laura White, is not cathartic – rather it increases uncertainty and confusion. Only by curtailing our escapist inclinations and admitting what is happening can we hope to address and adapt to the changing situation. We need to concentrate not on the superficial, but on the underlying issues, including the consequences of poverty to which many more families will be consigned in coming years. The abject desperation in the vacant gaze of Baby P might mirror the helplessness of society at large, and if we learn anything from this tragedy, it should be that smearing the chocolate of sensationalism on our face can only conceal and not remedy real injuries.

"We love and need someone to hate, to distract us from bigger issues, as epitomised by the Baby P witch-hunt."

Blame Louis Walsh! Been fired? Russell Brand is an evil nymphomaniac. We love and need someone to hate, to distract us from bigger issues, as epitomised by the Baby P witch-hunt. This toddler was beaten and battered by his mother's boyfriend. The social workers and doctors who failed to intervene were negligent perhaps, but murderous? Certainly not. To pillory these parties conveniently permits our own negligence, our selective inattention towards domestic violence, and women's collusion with it. We don't want to think of this as a product of socio-economic disempowerment, we like

granddaughter. Sergeant too, walked voluntarily. As for Laura, she'll get over it (indeed what better remedy for rejection than to be bestowed the honour of turning on Cambridge's Christmas lights?)

However, we will always find victims, even when our chosen sob-stories don't self-identify as such. We care even if they don't themselves. We care because we identify with the ageing Andrew Sachs, bullied by younger, more 'potent' men. We care for Baby P, attacked by someone bigger, stronger, in an undeniably vile case. We care, because we are all victims of the market. Uncouth though

Rob Stagg



Hypocritical hippies

Student 'activists' should stop getting high on their high-horse

Personals Ad: "Loves free trade, abhors Third World poverty, likes drugs." You recognise the type, I hope. They're everywhere in Cambridge, fashionably multitudinous in their cool piety. But, I confess, my patience extinguishes quickly when confronted with their brand of earnest political 'activism'. One gets the impression, to paraphrase Winston Churchill, that they'll be pragmatic conservatives by forty. There's something ghastly in the latent herd-mentality of the rallies they attend, noisily conforming to dissidence. Flocked together for comfort and a mutual sense of approval, they appear not to notice the contemptible flicker in their worldview.

It's drugs. Cold, hard drugs. They have no beef with drugs. A hard day at the protest march practically demands something to calm one down. *En plus*, they're another mode of rebellion, aren't they, the government doesn't much like them, they're illegal, must be good, must be transgressive. This crowd are so busy masturbating with their own boundary-crossing that they are quite impartial to the damage they inflict.

The world's 'war on drugs' kills nearly as many people as Third World poverty and many more than stray chemical emissions. The very phrase

is a crass synecdoche – it's really a war on those who produce the drugs. Although, as even Milton Friedman pointed out, reducing the supply of narcotics without diminishing demand causes prices to rise, and those profits are bagged by corporatist gangsters.

So why is it that, whenever this case is made, it stops right there? I never

Afghanistan, the poor have been decimated from their poppy fields and shoved into the mocking embrace of Talibanists. And what do the fashionable activist types seem to think of their tacit involvement in this practice? Not a squeak, or only an evasive whimper. It's not them spraying fields in South America; it's not them prolonging the Afghan misery. It is the United States

noticed amongst a student body so delighted at Bill's 'domestic agenda'. And student 'activists' don't permit this kind of solipsism in anyone else. Do you fly because you think your personal carbon emissions don't make any difference? Appalling, we are told. And it is. So why, pray tell, does this not apply to the drugged-up miseries of the Third World? Why are students exempt from guilt on this one? (What's the point in asking the question? The subject never comes up.)

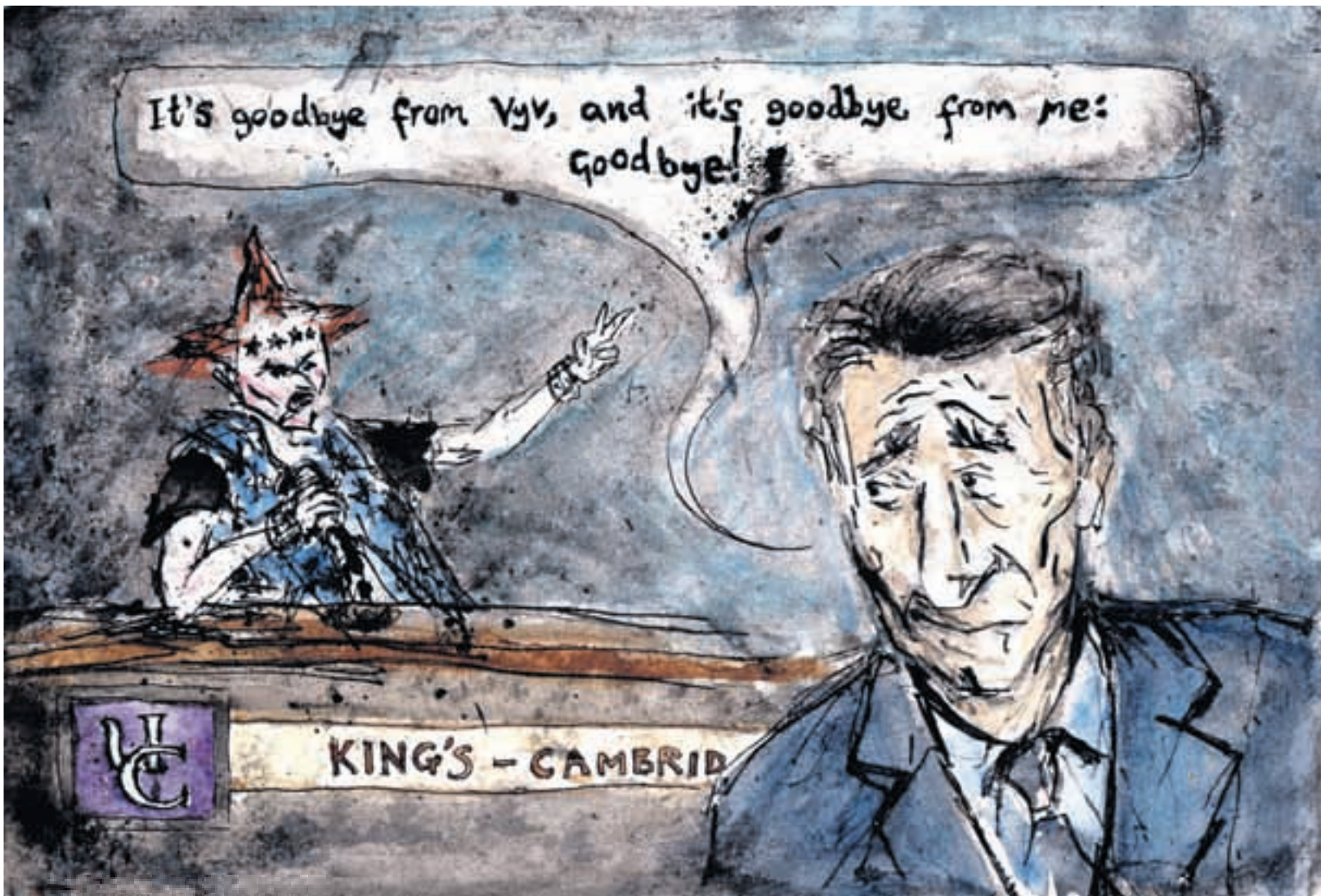
If people want to fight for narcotics decriminalisation, they should damn well come out and do so. Instead, the demonstrations appear to be occurring – in that choice phrase of the Left – in the privacy of their own homes. Those who won't drop the dope as some sort of shady 'protest' at drug laws are playing a churlish game with people's lives, one that would not be permitted in any other area of Leftish student discourse. And, if these students want to take that line, they might also wish to explain their pocket-book endorsement of the tobacco industry, one of the suitably nasty multinational corporations they're usually happy to boycott. Until they wise up, everything they say must be discounted as fatuous and self-indulgent piffle. In one breath, they clamour for the poor. In the next, they spit them out.

"This crowd are so busy masturbating with their own boundary-crossing that they are quite impartial to the damage they inflict."

hear that ice-cool student demograph-ic continue. Is it guilt or ignorance? I notice their sneers at American narcotics policy, but not the mention of their complicity with it. For those who produce their nicely diced drugs are found, predominantly, in Colombia and Afghanistan. The United States has spent \$8.5 billion on its 'Plan Colombia', which has ruined the livelihoods of thousands of peasant farmers whilst demonstrating no interest in its failure to stymie production. In

government. This is half true, but it doesn't exculpate their responsibility one bit.

This kind of moral slipperiness is rampant among the student body politic. Plenty spend more time slandering the President of the United States than the dictators of seriously brutal and manifestly imperialist regimes. Of course, this will all change now there's a Democrat in the White House. We can all return to those salad Clinton days when war crimes went un-



Sean
Jones



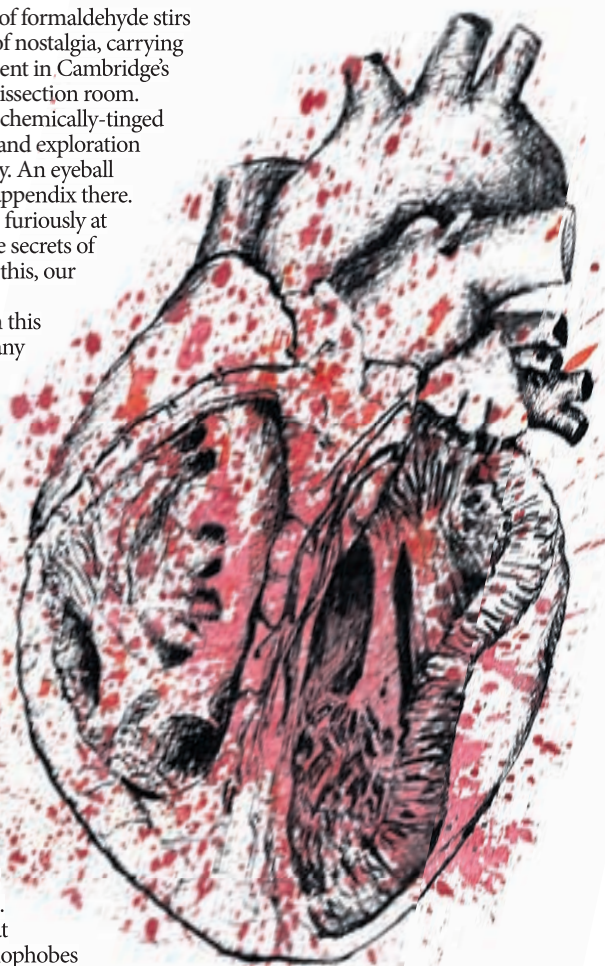
Waste not, want not

Give your organs the chance of an afterlife

For me, the smell of formaldehyde stirs up a whirlwind of nostalgia, carrying me back to a year spent in Cambridge's very own Human Dissection room. Each whiff evokes a chemically-tinged memory of some grand exploration into the human body. An eyeball here. A vermiform appendix there. Hundreds of Galens furiously at work uncovering the secrets of the magnificence of this, our corporeal form.

The problem with this memory, as with many beautiful things in my life, is that it is mostly fictitious. Medics who read this (presumably having mistaken *Varsity* for lecture notes or their Facebook homepage after a late night in the library) will know why. Beauty is most certainly skin-deep and the organs that make us tick are just kind of gross.

Most of them are, however, pretty vital. So it comes as a great surprise to splanchnophobes like myself when people don't want to jettison these objects of disgust to lighten the load sailing into the next life, while helping out your fellow man. Feel free to hold on to them quite literally for dear life while you are gallivanting around Cambridge, but as soon as any



ANNA TRENCH

coil-shuffling begins I impore you to just give them up and let them be free.

The Organ Donation Taskforce are inclined to agree with me on this point. When they quite wrongly came to the conclusion earlier this month that the government should not introduce presumed consent for organ donation, it was quite rightly with the caveat that the public be told donation is a social good. There is a huge need for organs in Britain (1000 people die waiting on the transplant list every year) and, until we develop a successful way of synthesising them for scratch, we will always need donors.

In a perfect system – i.e. one with infinite funds – everybody would have an individual consultation to discuss with a professional the implications of donation, then be given without pressure the decision to opt in or out. In an imperfect world, we must try to capture the largest number of people who want to donate with a minimal amount of public spending. The implementation is therefore dependant on the society it is based in, and ours is a society that doesn't have the time or can't be bothered not only to sign up to the register, but to think hard about the fundamental idea of donating organs.

This is why we need to presume consent of donation. People strongly opposed to the idea will immediately opt out, which should be made as easy as possible. People strongly in favour of donation, those who are currently on the register, will have to do nothing. The in-betweens then appear like a problem, like meek or lazy souls being stripped of their organs. But they aren't. They are the could-be-convinced that we don't have the money to convince.

Gordon Brown and the Chief Medical Officer Liam Donaldson have become so entangled in the abuse hurled at this

policy that neither is willing to implement what they both want – a national change of opinion. You get the feeling that Barack Obama would be able to effect this change with a jolt of eloquent oration and an automobile metaphor – “When your neighbour's truck breaks down, and your old, beat-up coupé has a spare part inside, can you give it to him? Yes You Can”.

The strong emotion surrounding the subject makes this change in opinion difficult, coupled with some undefined mysticism about death and the afterlife. The man on the street seems unwilling to detach the thought of live organ donation from that after death. If this reduces to a quasi-religious idea that we in some way need our organs once we die, what implication does this carry for the thousands throughout history eviscerated in battle, or those whose bodies have been completely destroyed? We lose thousands of cells every day, each one as much a part of us as those in a liver, kidney or heart donated. The suggestion that we might try to retain our intact form by collecting all these cells and being buried with them would be ridiculous, so why should the desire to keep organs of no use be any less so?

The living men and women who choose to donate their bodies for dissection by Cambridge medical students do so after a lengthy period of communication with the university. The value of their contribution to learning cannot be overstated and will lead to the extension of many lives. Presumed consent or not, being on the organ donor register means you can save a life, or more than one life. So if you have a spare 20 minutes, go to the website and sign up, because who knows what might be in that next Gardies burger?

For more information, visit www.uktransplant.org.uk/ukt/how_to_become_a_donor/registration/consent.jsp

Spk yr brains

*Chatroom chinwag between
Wifi Wendies and Broadband Brians*



Week 8: *BNP leak*

so much for knuckle dragging thugs. This is a turning point -it gets us sympathy AND the impressive list of professionals e.g. the racehorse trainer shows that the media are lying when they portray BNP members as skinheads.

ShitCreek, Blackfriars
posted 16:09:27

Dont blame griffin.the government loose our personal details daily. rememeber this is how bullies operate by instilling fear and intimidation into their victims. You can do it when you BNP it.

Blood Arrow, Blackford
Posted 16:16:23

Proud of you BloodArrow but each member must decide for the selves. Im not ashamed for everyone to hear the sorting hat put me in GRIFFINdor.

Welshrune, Blackpool
Posted 16:29:01

all political parties should publish membership lists. Then you'd know if your children were being taught Economics by a Labour or Conservative member, which would be akin to Geography being taught by a member of the Flat Earth Society.

Rifkind_rightON, White City
Posted 16:56:08

Did you even read rifkind's thing in the times? I feel sorry for those people who feel they have to bring up their Oxbridge education, especially when I walk around my old College and admire the spires reflecting in the fire emanating from the pyre which consumes Stephen Byers.

Rye_or_pastrami, Sevenoaks
Posted 18:17:42

you can't run with the hare and hunt with the hounds. Either the BNP is illegal or it isn't. If it isn't, people shouldn't be sacked because they-belong to it. Their views, as long as they don't act on them, are irrelevant and they are equal before the law. 1984 was meant to be a warning, not a manual

TheIncredibleSulk, Rotherham
posted 19:50:07

Exactly - we should deny human rights to anyone with political opinions we disagree with. as for those terrorists, trying to blow things up and then complaining when they get tortured, well they're just lucky we didn't execute them on the spot. I tell you who else shouldn't have any human rights: Jews. And women.

Caper_diem, Chigwell
Posted 19:57:02



The sky's the limit. Cambridge Ethnic Minority Careers Fair

The CUSU Black Students' Campaign invites you to attend the annual Cambridge Ethnic Minority Careers Fair. Some of the biggest and brightest companies in the world, encompassing a wide range of industries, have been enlisted to attend and discuss your future.

When: Monday 1st December 2008
Where: Cambridge University Centre, Mill Lane
Time: 3pm - 7pm

What is the Black Students' Campaign?

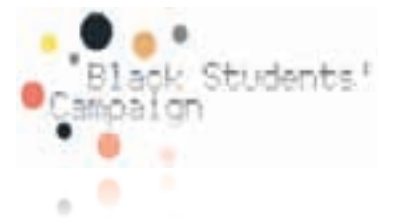
Attendees:

- Accenture
- Barclays Capital
- Education Faculty
- Citibank
- Civil Service Faststream
- Clifford Chance
- Deloitte
- Ernst and Young
- Google
- HSBC
- JP Morgan
- KPMG
- Merrill Lynch
- SEO London
- Standard Bank
- University of Cambridge

The Black Students' Campaign (BSC) is a representative body of the student union (CUSU). It exists to cater to the needs of, and improve the educational and social environment for Ethnic Minority Students in Cambridge at both undergraduate and graduate level.

For further information email Soban Khawaja at blackstudents@cusu.cam.ac.uk or call 07791573862

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Sport Feature: Sir Alex Ferguson Interview



Ferguson holds aloft the 1999 Champions League trophy

'Fate led me to management'

HAVING NOT WON A TITLE IN 26 YEARS, SIR ALEX FERGUSON HAS TAKEN MANCHESTER UNITED FROM FOOTBALLING MEDIOCRITY TO GLOBAL HEGEMONY. BRITAIN'S MOST SUCCESSFUL MANAGER REFLECTS ON THE RISE OF THE RED DEVIL DYNASTY WITH ANDY ROBSON AND BEN RILEY-SMITH

Sir Alex Ferguson is the most successful manager in the history of English football. He has guided Manchester United to ten league championships, five FA Cups and two European titles in his 22 trophy-laden years at the helm. Many, many miles from multi-million pound transfers, Champions League triumphs and a global merchandising empire, Ferguson's rise can be traced all the way back to very humble beginnings on the Clyde shipyards. "I spent my time as a tool-worker on the

last in this game" he tells us. "I've always had the energy, eaten the right things and looked after myself. It's not just about success, you can be successful but if you don't have the physical or mental ability to carry on then you won't." Happy to wax lyrical about his unique qualities, the mood sours as we approach his weaknesses. "Everybody's got a fault or two," he responds coyly. And his? "I wouldn't bother with that," he warns us. Sensing we are on the edge of receiving Fergie's

with the biggest influence in the dressing room were definitely Robson and Keane," remembers Ferguson. French maverick Eric Cantona is also fondly remembered by the Scotsman: "Cantona was the catalyst to a lot of our success; he was a wonderful player." Asked as to whether his current squad is the best he has worked with, Ferguson is unanimous; "Absolutely no doubt about that," he insists.

Recent years have seen many of Ferguson's old players take their hand to management and the Premier League now boasts no fewer than four of Ferguson's old Red Devils in management in the form of Paul Ince, Steve Bruce, Mark Hughes and Roy Keane. "I'm not surprised so many of them have stayed in the game. Maybe they think it's easy," he jokes. "Many of them have attributes which are ideal for management; strong-mindedness, decision-makers, they're positive people." It is no co-incidence that Ferguson lists some of his own most striking qualities here when referring to why his old apprentices have taken so well to management.

Looking back over his monumental management career, Ferguson has no problem picking out his finest achievements. His 1999 Champions League triumph in Barcelona is one, securing an unprecedented title treble with a team of youngsters Alan Hansen insisted would win nothing. Another is his first league title with Manchester United, "the most important in the sense of opening doors for the club; we hadn't won the league for 26 years." As he discusses his finest hours you soon realise there are simply so many. "What about pipping Keagan's rejuvenated Geordies to the Premiership post in '95?" you want to ask. Or winning a third Premier League on the trot in 2001? Or even doing the double over Abramovich's Chelsea last year? But you soon realise the list is simply too long. Ferguson is a man who has made remarkable success a personal normality. "Fate is fate," he muses "and fate led me to management." It is certainly hard not to think there is a touch of the divine in Manchester's Scottish saint.

"IT'S NOT JUST ABOUT SUCCESS. YOU CAN BE SUCCESSFUL BUT IF YOU DON'T HAVE THE PHYSICAL OR MENTAL ABILITY TO CARRY ON THEN YOU WON'T."

shipyards as a young man," recalls Ferguson. The gritted determination and good old fashioned Scottish work ethic he learnt from the docks have remained with him ever since.

A modest playing career saw Ferguson start at Queens Park before progressing to St. Johnstone, Dunfermline, and eventually his boyhood heroes Rangers. Yet from an early stage, it was clear Ferguson's future lay on the other side of the white line. "At the age of 23 or 24 I took my coaching badges and that was the foundation on which to start." For Ferguson, there was no doubt he would one day move into management. "As footballers, it's a game we love and it's a game we always want to be involved with. The natural thing is to stay in the game in a different capacity, as a coach or a manager." With his coaching certificates under his belt early and a playing career drawing to an end, Ferguson's eye quickly moved to management. "At 32, I felt that the time was right."

The rest, as they say, is history. Thirty-four years on from his first dabble into management with Scottish second league's East Stirling, Ferguson has won everything a club manager could wish for. With dreams fulfilled, why continue? In football "everyday there's something to challenge you," he responds, especially when you're manager of the Premier League and European Champions. "Manchester United is a great club; it's easy to be motivated. The demand and the expectation is always there. Most of my staff I've worked with for over 15 years. Having that foundation and background at the club makes it very easy for me to carry on." It also probably doesn't hurt that success has become second nature to the current Premier League Manager of the Season.

Ferguson is more than happy to talk about his managerial Midas touch. "You need a bit of luck," he admits, noting that so "many young managers get sacked so early and then never get back in again." According to Ferguson, however, he's made his own luck. "You need energy to

infamous 'hairdryer treatment,' we move the conversation on swiftly, tails between trembling legs.

Ferguson finds himself in a different world to the one he entered when he succeeded Ron Atkinson way back in 1986, noting "massive changes in the world of football." Manchester United has set the trend in terms of professionalism and commercial expansion, and this is something that is reflected in Ferguson's day-to-day experiences. "Going back to when I started, I had eight staff. Now I have 34. Sports scientists come into it, the speed of the game has changed," he recalls. Moreover, Ferguson's reign overseen radical changes in English football in general, most notably the formation of the Premier League in 1992. "You can never stop progress," he observes. "We're in a Premier League which was formulated about 15 years ago now. The coverage of Sky has really changed things. It's a completely different platform now to when the Premier League was first established."

At the top of the English game for over two decades, Ferguson has worked with a large number of highly talented players during his time at United. "I've obviously been lucky to have worked with some great players," recalls Ferguson who reserves special praise for two of his most memorable captains. "The players

19

Number of major titles Ferguson has won in his 22-year reign

1 in 5

Ratio of current Premiership managers to have played under Ferguson

Timeline

1941	Born in Glasgow, Scotland
1966	Joint top scorer in the SPL
1974	Becomes manager of East Stirling
1986	Joins Manchester United
1993	Wins first English league title
1999	Leads United to historic treble, winning Premiership, FA cup & Champions League
2003	Infamously cuts Beckham with stray boot kick in dressing room rage after Cup exit
2008	Pips Chelsea to a domestic and European double



CHRISTOPHER WREN, WADHAM COLLEGE



OLIVER CROMWELL, SIDNEY SUSSEX COLLEGE

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NOMURA



REPORTS



The Blues upset the odds to overcome the soldiers

Battling boxers conquer Army

» Chapman edges final bout to seal remarkable victory

Varsity Sport

CUABC kicked off their 102nd Varsity campaign with a remarkable win against the Army last Thursday night. The Cambridge boys were very much in the trenches in a gutsy performance over the soldiers from Basingbourne and Catterick Garrison.

First in was Infan Ahmed of Emmanuel against fellow Cambridge man Faisal Naseem of St John's. Naseem came rushing out in the first round and straight into some very clever boxing by Ahmed who has progressed significantly since last season. Naseem kept the pressure on for a full three rounds but Ahmed showed some much improved power and skill in keeping the short but heavy-hitting Naseem off him. Despite pressure right through to the final bell, the result rightly went to Ahmed.

King's man, Dan Lanczi-Wilson could not repeat his recent success and was the victim to some great attacking boxing from his opponent. Dan showed some slick boxing skills

Cambridge	3
Army	2

in the first round but faded in the final two rounds to give the Army the first score.

Ieuan Marsh from St Catharine's really fired the crowd up in the second bout. The crowd saw the meaning of determination, heart and courage and despite being shorter than his opponent, Marsh stayed with his man the whole fight, punching his opponent into any available corner. The bout was undeniably one of the best displays by a novice boxer at Cambridge in years. No doubt some of the Cambridge-based local boxers in the crowd started to think a little harder about their upcoming match with the Cambridge boys in January in light of Marsh's brutal performance.

Club captain Will Rees continued his family tradition of boxing for Jesus and Cambridge in the third contest. He took a majority decision against a very slick army boxer and, whilst vic-

tory almost slipped away, he pulled it back in the third round to put Cambridge into the lead for the first time at 2-1.

Chris Webb was up against the heavier 2nd Lt. Rich Weston. Despite Webb's better boxing skills, Weston's height, reach and better fitness denied him the space and time to use them. With Weston leading the bout in every round Webb had to stand and trade with the big Army man. Weston quite rightly took the decision and drew the scores level at 2-2

Rob Chapman brought the Cambridge supporters to their feet for the final bout and did not disappoint. The match was as brutal and as close as any and only on a countback did the judges give it to the Trinity man. With Chapman in his final year it looks as if he's leaving nothing to chance as he approaches Varsity selection; his victory clinched the contest for Cambridge to spark jubilant celebrations amongst the Blues' watching support.

Star performer: Ieuan Marsh – despite a height disadvantage, the Catz boxer showed tremendous determination to clinch his bout for Cambridge.

Bristol prove too strong

» Hockey girls struggle at Wilberforce Road

Charlie Pearson
Sport Reporter

The Cambridge girls showed pluck and determination at Wilberforce Road on Wednesday but were in the end out-gunned by some quality opposition, which included four Under-21 internationals prowling the field for Bristol.

During a vocally hushed opening few minutes, Cambridge were quick to demonstrate their ability to confidently whizz the ball around at the back, but when a few superb early passes from the Bristol midfield went to stick, the latent class lurking beneath their gentle exterior ominously began to surface.

Within five minutes Cambridge keeper Fran Stubbins was called upon

Cambridge	0
Bristol	3

to make a desperate clearance from the goal line but the visitors weren't kept out for long. A rather attractive through-the-legs routine at a short corner foxed the Cambridge defence, and the rebound from Stubbins' save was left unattended and slapped in by a Bristol forward.

It wasn't all gloom however, and Cambridge must have taken heart from the amount of possession, and indeed territory, they managed to hold in the first half. However, an assured Bristol backline still ensured Cambridge would end the half goalless.

Bristol began the second half with more elegant hockey. Five minutes in the ball arrived at the top of the Cambridge D to be met by a conspicuous lack of defenders, perhaps fortunately so since the shot went fizzing dangerously from 15 yards to find the net about head height.

The final goal was hammered in only minutes later as the nicely oiled short corner machine, though somewhat a one-trick pony, produced another good hit from Bristol.

The team should not take this defeat too hard; they might have liked a little more firepower up front, but all in all it was a resilient performance against classy adversaries.

Star Player: Emma Goater – unwavering levels of determination from a very able hockey player.



Cambridge showed determination against formidable opponents

College Catch-up

Team of the Week

Downing Basketball Club

With a 55-41 victory over temporary leaders Trinity, Downing regained top spot in the college league on points difference. Some sharp shooting and excellent ball movement from the Downing side broke down the stubborn Trinity defence early on; however the Trinity side rallied behind Blues' President Sunith de Fonseka in the second half. The charge was halted by the smothering effort of Christian, who held Aralbayev scoreless for long periods. Downing held on for an comfortable win and are looking stronger as the season progresses.

Player of the week

Alex Cheetham

After a summer filled with testosterone-fuelled weightlifting, St John's loose-head prop Alex Cheetham has been an inspiration for the Red Boys this season. His sheer physical power and presence in the scrum have made teams tremble with fear. His prolific try scoring has put John's on course for their tenth consecutive College Rugby Division One title. Cheetham's impressive college form has not gone unnoticed by the University coaches. Being a regular feature in the Under-21s Cambridge team, his consistent quality has even earned Cheetham a substitute appearance for the Blues. Despite his University commitments, Alex Cheetham has continued to remain the lynchpin of the John's team, "destroying" opponents in the words of doting captain Will Hall. If the Red Boys do complete their all-too-inevitable march to yet another league title, Cheetham must take a great deal of credit.



An excellent first half display set the tone for victory

Blues bounce back from cup loss

» First-half goals enough to see off Coventry

John Savage
Sport Reporter

Any fear that last week's cup exit would disrupt the Blues' league form was quashed as Cambridge produced a much improved performance to win against Coventry.

The Blues exploded into action as the game got underway and their rediscovered confidence gave them the lead within the first minute. Having won the corner, Stephen Harrison was on hand to strike the ball into the net from two yards, after Coventry failed to clear.

Cambridge continued to impress for the remainder of the first half. The midfield duo of Eddie Burrows and Matt Stark were constantly first to the ball and the two centre-backs, James Day

Cambridge	2
Coventry	1

and, in particular, Ali Hakimi, hardly put a foot wrong. Overall, the work rate and desire of the Blues was pleasing to watch and ensured that the chances came.

Harrison collected the ball on the right side and, after waiting for Stark to sprint into the box, delivered a perfectly weighted cross which the Cambridge centre midfielder will feel he should have put away.

Their drive and determination was rewarded, however, when Cambridge quickly broke from deep inside their own half. Harrison sped onto a sub-

lime through ball from Little and sent a composed finish past the Coventry keeper.

Cambridge started the second half well enough. But as any football fan knows, things can turn in an instant, and a terrific individual goal brought the visitors back into the game. Cambridge suddenly looked nervous and lost their composure, Blues' keeper Stuart Ferguson palming a long range effort round the post when he should have collected.

Substitute Matt Amos could, and should, have put the game to bed when he rounded the keeper but his miss mattered not, as the Blues stuck out the remaining few minutes to maintain their undefeated league record.

Star Player: Ali Hakimi – a rock from start to finish in central defence.

VARSITY RUGBY PREVIEW

Key Clashes



Lucky number seven

To stop Oxford, Cambridge need to stop their Captain Peter Clark, the Dark Blues' open side flanker. Curbing the influence of his powerful breaks and quick hands will be a job for either Tom Malaney or Joe Wheeler. Whoever gets the go ahead, the battle of the number sevens will be a crucial Varsity clash.

Kickwitted

With Ross Broadfoot out injured, Cambridge are without their natural kicker and dangerously exposed. Much depends on 20 year old Sandy Reid who is taking Broadfoot's place. Reid's performance, and the success of Oxford's kickers Tom Gregory and Ross Swanson, will have a huge impact on the game.

Back to back

Full-back Chris Mahoney has been one of the most effective and dangerous attacking backs for Oxford in the past. In South African Jimmy Richards, Cambridge have a player of equal skill and pace. Both teams are dependent on their full backs to provide a Varsity-winning performance.

We'll win because...

Return of the pack

Injuries have seriously undermined the Blues pre-Varsity form. Now, though, some of the big boys are back, especially in the scrum. Perhaps most significantly Dan Vickerman, who has 52 caps for Australia, returns to the pack to boost the Blues chances.

Dawson's creek

If anyone can turn wound-licking to arse-kicking then surely it is Cambridge's Captain Fantastic Jon Dawson. With a head the size of a beachball and a chest as wide as Harmison's opening Ashes ball, the Blues' BFG is more than capable of rallying his troops. Off the field he inspires with his "synergies", "corals" and "mechanisms and frameworks"; on it he leads with tough tackles and endless energy.

Underdog spirit

Last year Oxford had international superstar Joe Roff. This year its All Black Anton Oliver. Last time Oxford were clear favourites thanks to impressive Michaelmas form. This year is no different. Yet last year underdog determination defied the odds as Cambridge took the spoils. Who's to say the Light Blues can't inflict some déjà vu?

The Battle of the Blues

40,000 PEOPLE. 127 YEARS OF HISTORY. ONE WINNER. WITH LESS THAN A FORTNIGHT TO GO BEFORE LIGHT BLUE CAMBRIDGE TAKE ON DARK BLUE OXFORD IN THIS YEAR'S RUGBY VARSITY MATCH, VARSITY SPORT PROVIDES EVERYTHING YOU NEED TO KNOW – PLAYER STATS, KEY CLASHES AND THREE REASONS WHY WE'LL WIN

Player profiles

Patrick Crossley



Hooker

Age: 22 Height: 5'11" Weight: 16st
Homerton, Theology

Now a fourth year student and the Club Secretary, Patrick is a mobile hooker around the park and accurate in the line-out

Dan Vickerman



Second Row

Age: 29 Height: 6'8" Weight: 18st
Hughes Hall, Land Economy

After a professional career spanning 7 years and 52 test caps for the Wallabies, Dan is one of the pre-eminent line-out forwards of his generation.

Marty Wilson



Second Row

Age: 26 Height: 6'5" Weight: 17st
Selwyn, Educational Resources

Having played for the Waratahs in Australia and Taranaki in New Zealand, Marty is tough tackling and mobile in the line-out.

Charlie Rees



Flanker

Age: 21 Height: 6'2" Weight: 15st
St Catharine's, SPS

The strongest man in the squad, Charlie uses his strength to devastating effect in rucks and mauls, often emerging with the ball.

Sandy Reid



Fly Half

Age: 20 Height: 5'10" Weight: 14st
St John's, Land Economy

Having stepped into the number 10 jersey this season with his usual aplomb, Sandy's distribution and decision making is key to the team's success.

Mark Ranby



Centre

Age: 31 Height: 5'10" Weight: 15st
St Edmund's, Divinity

The 1001st All Black, Mark has brought all of his Super 12 experience to bear in the centre and has developed an excellent partnership with Chris Lewis.

Chris Lewis



Centre

Age: 21 Height: 6'1" Weight: 16st
St Catharine's, Management

Strong running and hard hitting, Chris is the main ball carrier in the backs. Guaranteed to make yards in attack and defence, Chris is highly consistent.

Scott MacLennan



Centre

Age: 20 Height: 6'0" Weight: 14st
St John's, Classics

Back from injury, Scott has done well all along the backline this year, and his versatile skills make him a valuable asset to the team.

Cambridge coach Tony Rodgers

» Return of Vickerman will be massive

"If only – the two most useless words in the English language". As Tony Rodgers prepares his team for the 127th Varsity match he laments the injuries that have played their part in the light Blues' dismal recent form. With Captain Jon Dawson recently sidelined along with a handful of first team regulars, Cambridge have slumped to six defeats on the trot; not ideal preparation for their battle against a rampant Oxford side. "I'm not looking for excuses but that is fundamentally why we are struggling". While most of Cambridge's big names are now back playing, they will sorely miss Ross Broadfoot in the Varsity match. Fly half for the Blues in the last couple of years, Broadfoot's creativity and kicking game was the Cambridge lynchpin. "He was instrumental to the whole team play" Rogers notes, frustrated by the ankle in-

jury that has ruled his kicker out for three months. "It's been difficult readjusting". Sandy Reid, the youthful 2nd year centre who kept Joe Roff under wraps so impressively last year, has valiantly stepped forward to fill Broadfoot's sizeable boots. Yet despite enthusiasm and undoubted ability, he is still learning the ropes in an unfamiliar position. As Tony Rodgers is well aware, the fact that "we haven't got a kicking fly half" remains Cambridge's biggest weakness. The reality that Cambridge's victory chances have already been dismissed by many comes as no surprise to Rogers, co-coaching the Blues with Dick Matthews for the sixth consecutive year. "Oxford are playing well at the moment. We've watched them a couple of times. They've only lost one game this term, which is great". Happy to praise



his rivals, Rogers finishes "I wanted them to win all the games up to the Varsity match and then for us to be the first to defeat them". This quip actually gets to the heart of why Rogers thinks Cambridge can win; underdog spirit. "They will be massively confident" while "we will be underdogs, or as we liked to say last year 'underpuppies' because we were a strata below underdog". 12 months ago it was the underpuppies who stole the treats. "It's a one off game, it's a cup final. We know we've got a very good pack of forward. Dan Vickerman has only come in at the last couple of games and he is going to be massive to us". Returning players and a "very good team spirit" might just combine to produce a performance that will leave Tony Rogers with a few less 'if on-ly's to bemoan.

Jon Dawson (c)



Prop
Age: 28 Height: 6'0" Weight: 18st
St Edmund's, Management
Jon is the rock on which the team is built. A tighthead at the very top of the professional game for nearly a decade, Daws leads by example and by quotes.

Tom Malaney



Flanker
Age: 24 Height: 6'0" Weight: 15st
St Edmund's, Management
Occasionally stepping in as captain this year, Tom has always led the way with his high tackle count, constant work rate and his towering line-out displays.

James Wellwood



Wing
Age: 24 Height: 5'11" Weight: 15st
St Edmund's, SPS
The try-scoring machine, James touched down for the first time this year. Has returned from injury at just the right time.

Niall Conlon



Prop
Age: 25 Height: 6'1" Weight: 17st
St Edmund's, Land Economy
A mobile prop forward and a strong ball carrier, Niall was previously contracted by Ulster before coming to Cambridge.

Joe Wheeler



Flanker
Age: 23 Height: 6'0" Weight: 15st
St Edmund's, Arch. & Anth.
A good ball carrier and an expert at pinching the ball, Joe has developed into a towering presence in the line-out

James Greenwood



Wing
Age: 23 Height: 6'1" Weight: 15st
Hughes Hall, Land Economy
A deadly finisher on the pitch, James is also a solid defender and kicker.

Andy Daniel



Prop
Age: 22 Height: 6'1" Weight: 17st
St Edmund's, Land Economy
Arriving this year from Loughborough, Andy has brought his strong tackling game with him, and is ferocious in the tight.

Trevor Boynton



No. 8
Age: 31 Height: 6'3" Weight: 18st
Hughes Hall, Management
Playing in his third Varsity match, Trevor's successful switch to the back row has meant his hard hitting and aggressive ball carrying has been a constant threat.

James Richards



Full Back
Age: 25 Height: 5'9" Weight: 12st
Hughes Hall, Economics
The quickest man in the squad, James has amassed six tries so far as well as assuming the kicking duties.

Matt Crockett



Hooker
Age: 28 Height: 6'0" Weight: 18st
St Edmund's, Medical Science
Halting his medical career as a Doctor to come to Cambridge, Matt always makes yards with ball in hand in the tight

Rhidian McGuire



Scrum Half
Age: 24 Height: 5'8" Weight: 11st
Hughes Hall, Psychology
Despite the set backs of being both small and Welsh, Rhidian is dangerous on the break and has a good delivery that unleashes the backs.

Marc Rosenberg



Wing
Age: 26 Height: 6'0" Weight: 13st
Hughes Hall, Land Economy
Marc has had a hand in many of the Blues tries this year, and has the pace and sidestepping ability to carry off his hair style.

Ptaszynski's Trials



Week 8: Rugby
Sporting layman **Jamie Ptaszynski** trains with a different Blues team each week

I was meant to be playing in a first division rugby match this afternoon, but it was cancelled. Apparently Downing were struggling to put a full team together because of injuries. Trinity, with the largest student population in the university, did the same thing a few weeks ago, while Magdalene and Trinity Hall have both failed to put out a competitive forward eight all term. To be honest the situation at Jesus is little better: any injury or absence in the front row and we can no longer contest the scrums. St John's is the only college that is entirely innocent in this affair.

This week we are all supposed to be getting very excited about the Varsity Match and celebrating the excellent quality of Cambridge sports, particularly rugby. I must admit that I am struggling to do so. It is always a high quality game; both Blues teams, though they may rarely win, can certainly hold their own against some of the top professional sides in the country.

So, if the top-level rugby here is so good, why do almost all colleges find it so hard, week after week, to put out a fully competitive XV? 'This is the university that nurtured the talented Blues Andy Daniel, Joe Wheeler and Rhidian McGuire, so there must be loads of good players playing competitive rugby in the college system; you think to yourself. Except you don't; because you know, or could easily guess, that Andy, Joe and Rhidian were actually weaned into rugby at Loughborough, Loughborough and Bath, respectively. In fact just three members of the starting XV have studied or are studying undergraduate courses at Cambridge.

I'm not suggesting that CURUFC abuses the applications system to ship in decent older players just for the Blues team. What I am more concerned with is the fact that Cambridge has such a poor record when it comes to developing its own players. The reason is quite simple: students are not encouraged enough to play sports. I find it hard to believe that not half of one percent of the male population of Trinity College would like to play a rugby match on a Tuesday afternoon. But most of them probably have lectures or supervisions, which are, of course, 'unmissable'. Most DOSes say that a bit of sport balances out your academic work very well and this is absolutely true (mens sana in corpore sano etc). When pushed, though, they will tell you rather more forcefully that academic studies come first.

As for Varsity, I'm afraid I cannot get excited about the fortunes of a bunch of guys who are so completely non-representative of the general student body. I hope the Nomura match provides us with a decent spectacle, but only Sandy Reid, Scott MacLennan and Chris Lewis will get my full praise and support, for sticking their heads above an over-pressured undergraduate regime that is dragging college sports into the mire.

Oxford coach Steve Hill
» Oxford must learn to deal with Cambridge's pack

“Underdogs?” says Steve Hill with a degree of bemusement. “It’s interesting to hear Cambridge describe themselves as underdogs when they’ve won the last three Varsity matches.”

From Hill’s point of view, Oxford are the “underdogs from a form point of view; at least in terms of this particular game.” And he’s at pains to point out what a different sort of fixture it is – “it’s very much a cup final situation; there’s a huge amount of pressure on players. If you make a mistake in a league game, you’ve got the chance to make it up the following Saturday. Once you set foot on the pitch at Twickenham, you’re there to win.”

Despite this, Hill seems confident about Oxford’s chances on December 11. “Obviously we believe there are certain strengths we’re going to play to – it’s been great having Anton Oliver training with the guys



this time around. He’s made an outstanding contribution, and is a really important part of the team now from both a rugby and social point of view.”

Peter Clarke, OURFC’s present captain, also comes in for praise. “He’s had a very strong season captaining the squad, as well as in his capacity as openside flanker – a crucial position,” says Hill. “I’m sure he’s keen to put on another great performance at Twickenham.”

Hill’s concerns lie in the Oxford side’s capacity to deal with the Tabs’ massive forwards. Captain Jon Dawson’s abilities at prop seem to unsettle the Oxford coach, along with some hefty back-up from “irreplaceable” former Wallaby lock Dan Vickerman. “Cambridge are an incredibly strong pack and they’ve had a formidable scrum these past couple of years,” Hill tells me. “That’s an area we’re doing to have to

work hard at to negate their strength.”

Injuries and illness have also played their part in dampening the Dark Blues expectations. “Four or five guys have been out recently with stomach bugs and the like, and this has really disrupted preparations. There’s still one or two down, but we’re hoping they’ll be back on form for the Varsity fixture.”

“I think the hardest thing this year has been the loss of Lehman’s, though,” says Hill, referring to the former sponsor’s collapse at the end of the summer. “Now we’ve got Nomura on board, though, I’m really hopeful to get back lots of student support.”

Perhaps a strong turnout for Oxford will help to counterbalance the nerves of a team which “although experienced in other types of games,” isn’t used to the tremendous pressure that a fixture like the Varsity match will bring.

Sport



Sir Alex Ferguson
»p34

The Manchester United manager grants Varsity a rare interview

TWICKENHAM COUNTDOWN: 13 DAYS TO GO // FORM TRACKER: CAMBRIDGE P11 W2 L9 ~ OXFORD P9 W7 L2 // BLUES FORM PLAYER: TREVOR BOYNTON
DAWSON QUOTE OF THE WEEK: "YOU HAVE GOT TO LEARN HOW TO FALL BEFORE YOU LEARN HOW TO FLY. WE WILL FOCUS ON THE GOAL IN SIGHT"



SOPHIE PICKFORD

The Steele-Bodgers extended Cambridge's winless streak to seven games

Captain's Corner

Jon Dawson
Rugby



"No-one likes the losses but ultimately the Varsity match is won and lost on the 11th." Frank realism from Rugby Blues captain Jon Dawson, who is desperate to retain the MMC trophy when his charges meet the old enemy next month.

It has been an unsettling season so far for Dawson's men. With injuries to key players including fly-half Ross Broadfoot, the Blues have struggled for consistency in their Varsity preparations. "There's been an element of dislocation in the sense of getting a consistent team out," recalls Dawson.

The Blues have endured a six-match losing streak whilst their Oxford counterparts have won seven of their nine fixtures so far. "There's no question that we do need to find some momentum," declares Dawson, "however we could lose our remaining fixtures, which we desperately don't want to do, but end up winning the Varsity match and the season being a success."

On the squad's morale, Dawson remains upbeat. "Everyone in there is a competitive person." And whilst many have labelled his side underdogs, Dawson is confident about the team he will lead onto the pitch at Twickenham on the 11th. "I look around the room and I see Dan Vickerman, Wallaby. I see Mark Ranby, an All Black. And I see Doug Rowe who's played for the US Eagles – they've all played at the highest level." Dawson remains 100% focused on the big day next month. "Ultimately we're building towards the 11th and nothing else."

The Blues' captain is an imposing and impressive character, whose eloquence defies the gritty demeanour of a prop forward. If anyone can halt the Blues' losing streak and lead the team to Varsity success, it's Dawson.

Steele resolve breaks brittle Blues

» Defeat at the hands of the Bodgers adds to Cambridge's woeful form
» Blues have now lost their last seven games

Jenny Morgan
Sport Reporter

As Jon Dawson and his men squared up to their Oxford counterparts in the traditional centrefield 'Challenge', there was no doubting who the real opposition were at Grange Road on Wednesday night. The Steele-Bodgers Invitational XV were taking the hits from the lively Light Blues out on the field, but the Oxford contingent looking on were the ones at whom the assault was really directed.

The game began somewhat inconspicuously, with an early penalty for the Bodgers brought forward ten yards to ensure an enjoyable three points for fly-half Tom Turner within the first few minutes. Early mistakes aside however, Cambridge were looking sharper than ever and were soon back on the attacking foot. Some excellent passing from the backs gave first James Greenwood and then Jimmy Richards the chance to make some territory-gaining sprints

Cambridge	18
Steele Bodgers	29

up the pitch and this, combined with an evenness of strength in the scrum, made for an equal and exciting period of play. After ten minutes of tussling, the Bodgers started to turn up the heat. Making good use of the short option in the line-out, and of course thus avoiding the impassable Dan Vickerman, the visitors managed to engineer a break out on the left but needed an (unseen) forward pass to get the opening try right under the posts. Undeterred, Cambridge pulled back with some striking play up the left wing, James Wellwood unluckily losing the ball forwards just short of the line. On regaining possession, Cambridge eventually won a penalty which Jimmy Richards skilfully put away to cheers from the capacity crowd. A few minutes later and we were treated to some

of the smartest passing seen at Grange Road yet this year to give Wellwood a second chance; this time he held on and stormed over the line before jinking further infield to touch down. The Bodgers still led as the whistle went for half time but only by a slender 10-8 margin; there was much still to play for.

The first fifteen minutes of the second half were played almost exclusively in Bodger territory, with Cambridge throwing everything they had at a resilient defensive line. But agonisingly for crowd and players alike, surge after surge was lost as forward ball within metres, sometimes centimetres of the try line. The Blues pressed up and closed ranks, but still the white line remained excruciatingly out of reach. Moreover, the Bodgers exploited the lack of cover with two quick tries run almost the length of the pitch by the fresh legs of eighteen-year-old centre Mike Stanley. Cambridge were left ruing their apparent inability to finish as the play swept back down to the other end and, after

a dubious attempt at a drop-goal, the Bodgers were once more on hand to touch down smack under the posts.

The last flurry of action did have a Cambridge feel to it, but it was a case of too little too late. For sure, it was high quality stuff: Scott MacLennan finding a sweet line through the defence for a try out on the left, and replacement Will Jones pursuing a bullish central course to the try line as the clock ticked into the eighty-fifth minute. But for a game that was at one point so close, the final score of 29-18 will come as something of a disappointment for the Blues. Tonight they accepted challenges on two fronts. Against a brutal Bodgers assault, they fought hard but faltered. Against Oxford in thirteen days time, the stakes will be that little bit higher. A challenge; oh yes, it certainly will be.

Star player – Scott MacLennan's sound kicking game has come to be expected, but throughout the match at centre he had imagination and flair, and well deserved his last minute try.

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